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MOTION PICTURE
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6th WAR LOAN DRIVE

NOVEMBER 20 **DECEMBER 16**

Says VAN JOHNSON:
"How come *you're so cute?"*
Says his bride (Phyllis Thaxter)
"I *had to be—to get such a
good-looking fellow."*

THE LOVE STORY BEHIND THE GREATEST STORY OF OUR TIM

TWENTY YEARS OF LEADERSHIP
MGM
·M presents
ER TOKYO
EROY PRODUCTION
· ROBERT WALKER
CK · SCOTT McKAY · GORDON· McDONALD
M · JOHN R. REILLY · HORACE McNALLY
R TRACY
EL JAMES H. DOOLITTLE
MERVYN LeROY · PRODUCED BY SAM ZIMBALIST
COLLIER'S STORY BY CAPT. TED W. LAWSON AND ROBERT CONSIDINE
6TH
WAR LOAN

LEO IS FIRST AGAIN!

Announcing with pride . . .

THE FIRST BOND PREMIERE

in the Nation to inaugurate the new

SIXTH WAR LOAN

★

NOV. 15th—CAPITOL THEATRE, N. Y.
War Bond Premiere of
M-G-M's Great Motion Picture

"THIRTY SECONDS OVER TOKYO"

★

F
WARNERS HAVE ANOTHER KILLER LIKE

GET SET FOR THE SIXTH WAR LOAN

AT FIGURE!

From New York (Strand) to L. A. (3 theatres simultaneously) the receipts are piling and they're heavy! In every single one of its dozen key-area openings it's the industry's new Love-and-Excitement smash!

HEDY LAMARR
PAUL HENREID
SYDNEY GREENSTREET (THE FAT MAN)
PETER LORRE (THE LITTLE MAN)

"THE Conspirators"

with VICTOR FRANCEN • JOSEPH CALLEIA • CAROL THURSTON
Directed by JEAN NEGULESCO • Screen Play by Vladimir Pozner & Leo Rosten • Additional Dialogue by Jack Moffitt • From the Novel by Fredric Prokosch • Music by Max Steiner
JACK L. WARNER Executive Producer
Produced by JACK CHERTOK

NIC'

NOW
IS
THE
TIME
TO PLAY

The Song of Bernadette

...A MIRACLE OF BIGNESS EVERYWHERE FROM 20th CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 157, No. 5

November 4, 1944

The Call of The Sixth

COME the twentieth of November and we shall be moving up again on the home front. As with the armies, the war loan drives move in waves launched after periods of preparation. Preparation for the Sixth has been begun now and will be accumulating forces and plans to storm into attention of the people a fortnight hence.

For the motion picture industry the period of preparation is quite as drivingly demanding as the period of performance.

Obviously enough, the whole of the loan campaign faces its largest problem in the state of mind of a public which knows the war is going at least reasonably well, but without realization of the terrific costs that must keep it going well and force it to a conclusion in victory. The sense of urgency and flaming demand is yet to be created, and must be if the patriots are to be moved to open their purses.

The current public optimism which so over-rates the progress of the war has been created and encouraged by an array of influences, official and unofficial.

Our people are ever eager for good news. It is notably the policy of the newspapers to reach out for pretext for flambouyant headlines of successes and victories. One great paper with a circulation running into millions found that daily circulation sales fell off by thousands upon thousands of copies when a first page head even implied losses and defeats. That paper does not print such headlines any more. Few do.

Further, there was high official anticipation of an early victory over Germany when the Allies were sweeping across France. There was even definite mention of promise that the war on that side would be over in October. Now it looks like a long hard winter for assault on Festung Germany. There is still hope that it may be over this year, but that is being expressed more cautiously now.

A REFLECTION of that excess of optimism is before this editor now in a document called "6th War Loan Copy Fact Sheet", from the Treasury Department. It was prepared and mimeographed only a few weeks ago, for delivery to journalists and advertising men last week. It starts off by saying: "The European War was expensive. . . . " It still is.

Further, the expense over there will not be over when the war is over. We do not know yet what the peace is going to cost.

Amid the reports of advances into Germany and the sinking of Japanese battle fleets, last Sunday's *New York Times* presented a special dispatch from France by Mr. Gene Currivan, under the heading:

TROOPS STILL DIE ON A 'QUIET FRONT'

Another observer last week remarked of a report on one of those almost daily air raids on the Reich our low losses of some twenty-seven planes "cost us two hundred and ten flying men".

Those lives that are spent every day, every hour, on far flung fronts are drafted—taken and spent, now and forever, in the nation's cause.

Those dollars which the Sixth War Loan seeks we are asked to volunteer out of our earnings and savings, and volunteer them only as a loan at interest, an investment to be repaid in a peaceful tomorrow.

In its data sheet the Treasury Department makes emphatic an array of facts concerning the terrific demands and costs of war, thus:

¶ "The European war was expensive, but almost everything in the Pacific war will cost more. Take transport costs. Because of the longer distances, the same amount of freight costs 25 per cent more when shipped to the South Pacific than to Europe. And it takes twice as many cargo ships in the Pacific to support a task force of a given size since turn-around time is twice as great!

¶ "In addition, we will need more of everything. More B-29 Superfortresses at $600,000 each. More P-27 Thunderbolts at $50,000. More M-4 Tanks, with bulldozer blades, at $67,417. More amphibious tanks — aircraft carriers — supply ships — more gasoline and oil than it took for the invasion of Europe!

¶ "We will need more battalion aid stations — more clearing stations — more evacuation hospitals — more convalescent hospitals — more hospital ships.

¶ "For many, many years the sick, wounded, and otherwise disabled veterans will require medical attention and care. We still have an Army and Navy of 11 to 12 million men and women to maintain. Whether the men are actually fighting or not, they must be fed, housed, transported from one training center or battle area to another, cared for in a hundred and one different ways. That all costs money and will continue to until the last man demobilized is back in civilian clothes. In addition, millions of dollars will be required for mustering out pay, for various benefits and services voted by Congress."

THE motion picture's job is especially with that of Mr. Common Man and his family, prospering on war wages and ready to spend or to invest in their patriotism—when the impulse arrives while there is money in pocket.

Therein is the reason that this issue of Motion Picture Herald in cooperation with the War Activities Committee presents its special attentions to the Sixth War Loan drive with information and materials available now, in time for their utilization in the plans for action beginning November 20.

Of most especial importance is our section in which Mr. Chester Friedman of the Round Table has assembled compact, concise versions of the plans which theatre showmen

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Premiere in China

MGM has selected Chungking, China's wartime capital, to share with New York the simultaneous world premiere of "Thirty Seconds Over Tokyo" on November 15. The choice of Chungking has a special significance. It was there that Lieut. General James H. Doolittle and his men were to meet after the historic bombing of Tokyo. The film is MGM's adaptation of the story of the raid written by Major Ted W. Lawson and Bob Considine. Major Lawson, one of Doolittle's boys, is portrayed in the picture by Van Johnson, while Spencer Tracy plays the role of Lt. Gen. Doolittle. Generalissimo Chiang Kai-Shek, General Joseph W. Stilwell and his successors in command of the CBI theatre, Major General Claire L. Chennault, commander of the 14th U. S. Army Air Force, formerly known as the "Flying Tigers," and other Allied military leaders in Chungking have been invited to attend the premiere.

Coincidence

ON publicity for "The King Enjoys Himself," Producciones Grovas' latest, is the line: "any likeness to any personage in real life is a pure coincidence."

But all Mexico knows who "The King" is. It is reported an obvious coincidence that the picture should have been titled thus shortly after the departure from Mexico of King Carol, of Rumania.

King Carol is returning to Rumania. During his more than three years in Mexico, years in which he lacked not the night life to which he was accustomed in Europe, the King was nevertheless sensitive to reports about that life, as published frequently.

Call of The Sixth

[*Continued from preceding page*]

have found the most effective in their wide but intensive experience through all the prior loan drives.

"Sell them when they have the money," is Mr. Friedman's slogan, based on his own observation of box office reactions in relation to paydays. Timing of the appeal is of the greatest importance, he observes. "Because they spend and give when they have it, local payroll dates are the key dates for any campaign."

In recognition of the increasing problem of making emphatic the nation's need of today to the public of the screen, Motion Picture Herald will present a special Sixth War Loan Award to the theatre showman whose campaign is held foremost among efforts reported to the Round Table, in the opinion of the judges. Details will be found in a subsequent page.

Selling this one is a job for showmen.

—*Terry Ramsaye*

Start on Rickenbacker

CAMERA recording of background material for the screen biography of Captain Eddie Rickenbacker, that Winfield Sheehan-20th Century-Fox project, began this week at Santa Rosa, Cal. It is under the direction of Lloyd Bacon.

The project, long on the way, has also reached a working title, "Hat in the Ring." It is announced that Fred MacMurray is to have the role of Captain Rickenbacker.

Studio operations are scheduled to be begun in January.

Riders Up

LIFE in the Hollywood sector of the art industry took a long stride on the back trail toward pre-war normalcy Wednesday when executives, artisans, professionals and plain toilers, who hadn't seen each other anywhere except across conference or banquet tables since Japan attacked Pearl Harbor, went into a huddle on a matter of their common interest at Hollywood Park.

The matter of common interest is classically referred to as "the development of the thoroughbred" and Hollywood Park is the race track ten quick miles south of Hollywood. There, horse racing, sometimes known as Southern California's favorite industry, was resumed this week after two years and ten months of recess ordained by the War Department, the War Manpower Commission, the Office of Defense Transportation and other governmental agencies, including the Office of Price Administration.

The connection between the racing of horses and the manufacture of motion pictures is informal and altogether coincidental, but extremely tangible. It stems from the uncontested fact that the parties to a story conference, a negotiation of a contract for anything from the loan of a star to the financing of an independent production company, or just about anything else that doesn't require a camera and lights, can conduct their business about as well in the comfortable clubhouse of a racing emporium between events—and by preference do so— as in the noisy confines of the Brown Derby or the prejudiced atmosphere of somebody's office.

It is not to be suggested that there's been anything like a letdown in the main business of making pictures, but these are considerations apart. The consideration of moment at the moment is that racing's back and all's right with Hollywood again.

Settlement

Mexico City Bureau

EMPLOYEES of the Cine Principal, a second run theatre below the Rio Grande, demanded a 50 per cent raise in pay, and when it was not forthcoming from Manuel Angel Fernandez, the exhibitor, went out on strike.

Senor Fernandez explained he could not meet the demand of the workers, so he arranged with their union, the National Cinematographic Industry Workers and the Federal Board of Conciliation and Arbitration for the workers to assume charge of the theatre.

El Senor had had other troubles to cope with. Owners of the theatre had claimed he owed rent and had got a court order for the removal of furniture and equipment.

The new owners, the one-time strikers, become operators, blocked the removal, and took over the theatre on a cooperative basis. They are paying the exhibitor a royalty after their claims are satisfied.

The Cine Principal was built 250 years ago and was practically rebuilt 13 years ago to function as a motion picture house. It is the first theatre in Mexico to be run cooperatively by its former employees.

Brevity Is The—

WHAT'S in a name?

Last week in Hollywood, Walter Lantz revealed the following figures:

It takes 10 years for a cartoonist to learn how to animate drawings for the screen. To make one of Lantz' "Cartunes," 65 artists work 40 hours a week for four weeks. In that period 30 cartoonists draw 30,000 drawings, of which 20,000 are discarded. Each animator, with the help of three assistants, draws 25 feet or 37½ seconds of animation each week. A composer works for four weeks on the musical score. It takes 25 musicians three hours to record it. Two cameramen spend four weeks photographing a seven-minute subject. In Technicolor, each drawing must be photographed three times. For each foot of motion picture, 48 pictures are taken. For each minute of running time 4,320 pictures are photographed, or a total of 30,240 pictures for one "Cartune."

And they call them shorts.

Competition

COMBINING cartoon and live-action techniques evidently is not exclusive. Walt Disney will demonstrate his progress in this direction when his "Three Cabelleros," long in work, unfurls. Hugh Harman is busy in the same general area, however. He says no more cartoon shorts for theatres from him, but features only and has two on his agenda. One will be "King Arthur" —10 per cent animation, 90 per cent live action —and "Hollywood Merry-Go-Round," a satire. Somewhere in the indeterminate future is a third called "The Little Prince." Reports have it Mr. Harman would like to see Orson Welles as co-producer of it.

Anticipation

WARNER BROTHERS, anticipating the recapture of Bataan, is completing a two-reel Technicolor short subject titled "Pledge to Bataan," which will be released upon the announcement of the return to Bataan by the Americans. The film's footage will include Philippine invasion scenes.

Communism Again

THE word Communism, rapidly becoming a Hollywood synonym for I-don't-like-you, popped up again last week. Six of the 2,800 members of the Screen Office Employees Guild walked into Judge Clarence M. Hanson's Superior Court room—and into the newsprints—to charge that the Guild was promoting Communism in its use for political purposes of a fund obtained by levying against its membership, under approval voted in a special meeting of the same called for that purpose, at the rate of $1 to $2 the person.

Judge Hanson issued a temporary restraining order pending hearings of evidence called for Wednesday of this week.

The Guild obtained a court order requiring the six complainants to file depositions on Tuesday specifying the source of the information on which they based their charge. The court is interested in facts.

Then two of the six walked away from the case, one asserting that her name had been used without her authority and the other declaring she had had too much publicity and didn't want any more. Another of the six turned out to be a member of the Guild only in the past tense.

Said Glenn Pratt, business manager of the Guild, "It is more than a coincidence that hitherto inactive members should institute such expensive legal action immediately prior to elections. It is our belief that these members are being used as tools of political interests. . . . The charges are completely false." Thus the Guild answered.

At about midpoint in the flow of news, which flowed extensively enough to prompt the Los Angeles *Times* to editorial comment, it turned out that the temporary injunction had not been based on the Communism charge at all, but upon an allegation that the Guild had used the fund to promote a candidate for federal office, in violation of federal law, which was also promptly denied.

Wednesday Superior Judge Emmet H. Wilson extended Judge Hanson's restrainer for 10 days, pending an answer by the Guild officials accused of conspiracy. However, he denied a petition for a restraining order to prevent the use of Guild funds to oppose a specific proposition on the ballot to be in rather wide use come next Tuesday, November 7.

COVER DYNAMICS

The Herald's exciting cover composition this week is a montage combining a real war photograph, from the European front, and a touch of symbolic poster design calculated to express our war designs for Japan in terms of torn flag symbolism — all in behalf of the coming Sixth War Loan drive.

The photographic component is an official picture of the attack of a P-47 Thunderbolt fighter on a German ammunition truck, and scoring a direct hit. The plane was piloted by Captain Raymond M. Walsh of Long Island City, New York, and Fort Myers, Florida. He went through safely, barely escaping the blast, and landed at his base, presumably somewhere in France.

Incidentally, those P-47's cost about $50,000 each, and they do not all come back. War Bonds buy them.

Paralyzing

CROONER Bing Crosby can, in the words of a lieutenant colonel, answer crooner Frank Sinatra's challenges with the boast:

"I even hypnotize snakes 10,000 miles away."

And this is how Bing does it, again in the words of the lieutenant colonel, Earle O. Thornton, Jr., who wrote from New Guinea to Bing in Hollywood. Said he:

"Several nights ago I was sitting in my tent listening to one of your programs. After leaving briefly and on returning I raised my foot to step into the tent. Right where I would place my foot was a four-foot death adder. He was in a coil, and had his head slightly raised, and was facing the radio as if he were listening."

The letter related that Colonel Thornton killed the snake, which had remained motionless.

Nobby Nob Hill

RESIDENTS of exclusive Nob Hill, San Francisco's Park Avenue, now have a motion picture theatre of lush luxuriousness. The Nob Hill theatre opened recently at the Fairmont Hotel. It seats only 250 and each seat is described as a "loge." Features of the house include a rear projection mechanism; and preparations for television, according to the managers. Oliver J. Grover, who formerly headed a large theatre circuit in Austria, controlling 90 houses, and later produced films in Paris, operates the Nob Hill with Irving C. Ackerman. The house policy is one feature and short subjects. First showing was "Song of Bernadette."

Sins Of The Son . . .

WALTER SLEZAK plays a fine Nazi. His smug, pompous, sneering characterizations are familiar on stage and screen.

Adolf Hitler recently watched Mr. Slezak's routine in the features "This Land Is Mine" and "Lifeboat." The films were seized from ships sailing between Sweden and various Allied ports.

To Leo Slezak, Walter's father, still in Germany, recently came some Nazi officers. Senior Slezak was notified he has been fined 100,000 marks because of his son's activity in the motion picture.

Action

THE municipal authorities of Portland, Ore., have taken action against juvenile delinquency. Mayor Earl Riley met with the censor board. As a result theatres are required to advertise that no tickets will be sold to persons under 18 to "a spook or other midnight shows, unless accompanied by an adult." Theatres have also been requested to discourage unaccompanied minors from buying tickets.

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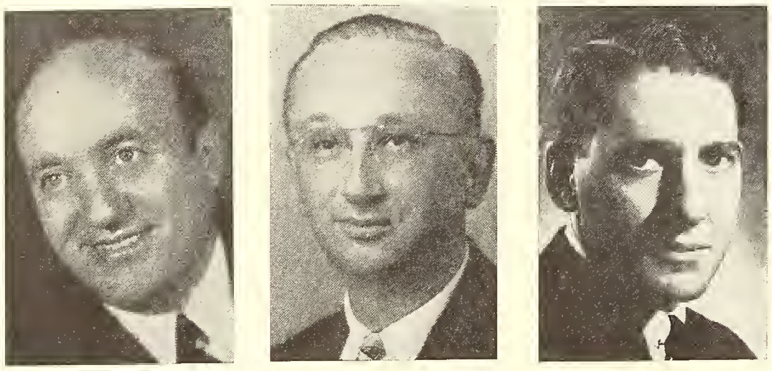
MANPOWER

Industry leaders who will head the Drive

SHOWN here and on the following pages are exhibitor and distributor members of the national committee and the exchange district chairmen and personnel who are devoting their full-time energy to the conduct of the industry's part in the Sixth War Loan drive, November 20 to December 16.



★ THE NATIONAL COMMITTEE: Harry Brandt, left, chairman; Jay Emanuel, center, national campaign coordinator, and John Hertz, Jr., publicity and advertising director. Aiding these are Max Cohen, special events; Ted Lloyd, radio, and Max E. Youngstein, publicity and exploitation. ★

★ ABOVE are: Ned E. Depinet, distributor chairman; Neil Agnew, eastern industry sales; and Henry Ginsberg, western industry sales. Also on the committee are Leon Bamberger, assistant distributor chairman; Herb Berg, trade papers; and Tom Baily, Treasury consultant. ★

***CINCINNATI:** First row, left to right—Allen Moritz; Joe Oulahan; Bill Onie; Ed. Booth; Harris Dudelson, chairman. Second row, left to right—Lev. Bugie; George Kirby; Jimmy Abrose; Stanley Jacques, and Jack Bannon.*

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ill Marriott; Fred Greenberg; Wayne Ball; Marty Solomon, seated on
esk. Back row, left to right—Bert Pollard; Clayton Lynch; Henry Her-
el, chairman; Chet Bell, and Foster Blake.*

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ray; James Pritchard; L. W. McClintock; Jimmie Rogers, chairman;
. C. Ingram; Ed Williamson; T. W. Young; Al Avery, and L. W. Andrews.*

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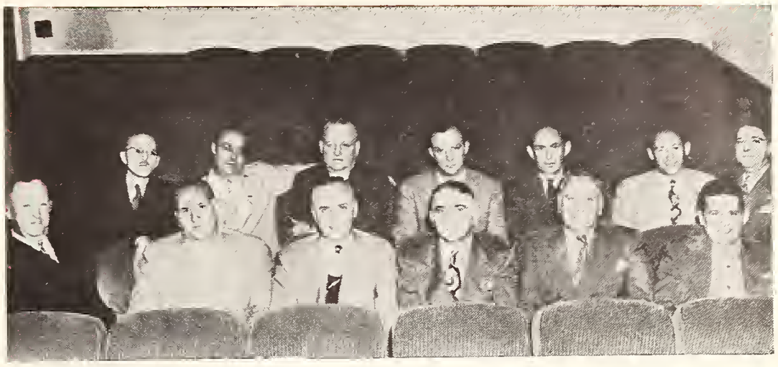
arry A. Levine; Barney Pitkin; William Shartin; Tim O'Toole; Carl Goe,
d Jerome Lewis.*



OMAHA: Front row, left to right—Harold B. Johnson, chairman; Joe Scott; John Kemptgen; J. T. McBride; Mike Comer; Harry Rogers. Back row, left to right—D. V. McLucas; Frank Hannon; Harry Lefholtz; Karl Howe; Meyer Stern; I. Sokolof, and Joe Jacobs.

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* * *

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PITTSBURGH, Pa.: Front row, left to right, Mert McGill, Dave Kimmelman, D. F. Moore, M. A. Silver, Max Shulgold, Joe Feldman, Perry Nathan. Back row, left to right, Lew Lefton, Sam Fineberg, Clay Hake, Art Levy, Sidney Lehman, Pete Dana, M. E. Lefko, Chairman.

PORTLAND, Ore.: Seated, left to right, Mark Cory, Jack Kloepper, R. O. Wilson, Jim Clark, Walter Wessling, Charlie Powers. Standing, left to right, J. H. Sheffield, Louis Amacher, Albert Oxtoby, Chairman, James Beale.

ST. LOUIS, Mo.: Seated, left to right, Lester Bona, Harry Hynes, Chairman, C. D. Hill. Standing, left to right, A. R. Dietz, Nate Steinberg, Hall Walsh, Herbert Washburn, B. J. McCarthy, Tom Williamson, Ray Nolan, Ben Reingold, Maurice Schweitzer.

WASHINGTON, D. C.: Left to right, Max Cohen, Ben Caplon, C. E. Peppiatt, Mark Jacobson, J. S. Allen, Harry Brown, Mark Silver, J. E. Fontaine, J. B. Brecheen (back to camera), Chairman.

INDUSTRY NOW ORGANIZING FOR 6TH WAR LOAN DRIVE

Most Successful of Bond Promotions of Past to Be Used in Campaign

The resources and manpower of the industry of the screen are being mobilized to advance on November 20, opening day of the Sixth of the U. S. Treasury's War Loans.

The industry's participation in the national drive for $14,000,000,000 in Bond sales is headed by the national committee, with Harry Brandt as national chairman, and nine regional co-chairmen. The drive, which is to be ended December 16, is acquiring the best the past War Loan campaigns have offered in promotional campaigns. War Bond Premieres head the list, having made the greatest single contribution to the Fifth War Loan, and the national committee has placed them first among promotional devices for this, the Sixth War Loan. The leading expedients:

1. **War Bond Premieres**
2. **Junior — or Children's — Bond Premieres**
3. **Free Movie Day: December 7 is the date**
4. **Expanding distribution of 16mm films.**

The national committee, in pre-campaign activities, has been on a tour of 19 key cities holding regional meetings for the purpose of explaining in detail to exhibitors and distributors the salient points of the program and the pattern of attack.

Bond Premieres to Cover Theatres Nationally

Bond premieres will be organized after the all-coverage pattern set in the last War Loan. Ned E. Depinet, heading the distributors' division for the drive, has announced he will follow the policy he introduced in the Fifth War Loan when for the first time towns of 7,500 population and less had premieres. The small town exhibitors arranging for premieres do not have to have contracts with the companies controlling the pictures, nor will they be obliged to pay for the use of the films.

Exhibitors holding premieres have been advised to work closely with the local War Activities Committee or banks, and, in the smaller towns especially, arrange for a civic or service club or the American Legion or the Chamber of Commerce, to sponsor the premiere. It has also been recommended that premieres not be held too early in the drive, that they should climax community programs.

Children's Premieres to Be Held Saturdays

Children's Premieres will be held Saturday mornings, with admission to each child who sells a Bond or in whose name a Bond has been purchased. Many tieups with schools and children's organizations including Boy and Girl Scouts, are being arranged. It also has been brought out that these premieres make children "movie conscious."

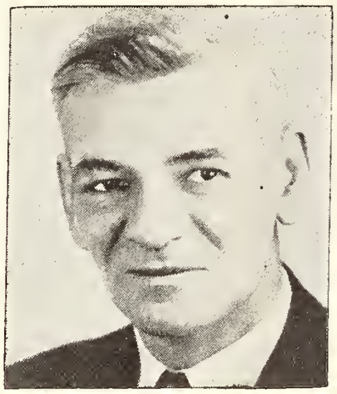
Free Movie Day is expected to bring record

(*Continued on page* 36)

★ ★ ★ ★ ★ ★ ★ ★

Exhibitor Co-Chairmen

TO ASSIST the national committee and to insure the participation of every exhibitor in the country in the Sixth War Loan drive, eight co-chairmen have been enlisted from among exhibitor leaders. William F. Crockett of Virginia is vice-chairman of the national committee. Pictured here are Mr. Crockett and the regional co-chairmen.



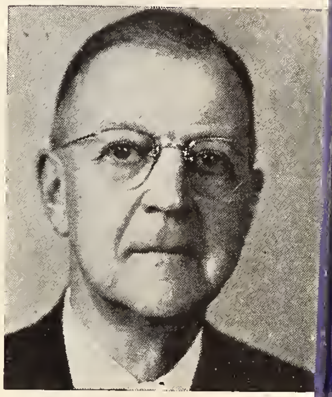
W. F. CROCKETT
Vice-Chairman

HUGH BRUEN
California

JACK KIRSCH
Illinois

AL STEFFES
Minnesota

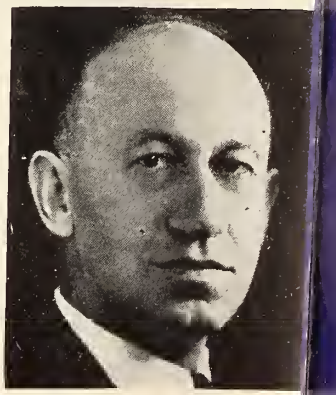
HENRY REEVE
Texas



JOHN RUGAR
Utah

FRED WEHRENBERG
Missouri

LEO WOLCOTT
Iowa



NATHAN YAMINS
Massachusetts

A GREAT NEW SALES SLANT
FOR THE GREATEST BOND DRIVE
OF THEM ALL

6th War Loan

NOVEMBER 20 TO DECEMBER 16

And Here It Is . . . .

This Is The Best Way To Say "Thanks, Mr. Exhibitor"

The following pages are dedicated to this proposition! That the best way this industry can show its heartfelt gratitude to the exhibitors of America for the historic job they've done in the war effort is to give them the best materials to continue their honored task on the home front.

Too many people think this war is in the bag. But there's heartache aplenty ahead. The Pacific War will be won only at untold cost, untold hardship.

The new sales angle for the Sixth War Loan is to tell America every day in every way:

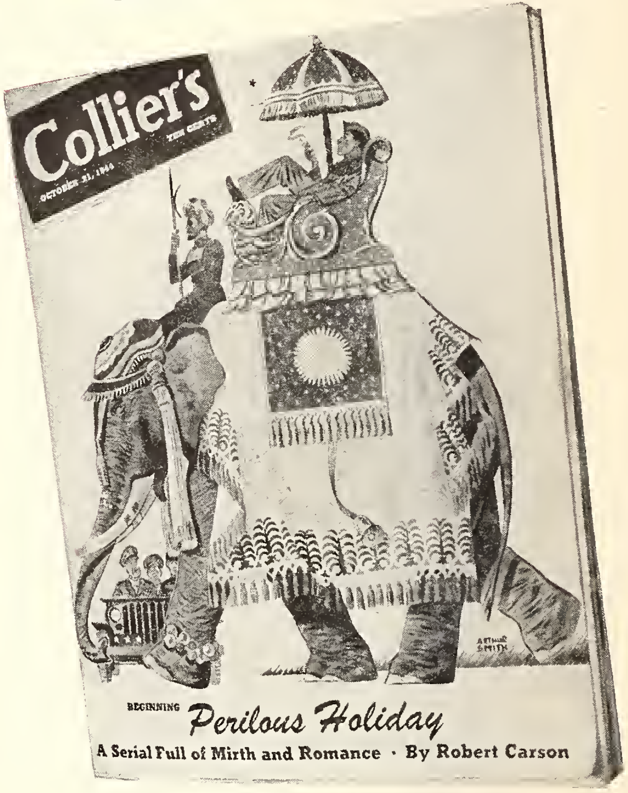
"BUY WAR BONDS AT YOUR MOTION PICTURE THEATRE..

The only place where you can buy bonds every evening, Sunday, and Holiday."

The best way we can say "thanks" for the great job you've done and "Godspeed on the new" is with fighting materials. And here they are:

National Magazines Direct War Bond Buyers To Your Theatre!

Six million Collier's readers will be told to "Buy Bonds at Your Favorite Motion Picture Theatre" in a smash editorial in this Great National Magazine!


Collier's
October 21, 1944
Ten Cents
Arthur Smith
Beginning Perilous Holiday
A Serial Full of Mirth and Romance · By Robert Carson

And This Collier's Feature is Only One of a Group of National Magazine Plugs of the Same Kind . . . Get Ready for Them. Your Public Will!

NEWSPAPERS, COMIC STRIPS DIRECT BOND BUYERS TO YOUR THEATRE

Watch the papers for a flood of publicity angled to your sales slant . . . "Buy War Bonds at your favorite theatre."

EXTRA! 2 ADDED ATTRACTIONS! FREE!

8,000 SETS OF FULL-COLOR COMBAT PAINTINGS

8,000 Sets of Full-Color Combat Paintings (Reproductions) by Leading American Artists Supplied Free by Electric Boat Company.

8 Paintings to the Set, each 19 x 24. A free set and free display material kit to each exhibitor who writes in to The Theatre Display Dept., Electric Boat Co., 33 Pine St., New York. Exhibitors may keep paintings or award as prizes to 8 biggest bond buyers (make your request early...first come, first served).

800 SETS OF COMBAT PHOTOGRAPHS

800 Sets of Combat Photographs to be Loaned for Use . . . by the Folmer Graflex Corp. (Complete with Publicity Kit.)

25 Combat Photographs to each Set. For *loan* of set and publicity kit, exhibitors should write to: Folmer Graflex Corp., Rochester 6, New York, Attention of Mr. R. E. Robischon. Exhibitor must pay postage coming and going. This is a loan only. Again . . . first come, first served.

So Much for the Great Artillery Barrage . . . Now . . .

Important presentation to Exhibitors

STERLING SILVER MEDAL OF HONOR

will be given, free, to every exhibitor who actively participates in the Drive. Medals presented by the National Committee of the Sixth War Loan Drive.

NOW . . . *Let's go!*

YOUR THREE MAIN OBJECTIVES ARE

1. **War Bond Premieres**

2. **Children's Premieres**

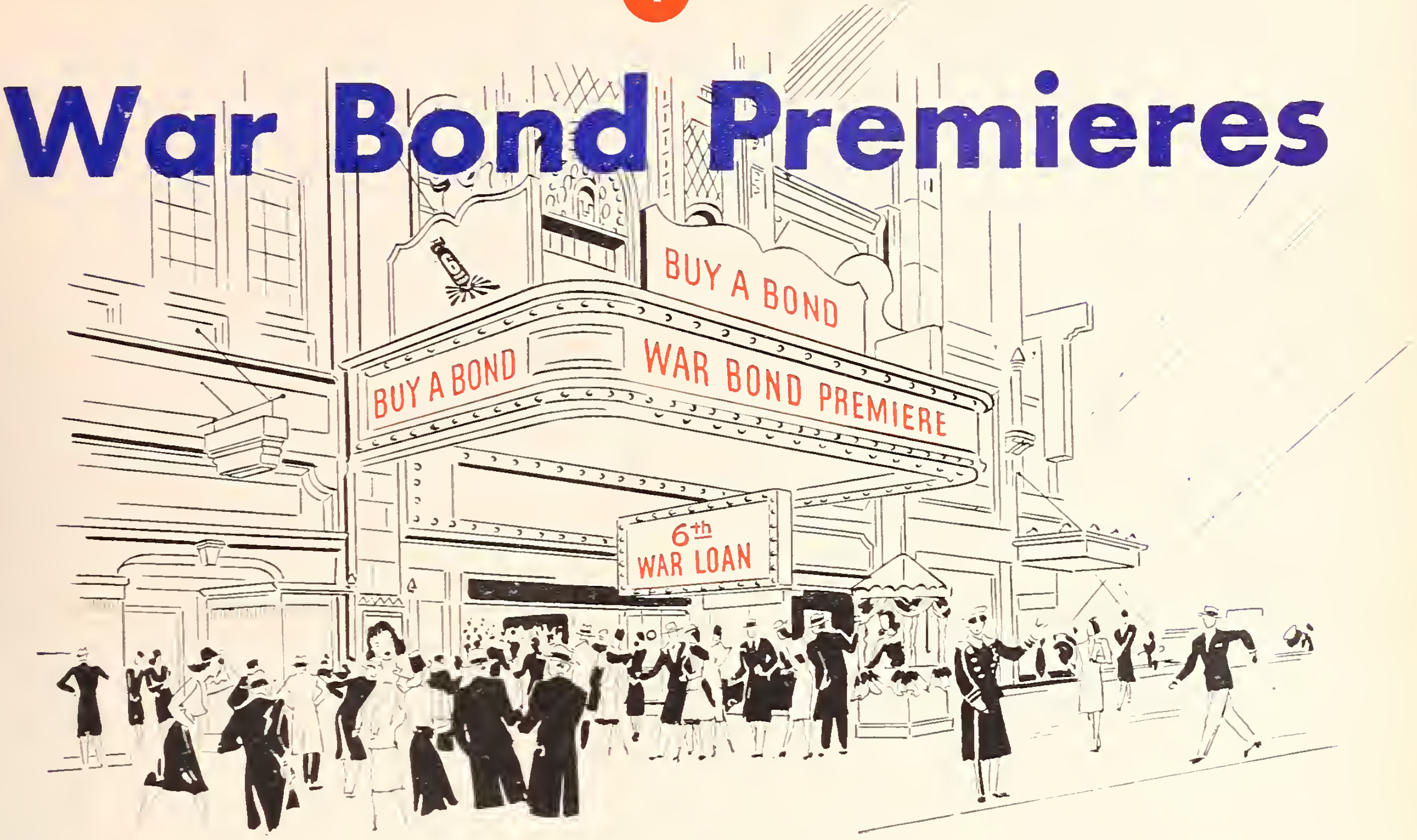
3. **Free Movie Day**

DEC. 7 PEARL HARBOR DAY

Always Sure-Fire On The "Theatre Front"!

①

War Bond Premieres



It's a proved fact that Bond Premieres are the single biggest grossers for the U. S. Treasury Department in any industry. And every exhibitor can put on a Bond Premiere.

HERE'S THE PITCH!

1 Contact any of the exchanges with which you do business for a new picture under the rules outlined in Bond Premiere Agreement. Allow some choice of Picture.

2 If your theatre is in a town with a population of not over 7,500, and if no picture is available, contact the Distributor Chairman in your territory for a list of available Bond Premiere pictures..

3 From this list, select and submit to the Distributor Chairman in your territory a list of several pictures to allow a choice of selection. A booking will then be made for you and you will be notified.

The first contact you should make after getting the picture is the War Finance Committee. Advise them of your Premiere date and ask them to set up a committee to handle the sale of "E" bond units for your house.

If the local Chamber of Commerce has a general Bond Committee appointed, be sure and contact them . . . telling them fully of your plans for a Bond Premiere. Enlist their aid in selling your tickets but bear in mind, the best success comes of having one central source for tickets. Don't have four or five places where tickets can be obtained for it only results in confusion and poor returns.

Get The Youngsters Into The Fight With A

②

Children's Premiere

A CHILDREN'S PREMIERE is just what it says: a bond-selling event aimed at the children and *planned* for them.

Remember, the Distributors' Agreement is in effect for a Children's Premiere. Take advantage of this and leave the rest to the boys and girls. Select a picture with appeal for youngsters . . . action, war or western. Pack the program with cartoons and other short subjects, sports, combat, etc.

Some of the ways to make the plan work:

1 You've got to let the children know about it. Hit the places they congregate and bill the day big.

2 Have spot announcements on local stations in early evening and daily teasers in newspapers.

3 Have a contest to select a Bond "King" and "Queen."

4 Tell school officials your plans. Organize team competition: Seniors vs. Juniors, etc. Promote awards.

5 Try the "Mayor-for-a-Day" Stunt. Through the Chamber of Commerce arrange to have the leading Bond seller appointed "Mayor-for-a-Day."

6 Ask the Boy and Girl Scouts for their efficient cooperation. Boy Scout troops will not only sell bonds but will distribute throw-aways for you and generally assist in running the day. They can usher for you and keep order.

7 Have newsboys deliver handbills on their regular routes.

Make Your Public Remember Pearl Harbor With

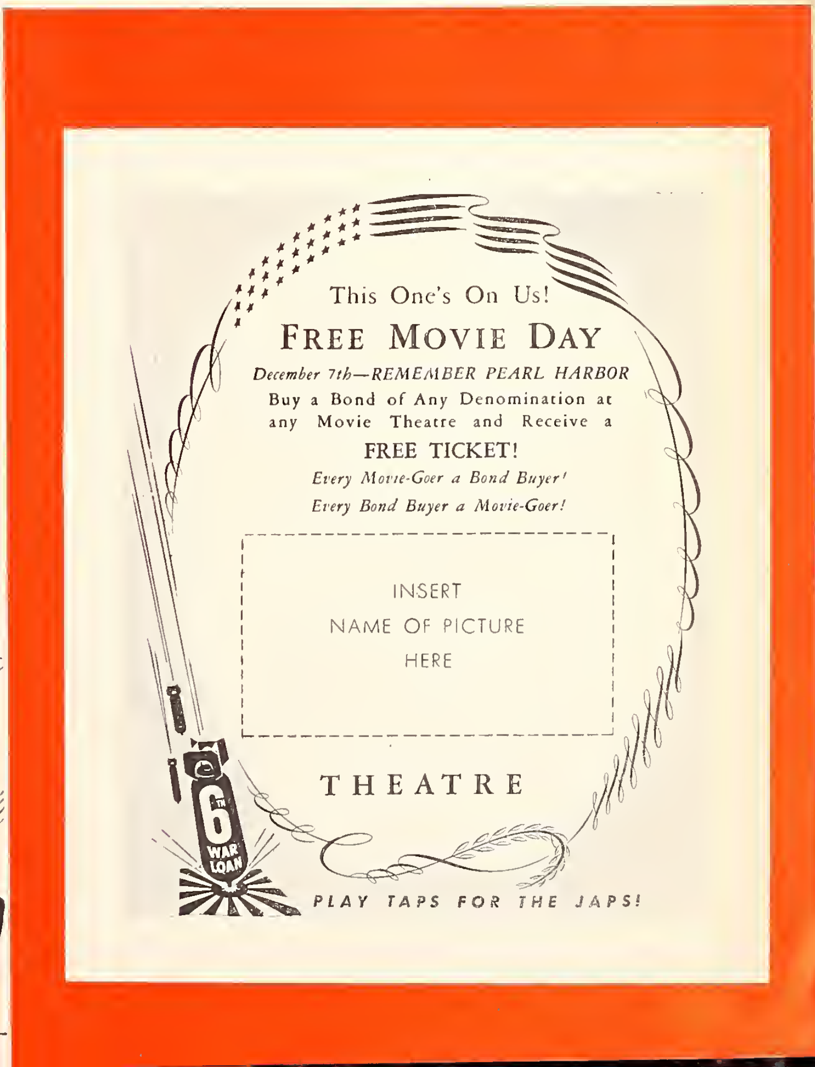
3

Free Movie Day

DECEMBER 7th!

With patriotic fever running high, everyone will be eager to "Remember Pearl Harbor" with a bond. And Free Movie Day is the event to give your campaign a running start for the last week of the Sixth War Loan Drive.

As you remember, Free Movie Day was tried on a nation-wide basis for the first time in the Fifth War Loan Drive. More than eight thousand theatres participated in a simultaneous bond-selling event that turned out to be the sensation of the drive. It's been tested and proven tops, and now it's tied to one of the biggest, one of the most important, war dates in our history. The results can surpass anything the Motion Picture Industry has ever done for the Treasury Department if you will lay plans now to capitalize on the nation-wide publicity that will urge every American to Remember Pearl Harbor with an extra War Bond.



This One's On Us!

FREE MOVIE DAY

December 7th—REMEMBER PEARL HARBOR

Buy a Bond of Any Denomination at any Movie Theatre and Receive a

FREE TICKET!

Every Movie-Goer a Bond Buyer!

Every Bond Buyer a Movie-Goer!

INSERT
NAME OF PICTURE
HERE

THEATRE

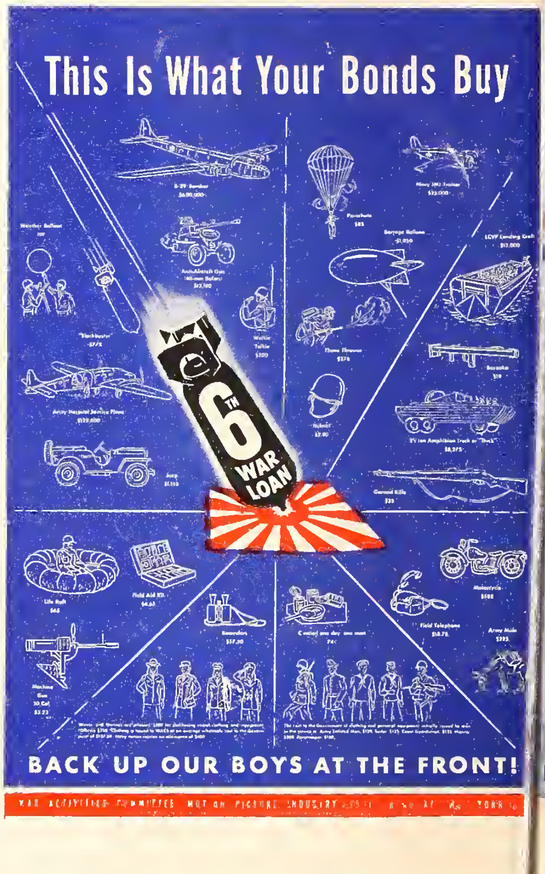
PLAY TAPS FOR THE JAPS!

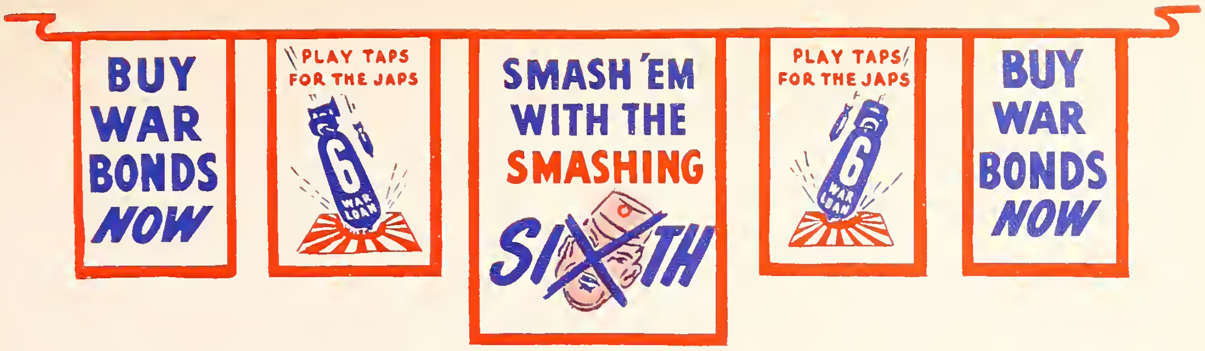
6th WAR LOAN

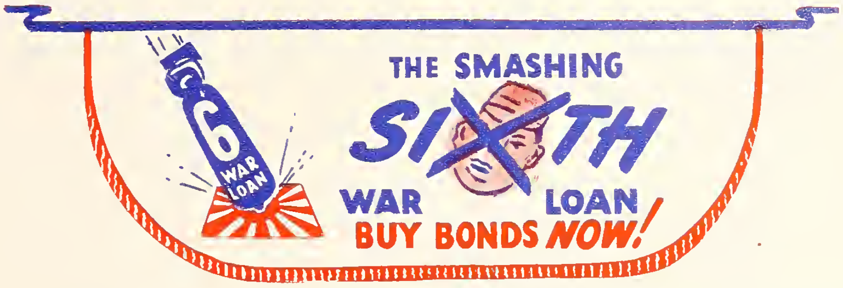
Accessories Are Your Ammunition And These Are

T.N.T.

HERE THEY ARE! Colorful—Dramatic—Eye-Catching—Posters and Displays—each one especially created to put "sell" in your lobby—designed to make your theatre headquarters for bond sales in your community. Use them—they're your T.N.T. to put explosive punch behind bond sales.

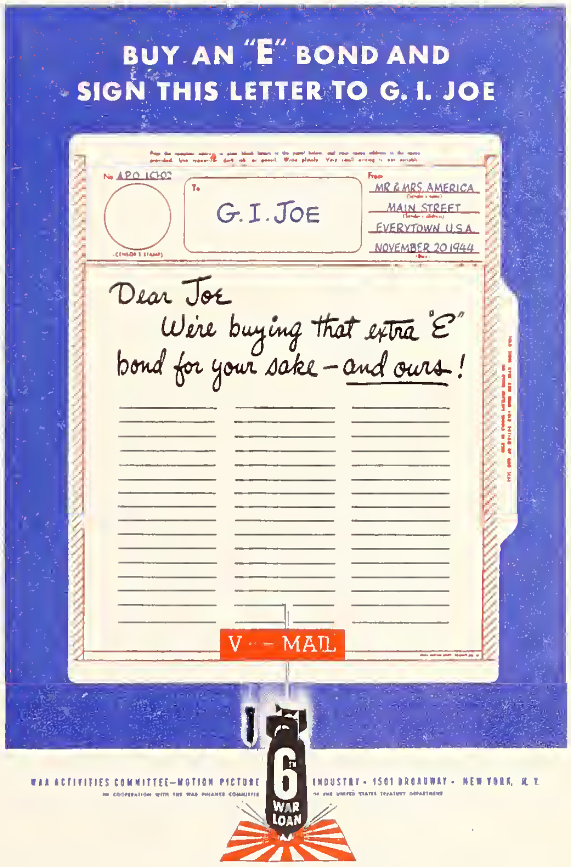

This Is What Your Bonds Buy
6TH
WAR
LOAN
Machine Gun
Field Telephone
Army Mule
BACK UP OUR BOYS AT THE FRONT!
WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY

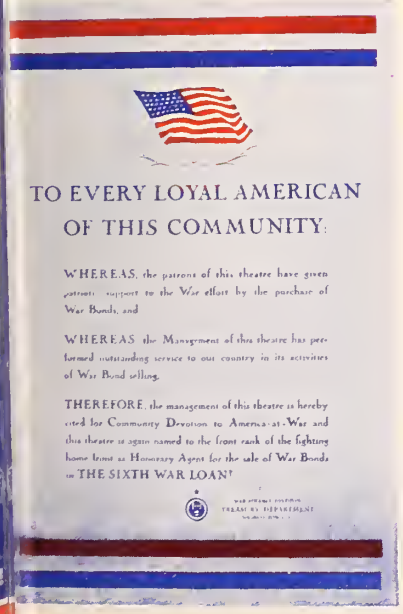

BUY WAR BONDS NOW
PLAY TAPS FOR THE JAPS
6 WAR LOAN
SMASH 'EM WITH THE SMASHING SIXTH
PLAY TAPS FOR THE JAPS
6 WAR LOAN
BUY WAR BONDS NOW



LET'S BEAT OUR QUOTA AND PLAY TAPS FOR THE JAPS!
6 WAR LOAN

PLAY TAPS FOR THE JAPS!
THIS IS WHAT YOUR BONDS BUY!


BUY AN "E" BOND AND SIGN THIS LETTER TO G. I. JOE
APO 1C1O7
G. I. JOE
MR & MRS. AMERICA
MAIN STREET
EVERYTOWN U.S.A.
NOVEMBER 20 1944
Dear Joe
We're buying that extra "E" bond for your sake – and ours!
V – MAIL
6TH WAR LOAN
WAR ACTIVITIES COMMITTEE—MOTION PICTURE INDUSTRY • 1501 BROADWAY • NEW YORK, N. Y.
IN COOPERATION WITH THE WAR FINANCE COMMITTEE OF THE UNITED STATES TREASURY DEPARTMENT



TO EVERY LOYAL AMERICAN OF THIS COMMUNITY:

WHEREAS, the patrons of this theatre have given patriotic support to the War effort by the purchase of War Bonds, and

WHEREAS the Management of this theatre has performed outstanding service to our country in its activities of War Bond selling,

THEREFORE, the management of this theatre is hereby cited for Community Devotion to America-at-War and this theatre is again named to the front rank of the fighting home front as Honorary Agent for the sale of War Bonds in THE SIXTH WAR LOAN!

TREASURY DEPARTMENT

"Buy Bonds at Your Favorite Motion Picture Theatre. The only place where you can buy Bonds every evening, Sunday and Holiday."

PLAY TAPS FOR THE JAPS!

YOUR PRESSBOOK FOR THE SIXTH WAR LOAN DRIVE IS IN THE MAILS!

It's a working weapon, designed for easy use by you. If you fail to receive yours promptly, extra copies are available at your nearest National Screen Exchange.

This message was prepared and inserted in the trade press by:

Columbia Pictures Corp.
Metro-Goldwyn-Mayer Pictures
Paramount Pictures Inc.
RKO-Radio Pictures, Inc.
Twentieth Century-Fox Film Corp.
United Artists Corp.
Universal Pictures Company, Inc.
Warner Bros. Pictures, Inc.

America's Fan Magazines Direct Their 20-Million Readers To Your Theatre

They're behind you with
this three-point program!

1.

A BIG CONTEST $5,000 in Prizes

A total of $5,000 in prizes—awarded to the 10 exhibitors conducting the most ingenious, effective bond-selling drive in their theatre during the Sixth. For full details—see your trade papers—see your Fan Magazines.

2.

AN ALL-OUT COVER DISPLAY

During months of November and December . . . the front cover of every Fan Magazine in the U.S.A. will display your drive slogan:

"BUY BONDS AT YOUR FAVORITE MOTION PICTURE THEATRE"

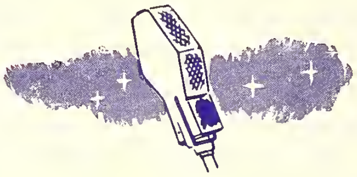
3.

BIG EDITORIAL COVERAGE

The editorial content of the Fan Magazines during November and December will include generous space on *your* work in this, and the previous five War Loans.

RADIO DIRECTS BOND BUYERS TO YOUR THEATRE

Every Radio Listener in America Will Be Reached at Least Five Times During the Period of the Drive!



And Every Broadcast and Guest Star Appearance Will Carry The Sales Message:

"Buy Bonds at Your Favorite Motion Picture Theatre . . . the only *place where you can buy Bonds every Evening, Sunday and Holiday."*

Nov. 20th—Monster War Bond Rally with Stars of Radio, Stage and Screen

Broadcast Coast-to-Coast Over the Major Networks

A big-time show going out over the air to the entire country! With famous commentators such as Lowell Thomas and Gabriel Heatter, radio shows such as "The Quiz Kids," "Coca Cola Spotlight Band," "Blind Date," etc., plus famous stars of stage and screen—all joining in to open up the Sixth War Loan with a bang!

Pearl Harbor Eve Radio Show December 6th

Your National Build-up for "Free Movie Day"

On the Eve of the most fateful day in American History! A heart-stirring radio show, featuring stars who've entertained overseas and who will go on the air with their personal stories of front-line life—to help sell War Bonds! Names from a famous roster that includes Bob Hope, Bing Crosby, Dinah Shore, Clark Gable, Carole Landis, Joe E. Brown, Frances Langford, Lt. Tyrone Power, Al Jolson, Jack Benny, will be there to make this a brilliant "pitch" for War Bond Selling!

Other National Radio Coverage

War Bond Guest Stars will appear on all leading commercial programs during the drive to make a special bond selling appeal, built around their own War Activities in hospitals, the home-front and the war-front!

6TH WAR LOAN

DIPLOMA of HONOUR

Announcing a Special Award for Performance in Theatre Showmanship in Behalf of the Sixth War Loan

A special Quigley Award consisting of a citation with a Diploma of Honour for the foremost service to the Sixth War Loan drive through theatre showmanship is announced by Motion Picture Herald. Campaigns, submitted as usual to the Herald's Round Table, will go before the judgment of the awards committee of showmen which passes on all presentations to that department. All campaigns put before the Round Table in this competition also will be entered automatically in the annual competition for the War Showmanship Award, which continues for the duration of the war. Submit your campaigns to The Round Table, Motion Picture Herald. Entries should be mailed not later than two weeks after the drive closes.

THE EDITOR

★ ★ ★ ★ ★ ★ ★ ★

Showmen of Round Table Tell How to Sell Bonds

by CHESTER FRIEDMAN, Editor, Round Table

A DIFFICULT task confronts theatre men in the Sixth War Loan campaign. Extra effort will be required if the records of past drives are to be exceeded—or even equalled. Two factors to be overcome will be the pre-Christmas shopping, and the state of complacency in assured and early victory which has begun to manifest itself.

It may very well be that a few effective promotional devices will serve better than cattered firing. War Bond Premieres, highly effective in the past, may be further developed. n that connection it is suggested that the individual manager seek to key his Bond Preniere with relation to pay day in his community, when his potential patrons may be expected o have cash in hand. This is especially true in factory areas. Another device of value would e the erection of Bond booths in factories, where tickets could be issued to Bond buyers.

Here are typical promotional devices used with a high degree of effectiveness in past rives. They should be of value to the theatre manager in the forthcoming campaign.

Salesmen Groups

Ewald A. Stein at the Out-Wickenburg thea- re, Wickenburg, Pa., reports that while the ystem he has utilized to sell Bonds has in- olved the use of premieres, talent stage shows, tc., none of these produced the phenomenal esult that he obtained from activities of the roups of organized Bond salesmen and women.

Three "Commando" groups were established, ne among the men, another among the women, nown as "Commandoettes" and a third among e children. In each drive since 1942, these ree groups have staged at least one "blitz" the community on a given day and at that me every citizen in town and the surrounding ea was invited to purchase Bonds.

In the last drive, for instance, Mr. Stein ised well over half the town's quota on Blitz Day" which was set for a Sunday after- on and evening. The theatre was closed for e occasion and all efforts were devoted to e selling and processing of Bonds.

To keep the children happy, they were put to lling Bonds and Stamps to buy jeeps, and Mr. Stein reports that the net result was that by having three varied groups of sales personalities in the field they were able to appeal to almost every type of Bond prospect in the district.

Mock Trials

An ingenious device to stimulate Bond sales has been reported by Sam B. Kirby of the Malco Theatres, Little Rock, Ark., in the form of the "North Little Rock Lions Club War Bond Court." In this instance, stories were run in the local newspapers to the effect that an Army jeep driven by a local overseas veteran and police cars would call for, deliver and return to their homes, all persons wishing to participate in a series of mock trials. Penalties in this connection were the purchase of Bonds.

Trials were held between 12.30 and 1.30 P.M. daily and Municipal Judge Jack Weas and Court Clerk Philip C. Trumpler conducted court. A "jail," a "bench" and a "witness stand" were improvised in front of the Malco Rialto theatre. Persons summoned to the court or "picked up" were asked in advance how much they could subscribe for. Local lawyers defended and prosecuted defendants and the jury was chosen from the spectators. Persons picked up by squad cars or the jeep before 12.30 were held in the "clink" until trial time, and put on "public exhibition."

Each Bond purchaser received a ticket to the War Bond premiere.

Juvenile Effort

Concentrating on the juvenile angle, Arthur J. Keenan, at the Merrimack theatre, Lowell, Mass., featured a Bond selling contest conducted in the public and parochial schools, sponsored by the American Legion. Sixty schools were contacted on a daily basis, picking up money, checks and Stamp books and returning the Bonds the following day.

Prizes were awarded to the students and teachers selling the greatest number of Bonds, and a plaque went to the school and room selling the greatest number. American Legion citations were awarded each boy and girl who sold at least four Bonds during the contest. The prizes consisted of a free trip to New York to the top student salesman and two trips for the teachers of the rooms selling the greatest number of Bonds.

Street Names

Changing the name of Main Street to Bond Drive was the focal point of the campaign in Lexington, Ky., headed by Bob Cox, publicity chairman for the WAC and Schine theatres. The mayor issued a proclamation.

A definite school program was set up with

(Continued on following page)

Bond Auctions Proved Worth in Earlier Drives

(*Continued from preceding page*)

many activities planned, including poster contests, Bond auctions, individual and room contests with Bond prizes and the whole program topped off by a War Stamp Jamboree at both the Schine houses.

An Uncle Sam Day was featured the last day of the drive and included the appearance of Uncle Sam with parades; attacks on the city by planes, soldiers and armoured equipment and all of which was topped by an evening rally and radio auction combined.

Bond Auction

Among the campaigns aimed at children was the Bond Auction arranged by Bert Leighton of the Grand theatre, Lancaster, Pa. More than $80,000 in Bonds was realized from the sale and Mr. Leighton was appointed chairman.

The children of the Reynolds Junior High School wrote to persons all over the country requesting items to be auctioned for Bonds. Among the 181 articles received was a gavel autographed and donated by the Speaker of the House, Sam Reyburn, which brought $5,050 in Bonds. Various other articles included a pipe autographed by Bing Crosby, a vanity case of Helen Hayes', autographed cigarette case by Basil Rathbone, etc.

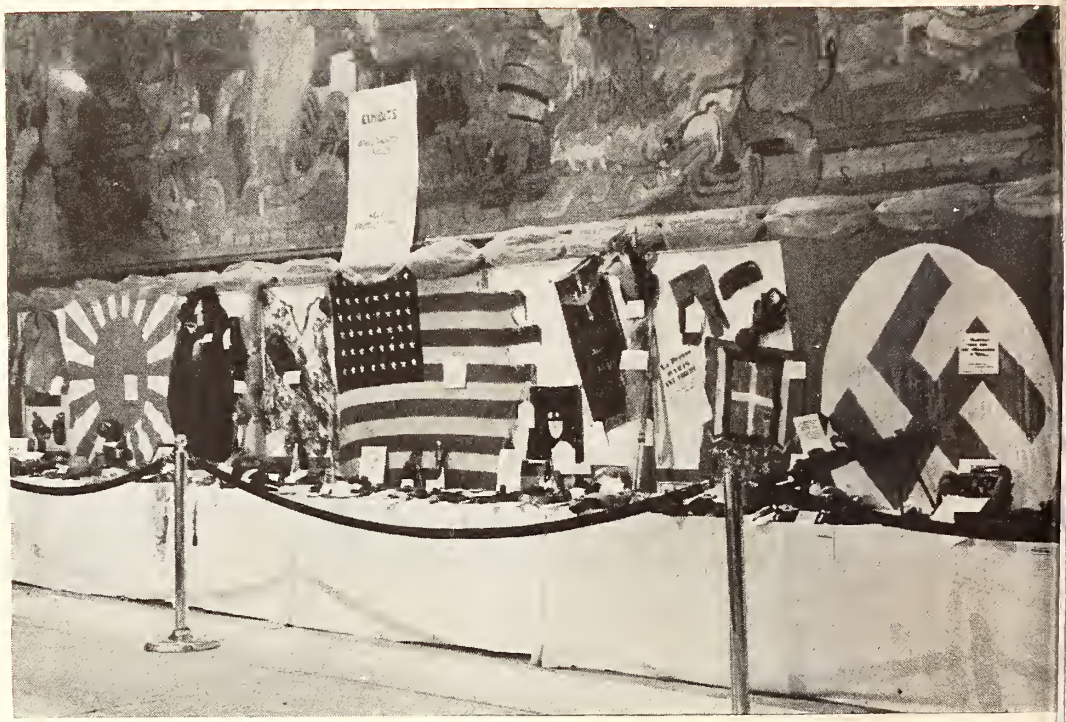
A four-page leaflet was printed listing the articles to be bid for in the auditorium of the school. There were 400 sealed bids and the price of admission was a $25 War Bond. Items from celebrities and local merchants up for auction were given away free to the persons bidding the highest number of Bonds, whether bids were made prior to the auction or from the floor the evening of the affair. Local papers came through with stories well in advance building interest in the affair, and ran a full-page ad listing the articles to be auctioned.

Student Service

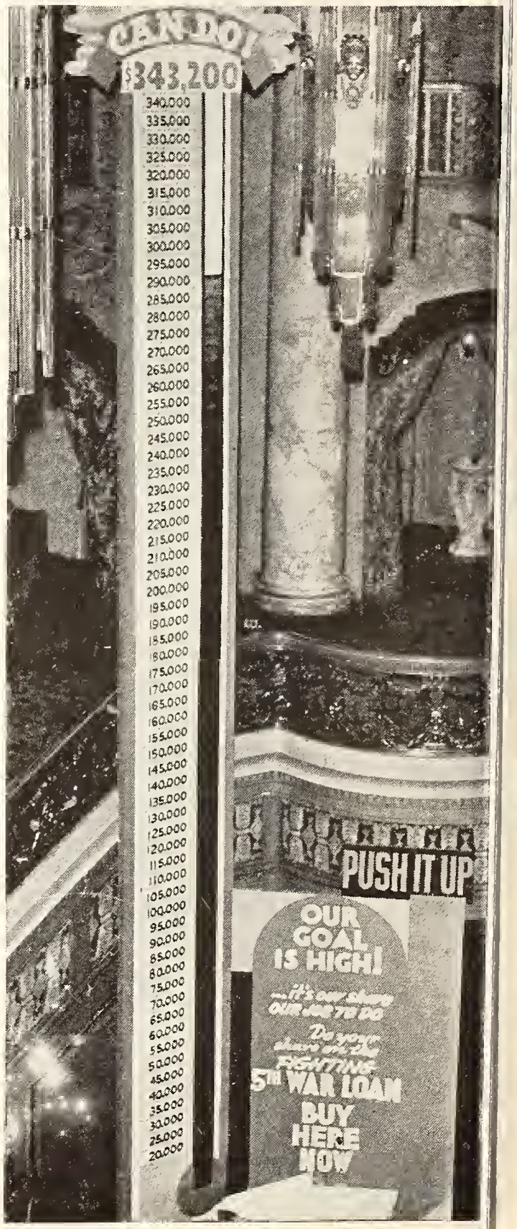
Working hand in hand with the local school children, Albert Pickus at the Stratford theatre, Stratford, Conn., put on a campaign which proved highly successful. The enterprising manager offered the services of high school students to purchasers of Bonds. In other words, a $25 War Bond would get your car washed by the students, have your baby minded, a cake baked, errands run, or even get you a part time clerk for your store. A $50 Bond would get twice as much student service and for a $1,000 Bond you could have their services for an extended period.

Club Support

Enlisting the support of all clubs in town, including the Lyons, Kiwanis, Exchange, Sentinel, Zonta and Rotary, Joseph Samaratano at Loew's State, Providence, organized them to sell a minimum of ten $25 Bonds per member to be purchased through the theatre, honoring servicemen. The card of each was punched for each Bond bought and at the completion of the drive a certificate was mailed to the serviceman indicating that 10 Bonds had been sold in his honor during the drive. A tabulation on a competitive basis for each club was kept at the theatre. Stories were planted in the papers outlining the part the theatre was to partake in the campaign.



Howard Burkhardt, manager, Loew's State, Cleveland, in cooperation with The Press, staged a display of overseas war trophies in the theatre lobby. Each item was tagged with origin and sender's name. Exhibit occupied both sides of the lobby.



In Washington, Hank Shields, Jr., publicity manager for Loew's, erected a big thermometer in lobby of the Capitol theatre, on which daily progress of Bond sales was recorded.

Special ceremonies were held on opening night with the Mayor and other city chairmen on the stage with discharged servicemen. Various organizations conducted rallies on different nights on the stage, each good for a newspaper break.

Honor Roll

In Hot Springs, Ark., C. C. Helms of the Liberty theatre reports that one of the highlights of his campaign was a giant board which was planted in front of his theatre and on which the name of a man or woman in service was written for each Bond purchased in his honor.

Children's Show

Reported as highly successful was the Children's Bond Show staged by Charles Zinn at the State theatre, Minneapolis. Cooperation was obtained from the Board of Education, parochial schools, American Legion Women's Auxiliary and other organizations.

The goal was to sell extra Bonds to children; encourage the completion of Stamp Books and the purchase of Bonds in order to attend the

(*Continued on page 30*)

Your First Step!

Uncle Sam needs more

ISSUING AGENTS FOR THE SIXTH WAR LOAN!

To become an ISSUING AGENT Get in touch with your War Activities Exhibitor State Chairman immediately! He will tell you how easily it's done!

•

Your theatre is the *only* place where Bonds can be bought evenings, Sundays and holidays! The public is being told in every way: "BUY BONDS AT YOUR MOVIE THEATRE!"

The folks depend on *YOU* to be an Issuing Agent when they want to buy their War Bonds! Join the ranks of the thousands of other patriotic Issuing Agents in America!

Sponsored by
WAR ACTIVITIES COMMITTEE OF MOTION PICTURE INDUSTRY
1501 Broadway, New York City

Soldiers' Wives Help Bond Sale At Local Houses

(*Continued from page* 28)

premiere; to use their savings for same and to ask their parents to purchase an extra Bond in the name of a child.

Only children were admitted to the show and on opening day policemen, Boy and Girl Scouts and firemen assisted in handling the crowds. On stage the high school band performed and the principal speakers were the heads of the drive. The stage was decorated in patriotic motif with the color guard from Fort Snelling in attendance.

Scout groups, Camp Fire Girls, YMCA and YWCA members distributed thousands of mimeographed sheets describing the show. Several weeks in advance, the Sunday amusement page of the local paper had a large art display with story about America's first film premiere for children only, followed by art work showing children purchasing Bonds.

Torpedoes

With his goal the purchase of four torpedoes, P. J. Crowlev at the Belevue theatre, Centra Falls, R. I., worked with the local high schools and had a torpedo displayed in the lobby with copy to the effect that the purchase of sufficient Bonds would permit the acquisition of these same torpedoes. Rallies were held all over the city and the girls were on hand from various civic organizations to handle the Bond sales.

Wives Enlisted

Proving highly successful for A. L. Clary of the Ritz theatre, Killeen, Texas, was the enrollment of 250 servicemen's wives, who assisted in the sale of Bonds. The women attended a rally at the theatre, from which point, escorted by the high school band, they paraded through the main business streets urging people to support the drive.

Mr. Clary was appointed Honorary Sheriff and Mayor for one day, discharging the police force, conducting his own court, releasing all city prisoners who bought Bonds and fining many of his own friends; the fines being the purchase of Bonds. A Bond premiere with talent from a nearby camp was held and additional sales were realized through a Bomber Day sponsored by the local schools. The money was earmarked to purchase a bomber with a school holiday declared on Dedication Day and Mr. Clary host to the students at a special matinee.

Grab Bag

G. D. Carpenter of the Colonial theatre, Valdese, N. C., held two Bond premieres to put over his campaign. Each person who purchased a Bond for the premiere was permitted to "Honor a Serviceman" by inscribing his name on a special chart in the lobby.

In addition, Mr. Carpenter staged a "Club Week," visiting various organizations and soliciting Bond sales from the memberships. He also worked in close cooperation with the

(*Continued on page* 35)

THE CHECKUP LIST

Here is a summary of the promotions which have helped to make previous drives successful and the press manual which has been compiled by the War Activities Committee for exhibitors in the Sixth War Loan drive.

Go through the list; select those devices which you know you can put over in your community. When you have decided which are likely to bring effective results, call your staff together, work out each detail with them and from that point concentrate your effort to make each device produce the greatest possible number of Bond sales.

1. WAR BOND PREMIERES

Contact your local Distribution Chairman or any exchange with which you do business.

2. JUNIOR BOND PREMIERES

Organize children to solicit Bond sales in their names. Tie up with school authorities to put on a special matinee for students who sell Bonds.

3. FREE MOVIE DAY

December 7 has been generally accepted by the industry as Free Movie Day. However, if it is more convenient, another date may be selected when Bond purchasers may be admitted free.

4. SCHOOL PROMOTIONS

Children have proved willing to cooperate in previous Bond drives. In this section are to be found the ideas and promotions undertaken during past drives which may be adapted to local requirements.

5. SPECIAL TALENT NIGHTS

Recruit local entertainment or talent from nearby Army camps or Naval bases to appear for stage presentation.

6. OUTDOOR RALLIES

Establish a temporary bandstand at some busy downtown intersection. Provide entertainment with volunteers from night clubs, etc., and speakers including servicemen.

7. BOND AUCTION NIGHT

Arrange for a Bond Auction with gifts and prizes (promoted from merchants) to be auctioned from your theatre stage. War trophies obtained from local servicemen or patriotic organizations also create interest.

8. COMMERCIAL TIE-UPS

Promote merchants and dealers to plug your various Bond selling activities in sponsored newspaper and radio advertising.

9. HONOR ROLL IN LOBBY

Provide a large Honor Roll in theatre lobby and affix the name of every local resident who buys a Bond at the theatre.

10. SPECIAL BOND DAYS

Designate one night during the drive dedicated to "Local Heroes", "Navy Mothers", "Servicemen's Wives", etc.

11. STAGE RALLIES

One night each week, arrange for local patriotic organizations to spur Bond sales from the stage. A suitable trophy may be promoted from the merchants to be awarded to the group selling the most Bonds.

12. BOND BOOTHS

Reconstruct or repaint your Bond booth. Have it manned day and night by the women auxiliaries. If possible, provide a perambulating booth which can be moved about town.

13. ALL-NIGHT SERVICE

Publicize the fact that your theatre is geared to handle Bond sales until midnight. Banks, post offices and other public agencies normally close early.

14. CONVENTION RALLIES

Arrange with hotel operators to inform you of all conventions scheduled. Contact those in charge of the convention agenda to permit speakers to address the groups with the idea of selling small denomination Bonds.

15. THEATRE FRONTS

Decorate your theatre with flags, pennants and accessories. Use them so that your theatre will present a patriotic appearance.

16. PARADES

Arrange for a big demonstration to star your campaign with soldiers, sailors, vetera organizations, Boy Scouts, etc. The parad should end in front of the theatre with th Mayor or other prominent speakers.

17. EXHIBITS

Arrange with Army or Navy Ordnanc Department for theatre display of equipmen used by our forces. Tanks, amphibious ducks airplanes, etc., might be available.

18. HOLIDAY OCCASIONS

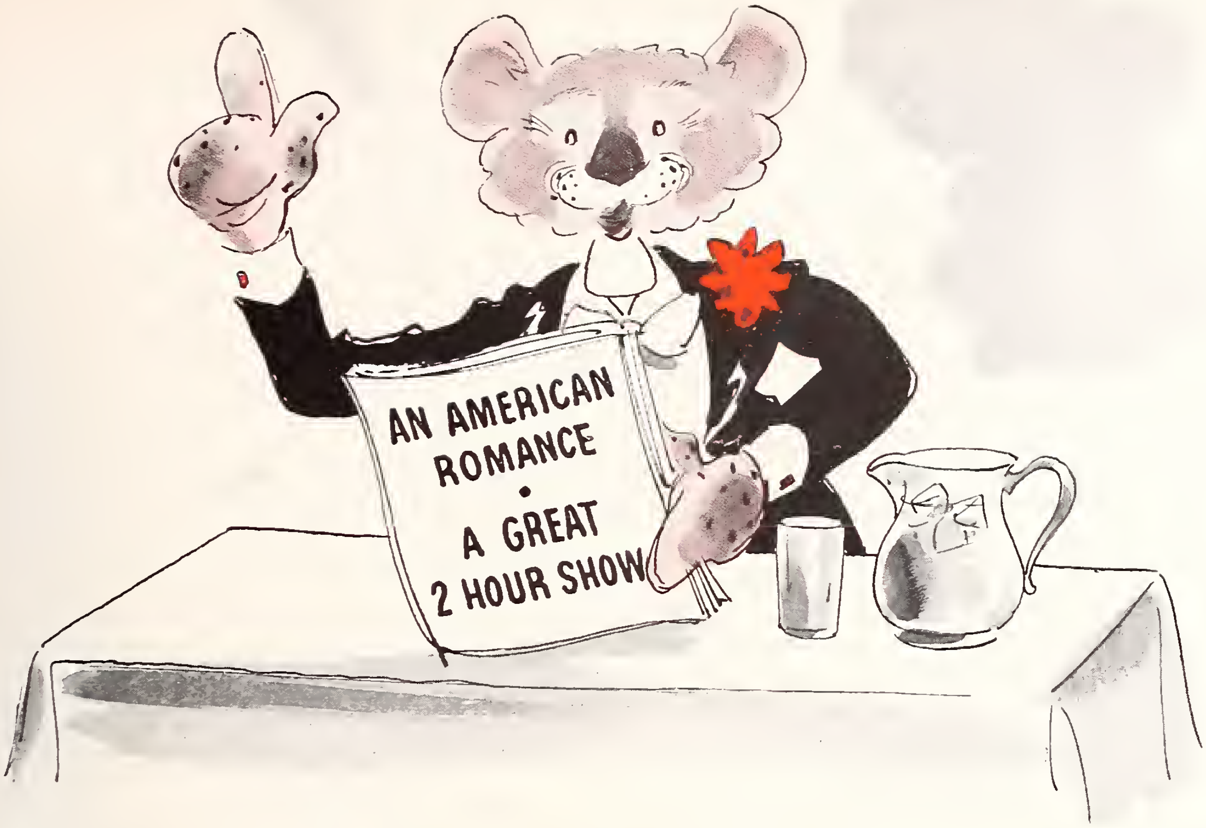
Remember Thanksgiving Day and Pearl Ha bor Day, December 7. Both fall within th drive dates.

19. ACCESSORIES

Three bulletins will be available during th drive for use on theatre screens.

Two regular War Bond trailers have bee prepared—one featuring Jennifer Jones, th other Eddie Bracken.

For theatre and lobby use a number accessories may be obtained from Nation Screen Service.



REPORT TO THE NATION!

"Mr. Exhibitor . . .
Here are box-office FACTS!
Here's a city-by-city record
of my great new hit—
'AN AMERICAN ROMANCE'!
TWO HOURS of two-fisted
entertainment in
exciting Technicolor
that's enthralling the
folks in big towns and
small towns . . ."

(next page)

A CROSS-SECTION OF 125 FIRST ENGAGEMENTS BEATS M-G-M's BIGGEST!

Sure-fire Hit in Big Towns and Small Towns!

"AN AMERICAN ROMANCE"

TOLEDO, O.—beats Two Girls and A Sailor
LEXINGTON, Ky.—beats Private Hargrove
MUNCIE, Ind.—beats Dragon Seed
RICHMOND, Va.—beats Dragon Seed
NEWARK, O.—beats Random Harvest
LAFAYETTE, Ind.—beats holiday business Curie
ATHENS, O.—beats White Cliffs
PIQUA, O.—beats A Guy Named Joe
ZANESVILLE, O.—beats A Guy Named Joe
HUNTINGTON, W. Va.—beats Seventh Cross
MONTGOMERY, O.—beats Private Hargrove
BLUEFIELD, W. Va.—equals White Cliffs
PORTSMOUTH, O.—beats White Cliffs
CHARLESTON, W. Va.—beats Gaslight
CELINA, O.—beats A Guy Named Joe
WELLSTON, O.—beats White Cliffs
ST. MARY'S, O.—beats White Cliffs
WILMINGTON, O.—beats White Cliffs
GREENVILLE, O.—beats A Guy Named Joe
XENIA, O.—beats Private Hargrove
CIRCLEVILLE, O.—beats White Cliffs
LONDON, O.—beats White Cliffs
SIDNEY, O.—beats Private Hargrove
NORTHFORK, W. Va.—beats A Guy Named Joe
CARROLLTON, O.—beats White Cliffs
CHILLICOTHE, O.—beats White Cliffs
HAMILTON, O.—beats A Guy Named Joe
MIDDLETOWN, O.—beats A Guy Named Joe
PT. PLEASANT, W. Va.—also beats Joe
LAWRENCEBURG, Ind.—equals White Cliffs
WILLIAMSON, W. Va.—beats White Cliffs
MIDDLESBORO, Ky.—beats White Cliffs
PIKEVILLE, Ky.—beats A Guy Named Joe
DANVILLE, O.—beats A Guy Named Joe
WAR, W. Va.—beats A Guy Named Joe
LEWISBURG, O.—beats A Guy Named Joe

URBANA, O.—beats A Guy Named Joe
WAPAKONETA, O.—beats A Guy Named Joe
BECKLEY, W. Va.—beats Bathing Beauty
HILLSBORO, O.—beats A Guy Named Joe
JACKSON, O.—beats White Cliffs
POMEROY, O.—beats A Guy Named Joe
MT. STERLING, O.—beats A Guy Named Joe
MARTIN, Ky.—beats A Guy Named Joe
NICHOLASVILLE, Ky.—beats Private Hargrove
STAMFORD, Ky.—beats A Guy Named Joe
TROY, O.—beats White Cliffs
MARIETTA, O.—beats White Cliffs
CORBIN, Ky.—equals Private Hargrove
MARYSVILLE, O.—beats White Cliffs
BELLEFONTAINE, O.—beats White Cliffs
PARIS, Ky.—beats White Cliffs
RICHMOND, O.—beats White Cliffs
WASH. CT. HOUSE, O.—equals Hargrove
SHELBY, O.—beats White Cliffs
KENTON, O.—beats Private Hargrove
DELAWARE, O.—beats White Cliffs
MT. VERNON, O.—beats Private Hargrove
TIFFIN, O.—beats White Cliffs
WOOSTER, O.—beats Private Hargrove
UPPER SANDUSKY, O.—beats A Guy Named Joe
CALDWELL, O.—beats White Cliffs
FOSTORIA, O.—beats White Cliffs
BRYAN, O.—beats White Cliffs
FREMONT, O.—beats A Guy Named Joe
MARION, O.—beats White Cliffs
LIMA, O.—beats White Cliffs
MANSFIELD, O.—beats Private Hargrove
TIPTON, Ind.—beats Private Hargrove
BLOOMINGTON, Ind.—beats A Guy Named Joe
NOBELSVILLE, Ind.—beats A Guy Named Joe

THEY SOLD TICKETS WITH PUNCH COPY!

Here are the Ad angles that get the crowds!

He had $4.28 in his pocket...
and love in his eyes!

Vant to meet a guy you'll fall for? That's Steve—ot much dough but plenty of nerve! A sock in each st—and a smile no girl could resist. He had what t takes to win! And when he crushed his girl in is arms — She knew what LOVE really meant!

This is Steve—
BRIAN DONLEVY
Rough, rugged and ambitious...
he's got a fighting heart!

This is the girl
a strong man goes for!
"New find" Ann Richards is
soft, cuddly and beautiful!

M-G-M's TECHNICOLOR DRAMA!
KING VIDOR'S Production

AN American Romance

starring **BRIAN DONLEVY**

with ANN RICHARDS • WALTER ABEL • JOHN QUALEN
HORACE McNALLY • Produced and Directed by KING VIDOR
Screen Play by Herbert Dalmas and William Ludwig
A Metro-Goldwyn-Mayer Picture

TWENTY YEARS OF LEADERSHIP
MGM

BECAUSE

a cross-section of America's Box-offices have established it as a sensational hit and because a sensational hit and because of its nationwide acclaim

THEREFORE

in order to make possible its immediate availability, it will be included in our current Group Number Nine

BOOK IT NOW!

M-G-M's
AN American Romance

★

"KNOCKOUT NINE" BECOMES "TERRIFIC TEN"!

THE SEVENTH CROSS
BARBARY COAST GENT
WATERLOO BRIDGE
KISMET
MRS. PARKINGTON
MAISIE GOES TO RENO
MARRIAGE IS A PRIVATE AFFAIR
LOST IN A HAREM
NAUGHTY MARIETTA

plus AN AMERICAN ROMANCE

NEWS!

Bonds Buy B
Sock 'Em With

hild Premieres ffective Theatre ond Promotion

(*Continued from page* 30)

ools, establishing a quota for each and pre-ting a special matinee for the three winning sses.

During the final week of the drive, local rchants and mills donated valuable gifts ich were placed in a large grab bag on stage. nd purchasers were permitted one "grab" ardless of the amount of their purchases. In lition, Mr. Carpenter staged a free movie ek and enlisted the aid of all mill employees, o helped sales by subscribing for Bonds.

hild Premiere

n Etna, Pa., Joe Sommers at Warners' a staged a kiddie Bond premiere at which sold $11,500 in Bonds. He enlisted the sup-t of local schools, the teachers urging the dents to purchase Bonds in order to attend ree show, which consisted of "Wild Bill kock," four Technicolor cartoons and two edies. The local high school band paraded streets for two days during each of the weeks prior to the premiere with banners signs selling the special kid premiere.

Ir. Sommers personally addressed various ups of men at local factories, impressing n them the importance of their children nding the show and urging them to pur-se Bonds for the children. Two hundred 22 cards were posted on poles throughout section and surrounding localities 10 days ore the premiere and one-sheets also were ted about town.

ounded Heroes

. R. Jackson at St. Mary's theatre, St. ry, Pa., arranged to have wounded heroes ear on his stage urging the purchase of ds. The microphone in the manager's e, with loud speakers at both ends of the atre, was used at certain periods during the to announce to outside traffic: "Another d has been sold. Honor your boy today."

urch Help

obert Ashcroft of the Broadway theatre, timore, asked the help of the local priest and anized committees to work in the churches, ling rallies every night during the drive and Sunday afternoon. The priest announced n his pulpit just what he wanted from the ple in his parish. At the rallies, the com-tees made out the applications, brought the ey to Mr. Ashcroft, who delivered the d the following day. Displays were fea-d on the marquee and an elaborate booth up in the lobby.

wspaper Ads

be Borisky of the Independent Theatres, , Chattanooga, Tenn., met with the Bond ers of the city and sought the cooperation the newspapers in obtaining advertising n the merchants to promote the Bond premiere at the theatres. Mr. Borisky had four-by-six hard tickets printed as "souvenir" tickets, which patrons were permitted to retain. Some 3,500 war workers canvassed for the show, doing their work as a unit. Tickets were placed in the hands of auxiliary police and firemen who canvassed the neighborhood.

Bond buyers were permitted to inspect turret guns of a veteran Flying Fortress exhibited in the lobby of the Ohio theatre, Cleveland. Manager Gertrude Tracy arranged for the display with the Treasury Department.

Stamp Books

Concentrating on every child, as well as teachers, in his area, Leo Peterson in Rapid City, S. D., exerted pressure to have every youngster bring in Stamp books which were converted into Bonds. A free ticket was offered to each student bringing in a Bond.

The pupil in each grade selling the greatest number of Bonds was awarded a 30-day pass, which included admission for one parent. The pupil in each school selling the greatest number of Bonds was presented a $25 Bond. The over-all winner in the county won a $50 Bond; while the school making the best record was awarded an "E" flag.

Radio scripts were presented through leading women's clubs, civic and patriotic organizations and the announcement of the school plan was held up until the start of the campaign to give all an equal opportunity.

Bond Rallies

Antonio Balducci at the Regent theatre, Syracuse, N. Y., staged a series of Bond rallies utilizing speakers, bands, wounded veterans, entertainment and other attractions to promote more Bond sales. The Regent has two Bond booths, one in its lobby and the other a portable which Mr. Balducci moved from civic gatherings to department stores and other community outlets. Several free movie days were run in addition to a children's Bond show.

"Commando Raids"

Larry Levy, formerly at Loew's Columbia theatre, Washington, D. C., took advantage of the "commando raids" phrase by organizing United Nations girls to stage "Bond Commando Raids" on local night clubs, restaurants and hotels for the express purpose of selling Bonds. The girl who sold the greatest number of Bonds was crowned "War Bond Queen of Washington" and received a flying trip to New York for a weekend with all expenses paid.

Night Rally

Lou Kusner, manager of the Apollo theatre, Martinsburg, Va., staged a huge rally at night to launch his campaign. The rally was sponsored by the Retail Businessmen's Association of the city and the Chamber of Commerce.

(*Continued on page* 72)

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CONVENTIONS OFFER SALES OPPORTUNITY

Conventions held in your city offer an opportunity to sell extra War Bonds to out-of-towners. During the Fifth War Bond drive, Moe Esserman, manager of the Indiana theatre in Indianapolis, made arrangements with local hotel managers to inform him of scheduled conventions. Mr. Esserman contacted each convention chairman and suggested that the organization through its membership purchase Bonds during the session. The American Women's Bowling Association alone purchased several hundred Bonds, all in small denominations, which were issued by the theatre during recess periods in the convention meeting room.

★ ★ ★ ★ ★ ★

INDUSTRY MOBILIZES FOR 6TH

(*Continued from page 14*)

sale figures largely because it is being held nationally on the third anniversary of the Japanese sneak attack upon Pearl Harbor, December 7. Advance Free Movie Day publicity and exploitation will revolve around this fact, offering the public the opportunity of striking back at the Pacific enemy with the purchase of Bonds.

In the Fifth War Loan 16mm films carrying Bond messages were shown to some 10,000,000 employed in war industries, plants and offices. Ted Gamble, who heads the War Finance division of the U. S. Treasury, has asked the 16mm film industry to expand distribution of their films in an effort to reach 25,000,000. Eleven special War Bond films have been prepared in 16mm, five by the U. S. Navy and six by the War Department.

Navy Subjects Feature Pleas by Admirals

The Navy's offerings are short subjects ranging in running time from 10 to 21 minutes. Bond-buying appeals are made by high ranking Naval officials, including Admirals King, Nimitz, Halsey and Mitscher. Hollywood stars Barbara Britton, James Craige and Walter Abel play in one Navy short. The War Department's films are two and one-half minute trailers packed with grim footage from the front lines.

As in former drives WAC headquarters in New York has prepared a press book to guide exhibitors. The book was mailed to exhibitors this Friday. Exhibitors are offered suggestions for the drive. The Round Table department in this issue of MOTION PICTURE HERALD gives the list in detail.

For the first time in any War Loan drive, National Screen Service exchanges throughout the country will make available to participating exhibitors three posters exploiting the three major "musts," free of charge. They cover the Bond Premieres, Junior Premieres and Free Movie Day.

Regional Meetings to Cover 19 Key Cities

Following the Los Angeles, San Francisco and Portland meetings last week, Mr. Brandt led his committee into Salt Lake City on Thursday, for the fourth of the 19 regional gatherings. A caravan of automobiles filled with scores of prominent exhibitors of the territory, met the committee members 20 miles outside of Salt Lake City, escorted them into town and through the downtown section in a parade headed by a brass band, and huge banners and posters heralding the forthcoming drive. The meeting was held in the Utah hotel and was attended by exhibitors from Idaho, Wyoming, Montana, Utah and Colorado, who were welcomed by Mayor Earl J. Glade and the Governor of Utah, Herbert B. Maw.

While Mr. Brandt's group held the Salt Lake City meeting another group, headed by William F. Crockett, national vice-chairman, met with more than 200 exhibitors and distributors of Washington, Idaho and Alaska in the Spanish ballroom of the Olympic hotel in Seattle. The delegates were welcomed by Seattle's Mayor W. F. Devin, who spoke in high praise of the theatres' contribution to past drives.

Following the far-western meetings the two groups joined for meetings in Omaha, Friday, and Kansas City, Saturday. More than 300 members of the industry were on hand for the Kansas City meeting at the Muehlebach hotel.

Monday of next week the national committee will meet with exhibitors and distributors at the Stevens Hotel in Chicago, Tuesday at the Statler Hotel in Cleveland. Wednesday, Mr. Crockett will take his group to Detroit for a meeting at the Book Cadillac Hotel, and will continue on to Buffalo for a meeting there on Thursday, at the Statler Hotel.

Mr. Brandt will lead his group south to Louisville for a meeting at the Kentucky Hotel on Thursday, and Friday they will be in Pittsburgh, for a meeting at the William Penn Hotel.

Monday, November 6, Mr. Crockett and his group will be in Charlotte to assemble with exhibitors and distributors at the Charlotte Hotel. The following Thursday Mr. Brandt and his group will hold a meeting at the Bond Hotel, Hartford, and Friday at the Statler Hotel, Boston.

From Boston Mr. Brandt will lead committee members to Philadelphia for a meeting at the Warwick Hotel Monday, November 13. The two groups will join again at Baltimore the following day for a Tuesday meeting at the Belvedere Hotel.

On the Friday preceding the opening of the drive the national committee will hold a grand windup meeting at the Hotel Astor in New York.

Besides Mr. Brandt and Mr. Crockett and local luminaries, the principal speakers at the various meeting are Mr. Depinet, state exhibitor chairman; John Hertz, Jr., national publicity head, and three war veterans, Captain Raymond W. Wild, Lieut. Colonel Roswell P. Rosengren and 2nd Lieutenant Lewis R. Largey.

Mr. Depinet explained to the exhibitors and distributors that the U. S. Treasury fully realized the value of theatres as issuing agents, principally because Bonds could be bought there any time during the day, the evening, Sundays and holidays. He emphasized the scheduling of Bond Premieres, saying that the Fifth War Loan showed a record in Premieres with 5,085. He said that an effort would be made to schedule 7,500 premieres for the Sixth War Loan drive.

Plans Are Outlined for Publicizing Bond Drive

Mr. Hertz outlined plans for publicizing the drive, stating that for the first time separate posters would be available for theatre display, exclusive material for Premieres.

In order to give proper credit for Bonds sold during the drive by approximately 25,000 issuing agents and thousands of plants now using the payroll deduction system, credit for the drive will include Bond sales reported to the Federal Reserve Bank from November 1 to December 31, the Treasury Department has announced.

* * *

Exhibitor Chairmen Again Head State War Loan Activities

As in the past War Loans, State Exhibitor chairmen have been named to organize and head the state campaigns for the Sixth War Loan. The chairmen of each state is:

Alabama, R. M. Kennedy
Arizona, Harry Nace
Arkansas, Claude Mundo
California (Southern), Gus Metzger
California (Northern), Rotus Harvey
Colorado, Mark Alling, R. J. Garland
Connecticut, Harry Shaw
Delaware, A. J. Defiore
Florida, J. L. Cartwright
Georgia, J. H. Thompson
Idaho, Walter E. Casey, Al Hager
Illinois, Ed Zorn, Ed Silverman
Indiana, Don Rossiter
Iowa, A. H. Blank
Kansas, Howard Jameyson
Kentucky, Lew Hensler
Louisiana, E. V. Richards
Maine, Connie Russell
Maryland, Frank Durkee
Massachusetts, Sam Pinanski
Michigan, Ray Branch
Minnesota, Henry Greene, Harold Kaplan
Mississippi, Burgess Waltman, Arthur Lehmann
Missouri (Eastern), Rex Barrett, Marty Burnett
Missouri (Western), Elmer Rhoden
Montana, J. A. English
Nebraska, William Miskell, Sam Epstein
Nevada, N. Dow Thompson
New Hampshire, Ed Fahey
New Jersey (Northern), Harry Lowenstein, Frank Damis
New Jersey (Southern), I. Epstein
New Mexico, George Tucker
New York, Malcolm Kingsberg
New York (Upstate), C. J. Latta
North Carolina, George T. Carpenter
North Dakota, Mike Cooper, Ed Krauss
Ohio, Charles Raymond
Oklahoma, Ralph Talbot
Oregon, O. J. Miller
Pennsylvania (Eastern), Ben Foster
Pennsylvania (Western), M. A. Silver
Rhode Island, Martin Toohey
South Carolina, Warren Irwin
South Dakota, Fred Larkin
Tennessee (Eastern), E. W. Street
Tennessee (Western), Kermit Stengal
Texas, John Q. Adams
Utah, Hall Baetz
Vermont, Frank Venett
Virginia, Morton G. Thalheimer
Washington, D. C., Al Lichtman
Washington, Frank Newman, Sr.
West Virginia, Sol Hyman
Wisconsin, Harold Fitzgerald
Wyoming, Thomas Knight

* * *

FILM INDUSTRY MUST LEAD TELEVISION, SMPE TELLS FCC

Larsen of Society Says 75 Channels Would Give "Parity" to Screen

Leadership which the motion picture industry has had in entertainment must be continued in the new entertainment medium, television, the Federal Communications Commission, holding its first hearings since 1936 on allocations in the spectrum, was told Friday, October 27, in Washington. The message was accompanied by a request for frequency allocations for theatre television. It was delivered by P. J. Larsen of the television committee of the Society of Motion Picture Engineers.

The message and request stressed:

1. That the film industry must meet in theatres the competition of television in homes;

2. That it must be insured in the event television shows quality comparable or better than films;

3. That it must be able to present news as part of its service in the only medium able to record the news as it happens, television;

4. That it must have at least an equal chance with the broadcasters to develop the medium.

The FCC hearings, now a month under way and continuing, are impelled by rapid war-growth in communications, using a crowded spectrum, and speculating upon unused frequencies.

In requesting channels for the exclusive use of the motion picture industry, Mr. Larsen told the FCC, "Theatre television, in the immediate post-war period, will undoubtedly be experimentally presented to the theatrical public in monochrome, possibly using the present standard of 525 line definition." But, he added, improved definition comparable to that afforded by motion pictures will be needed; and he said that the film industry in presenting theatre television to the public might well be expected to contribute technically to the perfection of television in general.

A formal summation by Mr. Larsen, indicating in brief the industry's specific requirements, asked that "allocations be on a parity of opportunity with the frequency band allocations allotted to television broadcasting, above 300 megacycles.

"It is recommended," he said, "that a frequency band of 1500 megacycles in groups of contiguous 20 megacycle channels be allotted, as follows":

1. Eight contiguous 20 mc cleared channels or a band of 160 mc from 600 to 760 mc.

2. Seven contiguous 20 mc cleared channels or a band of 140 mce from 860 to 1,000 mc.

3. Fifteen contiguous 20 mc cleared channels or a band of 300 mc from 1,900 to 2,200 mc.

4. Fifteen contiguous 20 mc cleared channels or a band of 300 mc from 3900 to 4200 mc.

5. Thirty contiguous 20 mc cleared channels or a band of 600 mc from 5700 to 6300 mc.

The channels requested would cover exactly half of the spectrum area between 400 and 100 megacycles now set aside for allocation to post-war television plus 1,200 megacycles in the unknown and untested area above 1,000 megacycles. (See spectrum chart, MOTION PICTURE HERALD, October 21). The frequencies now allotted to commercial television, all in the area between 50 and 300 megacycles, total only 186 megacycles, divided into 18 channels.

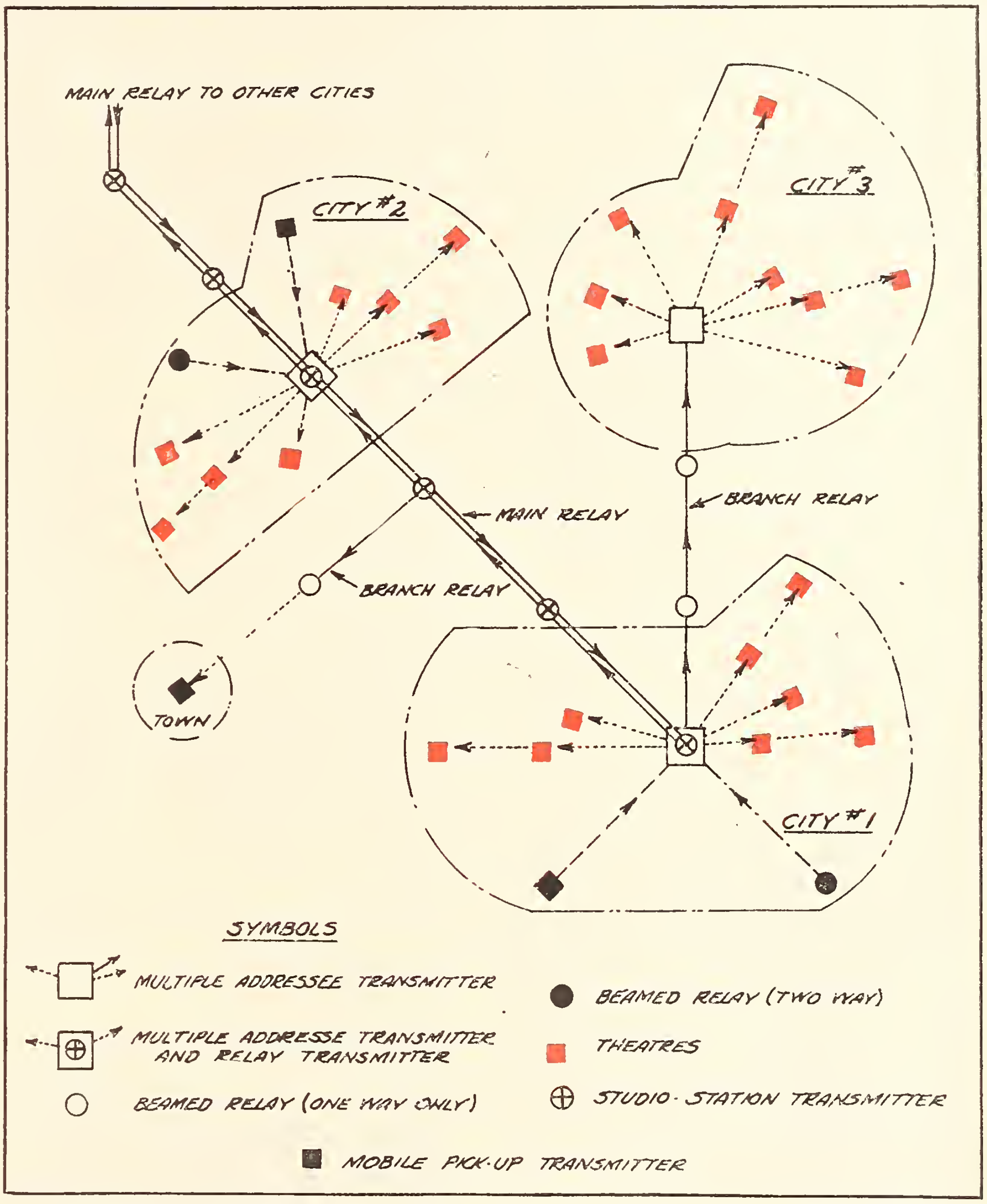
Mr. Larsen indicated that channels at least 20 megacycles in width were necessary to provide for high line definition, or clarity, equalling present theatre film projection standards for both black and white and color.

In presenting to the FCC the film industry's formal request for television space, Mr. Larsen presented also a picture of the industry in its vast ramifications, and an outline of its public duties.

Noting that more than 20,200 theatres, with 11,700,000 seats and an average weekly attendance

(Continued on following page)

How Theatre Television Will Work


MAIN RELAY TO OTHER CITIES
CITY #2
CITY #3
MAIN RELAY
BRANCH RELAY
BRANCH RELAY
TOWN
CITY #1
SYMBOLS
MULTIPLE ADDRESSEE TRANSMITTER
MULTIPLE ADDRESSEE TRANSMITTER AND RELAY TRANSMITTER
BEAMED RELAY (ONE WAY ONLY)
BEAMED RELAY (TWO WAY)
THEATRES
STUDIO-STATION TRANSMITTER
MOBILE PICK-UP TRANSMITTER

Submitted to the Federal Communications Commission by Paul J. Larsen of the SMPE with his brief outlining the channels needed for post-war theatre television, the chart above shows a proposed plan for inter-city relay stations and mobile transmitters which would service theatres. It supports his contention that many channels would be needed to accommodate the numerous relay and sub-relay stations required.

SEEK TELEVISION LEADERSHIP

(*Continued from preceding page*)

of 85,000,000 are spread over 8,500 towns, Mr. Larsen said the film industry had the duty to continue serving the nation by a flow of high quality entertainment, visual and aural.

He compared this type of entertainment in gross receipts as well as constituent stature, with the broadcasting industry. The film industry, he noted, had an estimated yearly gross income of $1,600,000,000, paying direct to the Treasury in taxes $26,000,000, and to state and local treasuries $300,000,000; the broadcasting industry receives $280,000,000, paying local taxes of only $20,000,000.

Says Screen Has Led Field in Development

A resume of the growth of the motion picture industry through 50 years, into one of this country's major industries was then presented by the SMPE engineer, who told the FCC that the industry "has at all times kept pace with developments"; and he added:

"The motion picture industry, being conscious of its responsibility to the public, realized in the pre-war days that television was another, and possibly companion, development for presenting visual and aural actions in theatres. Experimentation in the pre-war years with theatre television had proved that it was feasible both in England and here in the United States of America. Large-screen theatre television on 15 by 18 foot screens made its debut in London, England, in February of 1939, and by the end of 1939 five theatres were equipped. Large-screen theatre television made its debut in New York City during 1940 and was demonstrated experimentally on 15 by 20 foot screens in two New York theatres in 1941. Plans to offer theatre television on a commercial basis were interrupted by our entry into the war.

Because the industry is one presenting entertainment aurally and visually, it has a "definite and legitimate interest and stake in television," Mr. Larsen stressed.

Asking for "parity of opportunity" with the broadcasting industry, Mr. Larsen said:

"By a 'parity basis' is meant an equality of opportunity to develop both arts and an equality of conditions under which their commercialized services may be carried on. All circumstances of allocation and system standards of the two arts should be carefullv selected and given Governmental sanction in such fashion that each art, within its domain, shall have equal opportunity to experiment, to commercialize, to improve and to expand to its proper and demonstrable limits."

In then presenting to the FCC the film industry's specific channel requirements, the SMPE engineer also remarked that television would grow rapidly, and that in such a metropolitan area as New York, 25 independent producing and exhibiting agencies might compete. "For the initial post-war experimentation period of television," he said, "it is recommended that frequency allocation requirements be provided for 15 such agencies, each to produce and distribute one theatre television program to specific local theatres, and relay to distant ones."

Would Require Allocations For Stations and Services

This plan, as shown in the chart which Mr. Larsen also submitted to the FCC (see preceding page), would require frequency allocations for stations and services in the following separations:

1. *Intra City Studio Transmitter Station*:

   A) One fixed studio to transmitter channel (point to point).

   B) One cleared mobile transmitter channel (remote pick-up).

2. *Intra City Multiple Addressee Station*:

   A) One cleared transmitter channel for private multiple-directive transmission from single transmitter to a group of specific addressee theatres within the service area of the transmitter.

3. *Inter City Relay*:

   A) One channel for interconnecting cities, for transmission of theatre television programs simultaneously from a number of specific multiple addressee stations and/or directly to a specific theatre or theatres in interconnecting cities.

This service, the SMPE, as explained by Mr. Larsen, distinguishes from ultimate service. Ultimate service, he again stressed, demands improved definition, or color, therefore wider channels; additional station requirements per agency; extra mobile transmitter channel per agency, for flexibility of programming; extra relay channel per agency, for dual programs, or two-way relaying. Such ultimate service will demand additional frequency allocations above 6,300 megacycles, and "up into the tens of thousands of megacycles."

More than six years of study of the new medium in its relation to motion pictures was reflected in a series of notations on methods of television transmission, submitted the same day by Mr. Larsen to the FCC.

Especially among these was a discussion of the limitations of wire transmission of programs. Mr. Larsen asked that the FCC not limit theatre television to this method of transmission, at least until it is improved over present facilities.

Proposes Government Registration of Sets

The SMPE study also stressed that theatre television, as other theatre entertainment, will be for the public benefit, especially as it spreads; that public support will be forthcoming, even as it is for motion pictures; that the capital and enterprise to develop theatre television as an industry in other countries will be supplied by the film industry; and that the frequencies allocated should be available as early as possible so that experiments may be tried, with the result that after this experimentation, theatre television can "be commercialized along the methods found most practical and economical."

Registration of television receivers at $2 per month, 10 per cent of which would be for the Federal Government, the remainder for local stations using rented films; and division of the country into areas, each with five stations, under Federal supervision, was proposed before the FCC hearings last week by U. A. Sanabria, president of American Television Laboratories.

Mr. Sanabria said the plan would benefit film producers.

Thomas F. Joyce, RCA, urged the FCC to permit television to proceed in its present channels, asserting the medium would provide employment for at least 300,000 by the end of its fifth full production year, and predicting that by that time a television and radio retail business of $1,442,000 would have been reached.

TEST TELEVISION ON TELEPHONE WIRES

Standard Number 19 gauge twisted telephone wire may be used to transmit television. This is the claim of Homer Capehart, president of the Packard Manufacturing Corporation, who in Indianapolis last week demonstrated the process to radio and newspaper writers. The success of the process would eliminate the necessity for expensive coaxial cables, it is claimed.

In the demonstration, according to a report from Indianapolis to the *New York Herald Tribune*, the television signal was carried over 12 miles of standard telephone lines, and also over a shorter coaxial cable—and the correspondent reported "no perceptible difference".

Mr. Capehart recently announced a process for recording television programs, both pictures and sound, on records.

Say Theatre Programs Involve Cost Problems

The same course was urged upon the FCC by Dr. C. B. Joliffe, RCA engineer, who added different frequencies for television would necessitate a new television system.

Theatre television is as near as home television, Allan B. DuMont, head of the company bearing his name, told the FCC, also last week. Production of programs, however, will be a financial problem, he said.

The same aspect was discussed by Paul Raibourn, Paramount. He said no advertiser could meet the cost of a program which would compare with an "A" motion picture. Picture quality is a problem, and better pick-up equipment is needed because telecasters now concentrate in studios with much light, and add to costs, Mr. Raibourn pointed out; and he also urged that television be permitted to begin now, lest experimentation in technical improvements delay it years.

Immediate authorization of post-war standard and frequencies was asked by the Television Broadcasters Association, represented by Mr. DuMont, and also before the FCC by Lewis Allen Weiss, of the Don Lee Broadcasting System, and James McLean, General Electric.

An expanding television industry could help the country solve reconversion problems, Niles Trammel, National Broadcasting Company president, told the FCC last week.

See Wide Television Use In Advertising Field

Two advertising executives told the FCC they believed advertisers would use television widely. The executives are Frederick A. Long, of Batten, Barton, Durstine, and Osborne; and E. Nelson, of the Charles Storm Agency.

The question of copyright of television programs was raised in New York this week, with general agreement that theatre owners receiving and screening programs broadcast for public use would face a legal battle. However, in no discussions of plans have film industry television proponents indicated they would show in theatres anything but special programs.

The question, therefore, was regarded as for the present interesting speculation; for the future one to be determined definitely in perhaps a test case.

Sees Television Creating New Buying Power

Arno H. Johnson, director of media and research for J. Walter Thompson Company, advertising agency, told members of the Radio Executives Club in New York last week that by 1950 television would provide substantial employment and buying power. Mr. Johnson predicted that television would be an effective medium for carrying advertising messages into the home, thus contributing to the increase in demand for other product.

To Build Dallas Theatre

As soon as materials can be obtained, construction will begin on a $150,000 theatre in the Inwood area near Dallas, Texas, by the Interstate Theatre Circuit. The house will have all modern equipment, including television facilities.

Reopen Burned Iowa House

The Palace theatre, Alton, Ia., which burned last winter, has been rebuilt by John Van Gronigan. The 450-seat house reopened last week.

L. T.

"It means
LOTSA
THRILLS!"

"That's right,
what else?"

"How about
LOVELY
TORSO?"

"Correct!
What else?"

"Definitely—
LOBBY
TIE-UPS!"

"And now
come on
and meet
L. T. in
person!"

TWENTY YEARS OF LEADERSHIP
MGM

Bonds Buy Bombs!
Sock 'em with the 6th!

(next page)

What a welcome the fans are giving to lovely, luscious

LANA TURNER!

At the Capitol, N. Y. and from coast-to coast they're eyeing and sighing and buying and buying!

LANA TURNER

in

"MARRIAGE IS A PRIVATE AFFAIR"

with

JAMES CRAIG JOHN HODIAK

FRANCES GIFFORD • HUGH MARLOWE

NATALIE SCHAFER • KEENAN WYNN • HERBERT RUDLEY

A ROBERT Z. LEONARD PRODUCTION

Screen Play by David Hertz and Lenore Coffee • Based on the Novel by Judith Kelly

A *Metro-Goldwyn-Mayer* Picture

Directed by ROBERT Z. LEONARD

Produced by PANDRO S. BERMAN

"It also means LEO TOPS!"

PRINTED IN U.S.A.

Griffis Stock Sale Reported by SEC

Market activities of officers and directors of motion picture companies in the stocks of their own corporations were at low ebb in September, it was disclosed Tuesday by the monthly summary of such transactions issued by the Securities and Exchange Commission in Washington.

The largest operations reported were in Paramount Pictures common stock, where Stanton Griffis, chairman of the executive committee, sold 2,000 shares held through a trust which at the close of September still held 4,000 shares.

Slightly more than that amount of Monogram Pictures common stock was involved in sales by W. Ray Johnston, president, of 966 shares held direct and 900 shares held through Monogram Pictures, Inc., leaving him at the end of the month with 17,724 shares held direct and none through the subsidiary, and the purchase of 200 shares by Norton V. Ritchey, vice-president, which increased his holdings to 4,467 shares.

Continuing its gradual purchase of outstanding Loew's Boston Theatres common stock, Loew's, Inc., was shown to have acquired 11 shares during September, increasing its holdings to 121,232 shares.

A report on Columbia Broadcasting Company disclosed that in May, Joseph A. W. Iglehart, director, purchased 2,000 shares of Class A common stock through W. E. Hutton and Company, selling 900 shares in the same month and the remaining 1,100 shares in June.

By Staff Photographer

AT THE ROOSEVELT RALLY, in New York, Monday at the Hotel Astor, Frank Sinatra, whose rendition of the National Anthem was a featured billing, converses on the dais with Jack Cohn, left, executive vice-president of Columbia Pictures; Nicholas Schenck, president of Loew's, and Barney Balaban, president of Paramount Pictures.

It was a gathering of 800 from New York's film and theatrical industries. The luncheon rally was sponsored by the Theatrical and Motion Picture Committee for Roosevelt-Truman-Wagner; and the speakers were Mrs. Eleanor Roosevelt, Senator Wagner, New York's Mayor Fiorello LaGuardia, and John Golden and Louis Nizer, committee co-chairmen.

Other honored guests were William Brandt, Julius Joelson, Samuel Rinzler, Dean Alfange, Malcolm Kingsberg, William Morris, Jr., Irving Caesar, Oscar Homolka, Oscar Serlin, Luise Rainer, Jack Cohn, Nicholas Schenck, Barney Balaban, Charles Boyer, Vera Zorina, Fannie Hurst, Nate Blumberg, Carol Bruce, Moss Hart, Molly Picon, Herman Shumlin, Louis Calhern, Wendy Barrie, David Bernstein, Charles Moscowitz, Robert Weitman, James Sauter.

Among others from the industry in attendance: Henderson Richey, Walter Brooks, Nicholas Schenck, A. J. Balaban, Rube Jackter, Morris Kurtz, Carl Leserman, Jack Levin, Samuel Machnovitch, Harold Mirisch, Charles Moss, Nicola Napoli, Louis Phillips, Colvin Brown, Edward Fay, William F. Rodgers, Michael Ruden, Murray Silverstone, David Snaper, Max Weisfeldt, Saul Trauner, Irving Wormser.

Warner Shorts Releases Set Through February

Warners' short subject release schedule for the next four months, November through February, has been announced by Norman H. Moray, short subject sales manager.

In addition to the regular program of Warner cartoons, including "Merrie Melodies" and "Looney Tunes," November releases will be "Harry Owens and His Royal Hawaiians," "Champions of the Future," "I Won't Play," "Outdoor Living" and "Sonny Dunham and His Orchestra."

In the December group are "Nautical But Nice," "I Am an American" and "Jammin' the Blues." "Bikes and Skiis," "Pledge to Bataan" and "Cuba Calling" are scheduled for January, followed by "Are Animals Actors," "Musical Mexico" and "Water Babies" in February.

Censor Upheld in Film Ban By State Regents Board

The New York State Board of Regents October 20 upheld the action of Irwin Esmond, director of the Education Department's Division of Motion Pictures in refusing to license the film "Going My Way, Mister?" in the state.

Mr. Esmond said the film originally was submitted to him in 1941 by the Equity Film Exchange under the title "Highway Hell," and in March, 1944, the film was submitted under the new title by Ira H. Simmons of New York City.

Mr. Esmond said it was rejected on the ground that it was "indecent, immoral and would tend to corrupt morals."

Busy Theatrical Season Seen in Cincinnati

The legitimate theatrical season in Cincinnati promises to be the biggest in many years from the standpoint of bookings so far arranged.

Opening with Zasu Pitts in "Ramshackle Inn" at the Cox October 15, the list of future bookings to date include Katherine Dunham and her "Tropical Revue," "Ten Little Indians," "Cherry Orchard" as the first in a series of Theatre Guild subscription plays; "Life With Father," "Wallflower," "Othello," with Paul Robeson; "Over 21," "Harriet," "The Barretts of Wimpole Street," "Winged Victory," revivals of "The Student Prince," "Blossom Time," "The Merry Widow," "Robin Hood" and "Kiss and Tell." The Chicago company of "Oklahoma" is booked at the Taft theatre for March, with "Jacobowsky and the Colonel" and "American Dances" to follow at that house.

Additionally, the Artists Series to be presented at the Music Hall will offer vocal and instrumental stars in as many productions, while the Cincinnati Symphony orchestra, celebrating its golden anniversary, has arranged an imposing list of concerts for presentation throughout the season.

University Gives Course in Picture Story Technique

The Washington Square Writing Center of New York University, New York, announces for the Autumn term a course in technique of the picture story. The course was offered during the spring term of 1944 and stirred so much interest that it is being repeated. It deals with the pictorial needs of magazines, picture values, and writing the accompanying text and captions. Daniel D. Mich, executive editor of Look, is course coordinator.

Legion Unit Elects Officers

The Theatrical Post No. 270 of the American Legion, Boston, has elected its new officers and the installation will take place November 13 at the Copley Plaza Hotel. Officers elected are: Edward Dobkin, commander; Harry Spingler, senior vice-commander; John F. Foley, junior vice-commander; Richard C. Sullivan, adjutant; Joseph Kantor, finance officer; Dr. A. Edward Melincoff, chaplain. On the executive committee are: Harry Browning, Harry P. Smith, Kenneth Forkey, Patrick F. Healey and Alvin G. Kenney.

New Ohio Theatres Planned

New theatres planned in Ohio include one at Osborn by Mr. and Mrs. J. C. Robinson, who operate the Midway theatre there and drive-in theatres at Columbus, Cleveland and Toledo by Herbert Ochs and other interested parties who now operate a drive-in at Dayton, Ohio.

Schreiber Joins Condon, Resigns WAC Position

Edward Schreiber, for the past two years national director of publicity for the War Activities Committee, has resigned to join Richard Condon, Inc., public relations agency, as vice-president in charge of motion pictures. The resignation takes effect December 1.

Prior to his position with the WAC, Mr. Schreiber was with Warners home office publicity department for seven years, at one time heading the publicity department of the company's Vitaphone Studios in the east.

During the present year the Condon offices have been engaged by Columbia, Paramount, United Artists, the 50th Anniversary of the Motion Picture Industry, RKO Pathe, the War Activities Committee and others.

Ramagosa To Build Theatre On Wildwood Boardwalk

S. B. Ramagosa, amusement operator in Wildwood, N. J., will start construction there of a new 1,500-seat, $250,000 boardwalk theatre as soon as materials are available. It will be the only theatre in that section of Wildwood. At present, all of the resort's five houses are owned and operated by William C. Hunt.

Factory Preview for Warner Film

The west coast premiere of Warners' "The Very Thought of You" will be held some time this month in the Inglewood factory of Cole in California, parachute manufacturers whose plant was used for scenes in the film.

Resigns Censor Board Post

Margaret Welsh, office manager of the Pennsylvania State Board of Motion Picture Censors for 22 years, resigned recently.

FRENCH PLAN 150 FILMS IN 1945

Seek U. S. Major Release; If Unsuccessful, to Set Up Own Exchanges

The French film industry, in which General Charles de Gaulle is "vitally interested," plans to make some 150 pictures during 1945. An attempt will be made during the next two months to obtain major release here for at least one-third of this product, the "A" productions, and, if this effort is not successful, French producers will set up their own distribution exchanges in the United States.

This disclosure was made last Friday by Simon Schiffrin, head of the motion picture division of the French Press and Information Service, De Gaulle agency in the U. S., and representative of the Minister of Information, Paris, who met the trade press at a cocktail party in honor of Pierre Blanchar, French actor and producer, at the Ritz-Carlton Hotel, New York.

Although production is now at a standstill, due to lack of power and materials, the studios, sound equipment and laboratories there are in good condition and resumption of production is anticipated for the near future, Mr. Schiffrin said.

200 Made in Four Years

Some two hundred pictures were made during the four years of German occupation and, of these, 35 to 40 were suitable for foreign distribution, while the remainder were either of poor quality or contained Nazi propaganda, Mr. Schiffrin said. He added that the French government would exercise control over films exported from and imported to that country.

The 1934 law permitting the showing of pictures with super-imposed titles in only 15 theatres throughout France would be retained on the statute books, but certain exceptions to its operation would be allowed, Mr. Schiffrin said. A board of censorship to pass on product exported from France and foreign product coming to that country had been set up recently in Paris, he added.

Mr. Schiffrin expressed the opinion that France was the logical place for the dubbing of foreign product into French, declaring that the actors there were best equipped for this work, and that recent dubbing in England had proved unsatisfactory.

Money Available for Producing

Twenty-five motion picture theatres were open in Paris when he left there and there was plenty of money available for production in France, said Mr. Schiffrin, who arrived in New York October 25. He pointed out that the average cost of French "A" productions ranged from 12,000,000 to 14,000,000 francs, the franc now being two cents.

Mr. Schiffrin brought a documentary film, "The Liberation of Paris," and three features made during the occupation. He will exhibit them in Hollywood, where he will visit before returning to France two months hence. As yet, no plans for their distribution here have been made.

The Office of War Information may distribute "The Liberation of Paris," with Charles Boyer, who was present at the press conference, doing the narration. The 30-minute documentary was filmed by 25 French cameramen under the direction of Mr. Blanchar, who led the resistance in the French industry during the occupation. It will be shown for the first time in the U. S. November 12, at Hunter College, New York.

Staff Photo

INTERVIEW. Simon Schiffrin, U. S. head of the French Ministry of Information film section, and Pierre Blanchar, French actor and a leader in his country's resistance movement, at the cocktail-interview last week at the Ritz-Carlton, New York, where the two, just arrived from France, outlined General Charles de Gaulle's plans for a revived French film industry.

Heads Liberation Committee

Mr. Blanchar, who is president of the Committee of Liberation of the French Cinema, accompanied Mr. Schiffrin to the U. S. and is the first Frenchman to come here from liberated France. In his speech to the gathering, he said:

"My mission is to bring to the United States the realization that for the most part the French moving picture industry and artists, during the four years of German occupation, fought constantly against German vigilance; and that in spite of moral and material difficulties resulting from the occupation, the industry succeeded in keeping its quality and style.

"Long before the liberation of Paris, the Committee of Liberation of the industry had prepared a plan for the future of this industry. The success of this plan depends, of course, on the final form of government which France will have, and can only be provisional at present.

"This provisional plan is as democratic as the regime imposed on the French film industry between 1940 and the liberation was dictatorial. The purpose of this plan is to place the management of the film industry in the hands of those who actually make the films. The plan seeks a just definition of the position of the producer. It seeks to encourage competition within the industry for the improvement of the quality of the films. Finally, it seeks to organize the export and import of films."

"Poncarral," one of the three features they brought here with them, was chosen, Mr. Blanchar said, because in the novel on which the picture is based, he saw the possibility of presenting to the public, under the appearance of an historical picture, a state of mind akin to resistance which would be a great encouragement to the immense majority of French opinion. He also pointed out that it furnished an opportunity to maintain the artistic quality of French films and to resist German influence.

The other features are "Goupi Mains Rouges" and "Honorable Catharine." All three, Mr. Schiffrin said, gave "just an idea" of what the French industry was able to do despite the handicaps placed on it by the Germans, and will be shown privately. He predicted a bright future for French films in the post-war period in France and in the foreign market.

Russian Screen Rule

FIRST disclosure of the policy of Russia for the motion picture and the rest of the arts of communication in its share of post-war Europe comes in the terms of the armistice with Bulgaria. The Soviet High Command will decide everything. The text of the terms of the armistice was released by the United Press from Washington this week. It includes:

> *ARTICLE VIII*
>
> *The publication, introduction and distribution in Bulgaria of periodical, or non periodical literature, the presentation of theatrical performances of cinema films, the operation of wireless stations, post, telegraph and telephone services will take place in agreement with the Allied (Soviet) High Command.*

This merely extends into areas of Russian control the policy of state control always maintained across the soviets.

Moss on Exploitation Tour for Paramount

Exploitation plans on forthcoming Paramoun films, beginning with pre-release engagements o "Frenchman's Creek," are being discussed by Ale Moss, Paramount exploitation manager, during a tour around the country on which he left October 30.

He is meeting with district managers an branch managers and district advertising representatives, and is conferring with representative exhibitors, newspapermen, radio contacts and others.

While in the field, Mr. Moss will gather information to be used in planning campaigns on suc pictures as "Our Hearts Were Young and Gay," "And Now Tomorrow," "Ministry of Fear," "Her Come the Waves" and "Practically Yours."

Franklin-Herschorn Deal With FPC Not Renewed

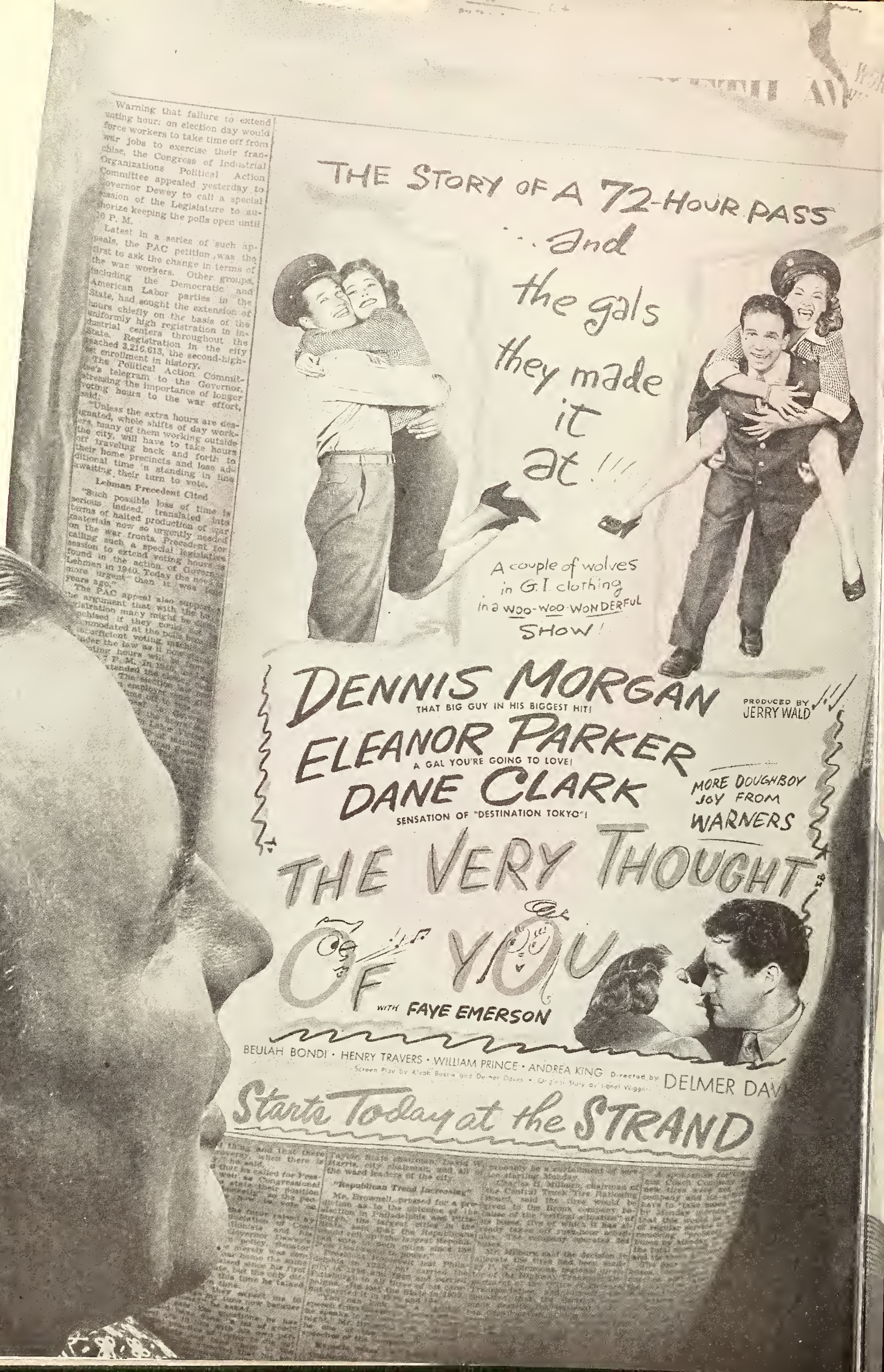
Franklin and Herschorn, independent Canadian circuit which operates seven theatres in Halifax N. S., and St. John, N. B., has not renewed its dea with Famous Players Canadian, it was reporte this week. The circuit long has been affiliate with FPC, but is understood to be desirous of operating independently in the future.

Levinson and Martin Elected To Warner Distributor Unit

Howard Levinson of Warners' home office legal staff, and T. J. Martin, auditor, have been elected to the board of directors of Warner Bros. Pictures Distributing Corporation, filling the posts vacated by H. S. Bareford, who is on leave for service with the Army, and Joseph Hazen, who recently left the company.

HE VERY THOUGHT OF YOU
Sing boys—it's the new Warner hit!

(This advertisement from pressbook campaign)



Warning that failure to extend oting hour: on election day would force workers to take time off from war jobs to exercise their franchise, the Congress of Industrial Organizations Political Action Committee appealed yesterday to overnor Dewey to call a special ession of the Legislature to authorize keeping the polls open until 0 P. M.

Latest in a series of such appeals, the PAC petition was the first to ask the change in terms of the war workers. Other groups, ncluding the Democratic and American Labor parties in the State, had sought the extension of hours chiefly on the basis of the uniformly high registration in industrial centers throughout the State. Registration in the city eached 3,216,613, the second-highst enrollment in history.

The Political Action Committee's telegram to the Governor, tressing the importance of longer voting hours to the war effort, aid:

"Unless the extra hours are designated, whole shifts of day workers, many of them working outside the city, will have to take hours off traveling back and forth to their home precincts and lose additional time in standing in line awaiting their turn to vote.

Lehman Precedent Cited

"Such possible loss of time is serious indeed, translated into terms of halted production of war materials now so urgently needed on the war fronts. Precedent for calling such a special legislative session to extend voting hours is found in the action of Governor Lehman in 1940. Today the need is more urgent than it was four years ago."

The PAC appeal also supported the argument that with the large registration many might be disfranchised if they could not be accommodated at the polls because of insufficient voting machines.

THE STORY OF A 72-HOUR PASS

..and the gals they made it at!!!

A couple of wolves in G.I. clothing in a WOO-WOO-WONDERFUL SHOW!

DENNIS MORGAN
THAT BIG GUY IN HIS BIGGEST HIT!

ELEANOR PARKER
A GAL YOU'RE GOING TO LOVE!

DANE CLARK
SENSATION OF "DESTINATION TOKYO"!

PRODUCED BY JERRY WALD

MORE DOUGHBOY JOY FROM WARNERS

THE VERY THOUGHT OF YOU

WITH FAYE EMERSON

BEULAH BONDI · HENRY TRAVERS · WILLIAM PRINCE · ANDREA KING

Screen Play by Alvah Bessie and Delmer Daves • Original Story by Lionel Wiggam

Directed by DELMER DAV

Starts Today at the STRAND

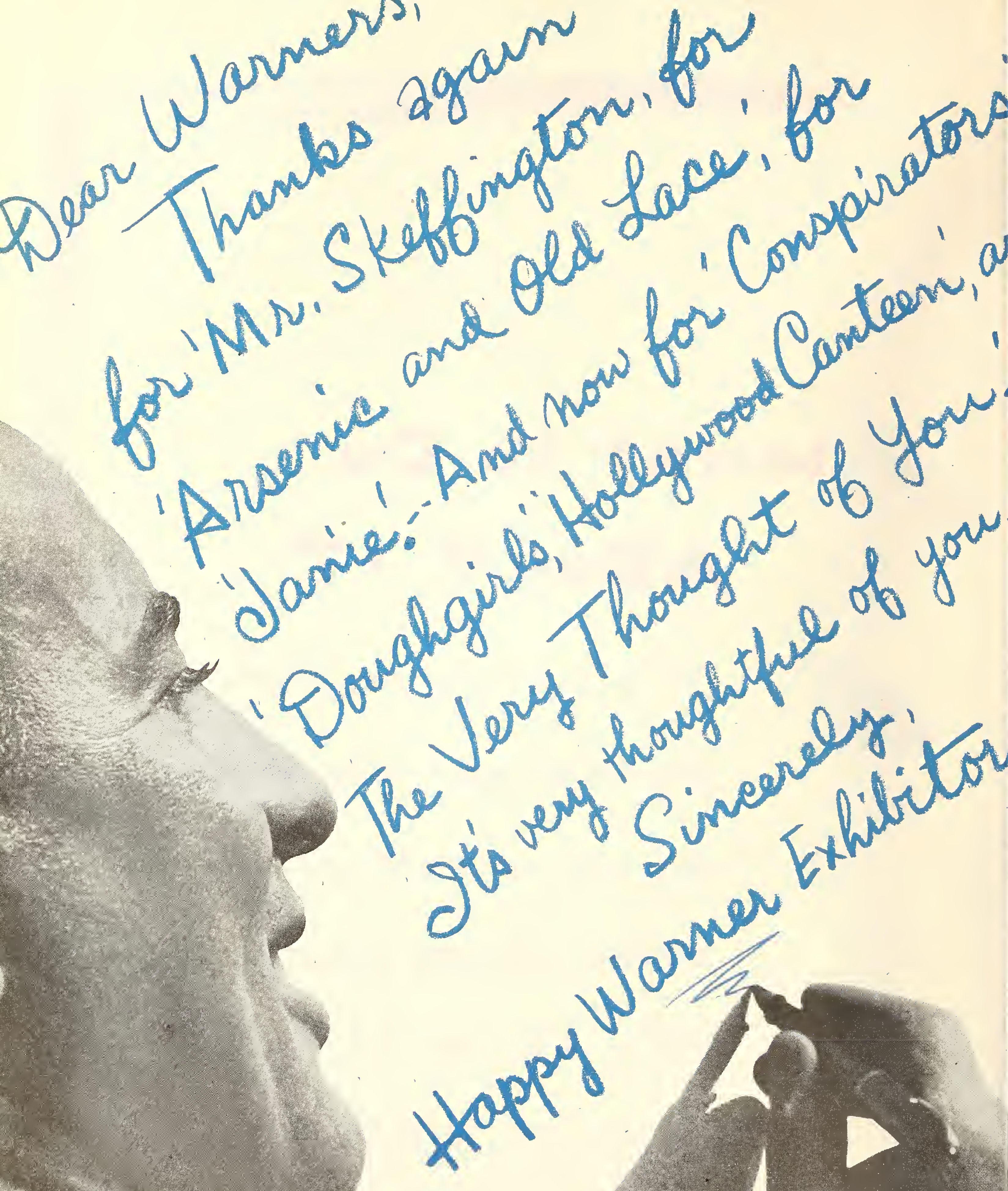
WHAT TO DO ABOUT IT

IT'S A BIG-TIME PROPERTY AND DESERVES BIG-TIME HANDLING!

SEE THE WARNER MAN NOW-

SEE THE WARNER PRESSBOOK NOW-

YOU'LL SEE THE BIGGEST KIND OF WARNER BUSINESS.



Dear Warners,
Thanks again
for 'Mr. Skeffington,' for
'Arsenic and Old Lace,' for
'Janie!'—And now for 'Conspirators,'
'Doughgirls,' 'Hollywood Canteen,' a
'The Very Thought of You.'
It's very thoughtful of you!
Sincerely,
Happy Warner Exhibitor

IT HAS THE HOLLYWOOD, N.Y. RECORD!

BOGART IN HEMINGWAY'S 'TO HAVE AND HAVE NO

Jack L. Warner, *Executive Producer*

GET SET FOR THE SIXTH WAR LOAN

eremonies Mark ale of Industry irthday Stamp

ales of the Post Office Department's new three- t stamp commemorating the 50th anniversary he motion pictures, and showing in its design work the industry is doing for service men, e made for the first time Tuesday, at Los An- es and New York with appropriate ceremonies.

n New York, Postmaster General Frank Com- ord Walker and George J. Schaefer, chairman the industry's War Activities Committee, re- ed from New York Postmaster Albert Gold- n framed sheets of stamps, including one frame delivery by Mr. Walker to President Roose- t, a leading philatelist.

resent, and also a speaker, was Will H. Hays, sident of the Motion Picture Producers and tributors of America.

he ceremonies included a parade of the colors Post Office employees; singing of the National them by Lucy Monroe, and music by the New rk Post Office Band.

he stamp, larger than normal, shows in its ign soldiers in a South Pacific jungle watching tion picture.

he Los Angeles ceremonies, under sponsorship Post Mistress Mary Briggs, featured talks by minent persons of the industry, including John Flinn, Coordinator of the WAC Hollywood ision.

ifty million of the new stamps were printed s week by the Bureau of Engraving and Print- , which began work Saturday. Eight hundred usand were offered for sale in New York, and t amount also in Los Angeles, Tuesday.

ssuance of the new stamp was praised by Col- l E. L. Munson, chief of the Army Pictorial rvice, who said that the films' 50th anniversary ds them "helping to shape the vital tactical and ategical decisions which will bring final victory."

obak Named President f Mutual Broadcasting

Edgar Kobak, who last week resigned as execu- e vice-president of the Blue Network, has been cted president of the Mutual Broadcasting Sys- n, it was announced Monday by the board of ectors. Mr. Kobak will succeed Miller McClin- k, resigned. He will take up his new post No- mber 20.

Before joining the Blue Network, Mr. Kobak s a vice-president of National Broadcasting mpany in charge of Blue Network sales. When e Blue was divorced from NBC, by Government rective, in 1942, he was executive vice-president the Blue and continued in that capacity when e company was sold to Edward J. Noble in Aug- t, 1943.

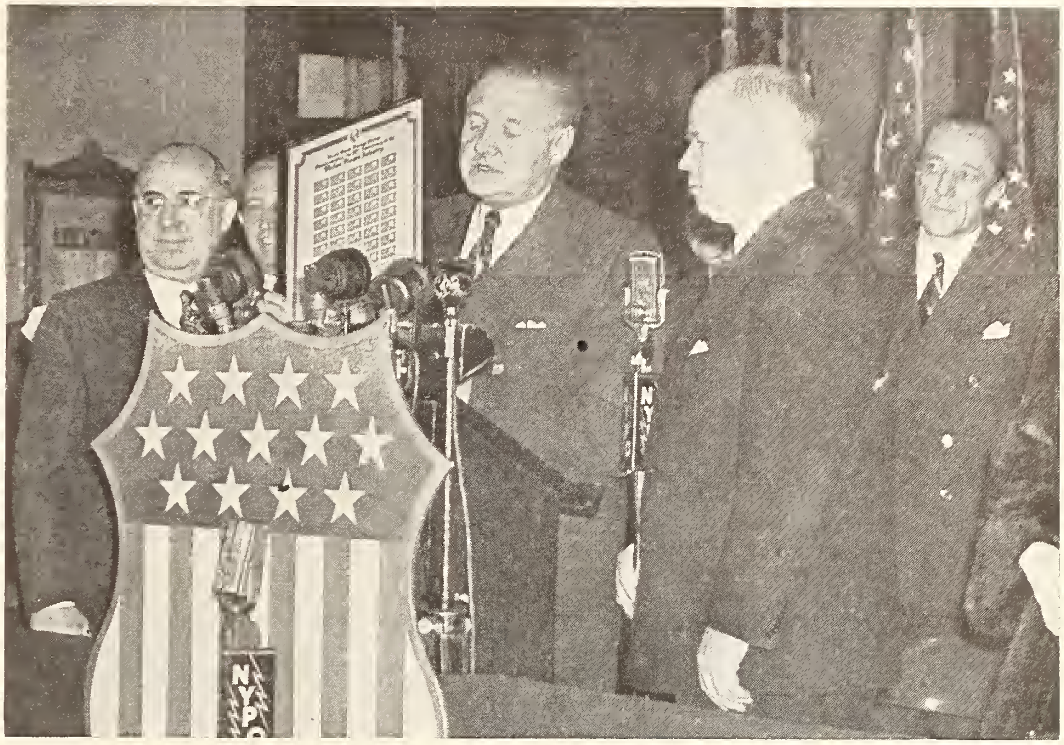
Mr. McClintock joined Mutual in 1942. Prior that he was executive director of the War Ad- rtising Council. He formerly was director of search for the Can Manufacturers Institute and director of the Advertising Research Founda- on.

old Two-Day Meeting for arner District Managers

Eight Warner district managers will meet in ew York November 9 for a two-day home office nference presided over by Ben Kalmenson, gen- al sales manager. Forthcoming product and her matters will be discussed.

Regional executives attending will include Nor- an Ayers, eastern district manager; Robert meltzer, Mid-Atlantic; Charles Rich, Central; arry A. Seed, Midwest; Hall Walsh, Prairie; L. McCoy, Southern; Henry Herbel, West oast, and Ralph H. Clark, Canadian. Charles infeld, director of advertising and publicity, who in New York, will be a speaker at one of the ssions.

Home office executives who will participate in- ude Mort Blumenstock, in charge of advertising nd publicity in the east; Arthur Sachson, assis- nt general sales manager; Roy Haines, western and southern division sales manager; Jules Lapidus, eastern division sales manager; Norman H. Moray, short subject sales manager; I. F. Dolid, supervisor of exchanges; Ed Hinchy, head of playdate department; Stanley Hatch, contract sales manager, and others.



By Staff Photographer

AS THE MOTION PICTURE INDUSTRY stamp went on sale Tuesday, in New York: New York Postmaster Albert Goldman hands to War Activities Committee chairman George Schaefer a framed sheet of stamps, while Postmaster General Frank Comerford Walker and Francis Harmon, vice-chairman of the WAC, watch.

Waste Paper Drive Aided By Minneapolis WAC

The War Activities Committee in Minneapolis, Minn., under John J. Friedl, chairman, aided the waste paper campaign by collecting 1,496,190 pounds of waste paper during one month of this year, according to information received recently in the New York offices of WAC.

Working in cooperation with the Salvage for Victory Committee, Minneapolis, Henry Greene, Everett Seibel, Walter Hoffman and Harold Kaplan, exhibitors, organized a "Free Show Paper Hunt" for school children which produced outstanding results, by giving a single pass to one of the theatres to each Minneapolis child who brought in 50 pounds or more of waste paper.

Area committeemen who cooperated were William Levy, Leo Aved, Martin Lebedoff, Charles Zinn, William Elson, Mike Guttman, John Hurley, Kenneth Ereckson and Tedd Mann.

In a similar drive, 29 neighborhood theatres in Columbus, Ohio, collected 332,150 pounds through special Friday afternoon matinees. A $50 Bond went to the best among the youngsters. Second award was a $25 Bond. Other youngsters were awarded War Stamps.

Gillespie Buys Washington Theatre, to Open in 1945

L. A. Gillespie, circuit manager in eastern Washington, has purchased the Grange theatre at Cashmere, Wash. After remodelling, he plans to open it early in 1945. Currently, Mr. Gillespie owns a house at Dishman and the Vale theatre at Cashmere, and also manages theatres in Oroville, Tonasket and Brewster.

Service Tickets to Loew's Pass 20,000,000 Mark

More than 20,000,000 uniformed men and women in the armed forces have been admitted to Loew's theatres at cut-price rates, according to H. J. Cleary of Loew's. In the New York area, some 6,500,000 were registered by Loew's theatres. Value of the reduced prices involved is approximately $500,000.

Skouras Announces Itinerary Of Army at War Exhibit

Charles P. Skouras, chairman of the national executive committee of the Army at War Art Exhibition, presented by the U. S. Treasury Department and the War Department, announced this week the complete itinerary of the exhibition, following its stay October 31 at the Roxy theatre, New York, where 80,000 persons attended in three weeks.

The itinerary and dates follow: New York, October 11-31; Rochester, November 3-9; Buffalo, November 12-18; Cleveland, November 21-27; Detroit, November 30-December 13; Chicago, December 15-28; Milwaukee, December 30-January 5, 1945.

Minneapolis, January 7-13; Seattle, January 20-26; Portland, January 28-February 3; San Francisco, February 6-12; Los Angeles, February 15-28; Denver, March 8-14; Kansas City, Mo., March 18-24; Dallas, March 29-April 4; Houston, April 7-13; New Orleans, April 16-22; Atlanta, April 26-May 2; St. Louis, May 6-12; Indianapolis, May 14-20; Louisville, May 21-27; Cincinnati, May 28-June 3; Columbus, June 4-10; Pittsburgh, June 13-19; Baltimore, June 22-28; Philadelphia, June 30-July 6; Newark, July 8-14; Boston, July 16-22; July 23, return show to Washington, D. C.

Wanger Academy President For the Sixth Term

The board of governors of the Academy of Motion Picture Arts and Sciences in Hollywood October 25 reelected Walter Wanger to a sixth term as president.

Others retained in office are: Jean Hersholt, first vice-president; John Leroy Johnston, secretary; W. B. Ihnen, assistant secretary; Y. Frank Freeman, research council chairman, and Margaret Gledhill, executive secretary.

Others chosen were: Michael Curtiz, Ronald Colman and Mary C. McCall, Jr., as second, third and fourth vice-presidents, respectively; Nat W. Finston, treasurer, and Gordon Hollingshead, assistant treasurer.

Kupferman Discusses Copyright

A 24-page discussion on "Renewal of Copyright" by Theodore R. Kupferman of the Warner legal department, is contained in the current issue of *Columbia Law Review.* The paper won the sixth annual Nathan Burkan Memorial Competition established by the late attorney to encourage the study of copyright matters.

WARNERS PRODUCE NEW BRITISH FILM

Is Outdoor Subject; Little Hope Is Seen of Early Studio Rebuilding

London Bureau

Warners, with little hope that their Teddington Studio can be rebuilt for many months, have started work on an outdoor feature. Max Milder, managing director for the company in England, has decided to proceed with the film, which will have a minimum of action necessitating indoor shooting.

Last week Warners decided to let go their staff at the studio of 120 persons, which had been kept on full pay since the robot-bombing of the plant. It was indicated the company saw no hope of obtaining priorities from the British Government for early rebuilding.

The new film is to be a story of valiant service given to the merchantmen of the world by Britain's sea-going life boats. The story is completed and casting is in progress.

Metro Signs Pat Kirkwood

Pat Kirkwood is one of the most sought after young persons on London's light musical stage. Mr. Milder has declared that she has all it takes to make a star; and built around her that Warner film, "Flight from Folly," which was finished at Teddington two days before the fateful bomb fell.

"Flight from Folly" has not yet left the cutting room but it—or Miss Kirkwood—must be good. Ben Goetz, in behalf of MGM, has given her a seven-year contract estimated to be worth £250,000 (almost $1,000,000). The announced intention is for Miss Kirkwood to make films for Metro both here and in Hollywood, but the American debut will not be for a long while. Her first film will be a musical—largest yet made in Britain, says Mr. Goetz—but that can only start when MGM and Sir Alexander Korda get into their own new studio well after the war's end.

Evidently, Mr. Goetz is going for "musicals" in a big way. In addition to Miss Kirkwood, he has placed Sally Gray—another popular song and dance player, under long term contract.

More Shaw and Shakespeare

Despite the jaundiced asseverations of the cynical, it is understood that at least two more Bernard Shaw plays are scheduled for ultimate filming by J. Arthur Rank's people; that, moreover, Gabriel Pascal will be the producer of both of them.

There's a feeling, common to exhibitors on both sides of the Atlantic, that Shakespeare and Shaw are sort of poison-ivy to the screen. Mr. Rank doesn't think so. His enthusiasm for the as yet unseen "Henry V" is considerable. Also, despite all those unhappy delays not to say the considerable additional unexpected expense involved, he believes that ultimately he will have a valuable property in Pascal's "Caesar and Cleopatra."

Not least among the rooters for further and bigger Shaw films is the aged Mr. Shaw himself. The dramatist has been sending voluminous epistles of criticism and encouragement to the studio. Clearly, he has been badly bitten with the film making bug. An unanticipated, nevertheless exceedingly cordial, intimacy has developed between Rank and the voluble veteran.

"St. Joan" obviously will be the next Shaw subject. Mr. Pascal wanted to make it three years ago with Greta Garbo in the name-role; was urged not to do so at that time when the French political and military setup was so delicately uncertain.

"Perfect Strangers" Nearly Finished

Sir Alexander Korda has reached the final shooting stages on MGM's "Perfect Strangers," which he began early in April.

The Denham peasantry has been vastly edified these last few days by an unusual exchange of distinguished courtesies. Both Sir Alexander and Mr. Pascal have been busy with crowds on giant exteriors; Sir Alexander's the familiar wartime London scene, Mr. Pascal with the ancient Alexandrian quayside. They've had to do some ingenious dove-tailing so that the Roman cohorts vociferously hailing their Caesar don't get caught up in the Korda soundmixers.

▽

Maybe due to Filippo del Giudice's recent serious illness—he is not yet properly back in the saddle; maybe, on the other hand, Mr. Rank is just cautiously waiting for public reactions to "Henry V," there's a strange, unaccustomed, lull in Two Cities' hitherto overflowing production program. From his convalescent couch, del Giudice protests to us that he has a whole host of films just waiting round the corner. The fact is that only two are in the realm of practicalities. Anatole de Grunwald has begun work at Shepherd's Bush on an Anglo-American flying picture.

Completes Exteriors for Film

Thorold Dickinson has completed all his exteriors on the other Two Cities project, "Men of Two Worlds." He is home from Central Africa with hundreds of thousands of feet of film. But he must wait until Mr. Pascal is finished with the Denham Technicolor cameras—not to say studio space—before he gets on the floor with his star, Eric Portman.

▽

Meanwhile, Cine-Guild—Anthony Havelock-Allan, David Lean, Ronald Neame—who lately left the Two Cities fold and enlisted under the friendly but rival banner of Independent Producers, have two Noel Coward subjects lined up. Informed studio opinion has it that the trio has turned in a magnificent job of work with Coward's "Blithe Spirit." The nature of the two new stories is as yet undisclosed save that both are originals and not based on any of the author's stage plays. Work is scheduled to start on the first of them immediately Ronald Neame has returned from his Hollywood tour of inspection, undertaken at the instance of Mr. Rank.

▽

British National—Lady Yule's production outfit, takes the prize for industry. They're currently working on no fewer than seven subjects. "Twilight Hour," "Meet Sexton Blake," "Strawberry Roan" are in the cutting stage; Oswald Mitchell's out-of-doors effort, "Loyal Heart," is on the eve of completion; "The World Owes Me a Living" in production at Elstree; "Peter Pettinger" and a new Old Mother Riley film due for the studio soon.

British Syndicate After Maxwell's ABPC Interest

London Bureau

Further indication of increasing competition England with the J. Arthur Rank production-di tribution and exhibition interests is seen this we in a report that John Gibson Jarvie, well know financial authority, has been negotiating to acqui Mrs. John Maxwell's 25 per cent interest in Ass ciated British Pictures Corporation, important pr duction-exhibition company. Mr. Jarvie reported has the backing of the Bank of England in th venture.

Philip A. Warter, a director of ABPC and M Maxwell's son-in-law, is understood to be a me ber of the syndicate, headed by Mr. Jarvie, angli for the ABPC shares. Mr. Warter has been pr posed as chairman of the ABPC board.

According to the report, the syndicate also pla to buy Warners' 25 per cent interest in ABP Warners' British head, Max Milder, is joint ma aging director with Eric Lightfoot, of ABPC a of Associated British Cinemas, third largest ci cuit in Great Britain, and one which now looms a formidable competitor to Mr. Rank's Odeon ci cuit and the Gaumont-British theatres.

Recently, it was learned, Lady Yule, patron the production unit, British National, and the di tributing company, Anglo-American, was mappi plans to compete with Mr. Rank at home a abroad.

Navy Shows Three New War Incentive Films

The Industrial Incentive Division of the Na Department now has available for showings factories and war plants four shorts, "The Retu to Guam," "Invasion—Nazi Version," "Targ Japan" and "The Battle Against Shop 13." Ea is available in 16 and 35mm and each runs minutes.

"The Return to Guam" shows the smashi amphibious assault which brought the U. S. for back to Guam with Admiral Spruance's 5th Fle in the van. "Invasion—Nazi Version" is a ca tured German battlefront film depicting the Alli storming of Europe through the eyes of a N camera. In "Target, Japan," Admiral King di cusses the plan of battle and the attack in the P cific, and the execution of the plan is shown.

"The Battle Against Shop 13" opens in a wa plant as an employe is leaving to join the Nav He is shown in battle in the Pacific area and later shown as a prisoner in a Jap camp where h is permitted to broadcast that he is well and happ In this broadcast he refers to "Shop 13," which the dump heap at the war plant. The transcri tion, relayed over the plant's public address syste serves to spur his co-workers.

Decency Legion Reviews Twelve New Films

The National Legion of Decency this wee classified 12 new pictures as follows: In Clas A-1, unobjectionable for general patronage, ar "Brazil," "Cyclone Prairie Rangers," "Dead o Alive," "Reckless Age," "Wild Horse Phantom. In Class A-2, unobjectionable for adults, are "Conspirators," "Dark Waters," "Girl Rush," " Accuse My Parents," "One Body Too Many, "Maria Candelaria" (Spanish), "Mark of th Whistler."

Klein Resigns Roshon Post

Edward L. Klein, who resigned October 1 a director of public relations, advertising and pub licity of the Russell C. Roshon Organization, na tional 16mm motion picture distributors, is tak ing an extended rest. Mr. Klein, former presi dent of the Association of Motion Picture Adver tisers, recently was awarded honorable mentio by the Office of War Information for work i connection with the Fifth War Loan drive.

THOSE MAGIC WORDS AGAIN!

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AND NOW.. ..THE GREATES
BOB
HOP

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The Princess and the Pirate

in Technicolor

HERE'S TREASURE FOR YOUR BOX-OFFICE PLEASURE!—*with lovelies—with laughs—with Technicolor—with beauty and buccaneers—with the most lavish, the most exciting, the most spectacular production ever given a picture by Samuel Goldwyn!*

SAMUEL GOLDWYN
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IN

The Princess and the Pirate

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VIRGINIA MAYO

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WALTER SLEZAK · WALTER BRENNAN · VICTOR McLAGLEN

IN TECHNICOLOR

Directed by DAVID BUTLER · *Associate Producer* DON HARTMAN

Screen Play by Don Hartman, Melville Shavelson and Everett Freeman

Released Through RKO RADIO PICTURES, Inc.

THE *HOLLYWOOD* SCENE

MPLETED

LUMBIA
's Go Steady

ispering Skull
Sister

TED ARTISTS
in the Bag (Skirall)

VERSAL
pect

PARAMOUNT
Lost Weekend
Love Letters
Affairs of Susan

PRC
Fog Island
Marked for Murder

RKO RADIO
Body Snatcher

REPUBLIC
Earl Carroll's Vanities

UNITED ARTISTS
Walk in the Sun (Bronston)

UNIVERSAL
Here Come the Co-Eds

ARTED

LUMBIA
ove a Mystery

20TH CENTURY-FOX
Circumstantial Evidence

SHOOTING

COLUMBIA
Our Wandering Daughters
One Against Seven (formerly "Counter-attack")

MGM
Without Love
Our Vines Have Tender Grapes
Hold High the Torch
Women's Army
Son of Lassie
Valley of Decision

MONOGRAM
John Dillinger

PARAMOUNT
Duffy's Tavern
Salty O'Rourke
Miss Susie Slagle (formerly "Golden Years")

RKO RADIO
Enchanted Cottage
West of the Pecos
Isle of the Dead (temporarily suspended)
Wonder Man (Goldwyn)
Tarzan and the Amazons (Lesser)

REPUBLIC
Phantom Speaks
Daring Holiday

20TH CENTURY-FOX
Bon Voyage (temporarily suspended)
Royal Scandal
Where Do We Go from Here?
Billy Rose's Diamond Horseshoe
Hangover Square

UNITED ARTISTS
Blood on the Sun (Cagney)
Hold Autumn in Your Hand (PAC)

UNIVERSAL
Salome — Where She Danced
Frisco Sal
She Gets Her Man

WARNERS
Big Sleep
God Is My Co-Pilot
Pillar to Post
Nobody Lives Forever
San Antonio

Production Spurts, with 45 New Pictures in Work

llywood Bureau

roduction, which has been in the doldrums late, took a slight spurt forward last week 11 new features went into work. Five others e completed, bringing the shooting index to 45 as compared with 39 the week before. aramount was the most active among the dios. Three major features were launched, of which are Hal B. Wallis productions. third, "The Lost Weekend," is being proed by Charles Brackett and directed by y Wilder. It's based on the best seller of same name, which tells the adventures of hronic drunkard on a weekend spree. The includes Ray Milland, Jane Wyman, Phil- Terry, Doris Dowling and Howard da a.

Vallis' two are "The Love Letters" and e Affairs of Susan." The former concerns oung war widow whose life is affected by letters her husband wrote before his death he battlefront. Jennifer Jones, Joseph Cot- Ann Richards, Cecil Kellaway and Derek per are in the cast. William Dieterle is cting.

ffairs of Susan" Is Wallis medy Production

The Affairs of Susan" is a comedy about unsophisticated girl thrust unexpectedly inheatrical surroundings. William Seiter is cting, and the cast includes Joan Fontaine, rge Brent, Dennis O'Keefe, Walter Abel, DeFore and Rita Johnson.

or United Artists release, Samuel Bronston ted "A Walk in the Sun," based on the k by Private Harry Brown. It's about a oon of soldiers, isolated from their comions, who set out to destroy a bridge of strac importance. Lewis Milestone is the proer-director, and the all-male cast includes a Andrews, Huntz Hall, Richard Conte, ldy Yarus and Luis Rosado.

epublic's new venture is "Earl Carroll's ities," a pictorial version of the famous e show. Albert J. Cohen is producing, ph Santley directing. Among the players Dennis O'Keefe, Constance Moore, Eve Arden, Alan Mowbray, Pinky Lee, Woody Herman and his orchestra.

At 20th Century-Fox, work started on "Circumstantial Evidence," a melodrama which presents Michael O'Shea, Lloyd Nolan, Trudy Marshall, Ruth Ford, Reed Hadley and Roy Roberts. William Girard produces, John Larkin directs.

Columbia's entry is also a melodrama. It's titled "I Love a Mystery," and based on the radio program of that name. Wallace MacDonald is the producer, Henry Levin the director. The cast includes Jim Bannon, Nina Foch, George Macready, Barton Yarborough and Carole Mathews.

Universal Starts Another Abbott and Costello Film

Universal launched an Abbott and Costello comedy called "Here Come the Co-Eds," with Martha O'Driscoll, Peggy Ryan, Lon Chaney, Jr., Charles Dingle and Donald Cook. John Grant is the producer, Jean Yarbrough the director.

PRC trained cameras on two: "Marked for Murder" and "Fog Island." The first is a Western presenting Tex Ritter, Dave O'Brien and Guy Wilkerson. It's an Alexander-Stern production with Elmer Clifton directing. The other is a melodrama laid on a remote island off the Carolina coast. Leon Fromkess is the producer, Terry Morse the director, and the cast includes Lionel Atwill, George Zucco, Jerome Cowan, Sharon Douglas and Beda Ann Borg.

RKO Radio's new venture of the week is "The Body Snatcher," based on Robert Louis Stevenson's tale of the Edinburgh grave-robbers of the early 19th century. Boris Karloff, Bela Lugosi, Russell Wade, Henry Daniell, Sharyn Moffett and Edith Atwater are among the players. Jack Gross is the producer, Robert Wise the director.

Joseph Tushinsky Turns To Picture Medium

Music circles, seldom vocal with respect to films save in criticism, are manifesting keen expectancy regarding the Charles R. Rogers productions, "Delightfully Dangerous" and "My Wild Irish Rose," due to the fact that Joseph S. Tushinsky makes his Hollywood debut as associate producer on these two screen undertakings.

Mr. Tushinsky, producer of several Broadway musicals and light operas, is esteemed in music circles for the high quality of his stage productions, and is particularly noted for having converted Carnegie Hall to theatre purposes, in the summer of 1942, for production of a series of light operas.

Selznick Purchase and Other Story Buys of the Week

David O. Selznick has purchased the Reverend Edward F. Murphy's prize-winning novel, "The Scarlet Lily," the story of Mary Magdalene, and will produce it personally some time in the spring. Ingrid Bergman will be starred, and the picture will be filmed in Technicolor. The producer plans to form an advisory council, composed of distinguished names in modern religion, to supervise every phase of the project. "The Scarlet Lily" was the prize-winning manuscript in the Bruce-Extension novel contest, and has been chosen by the Catholic Literary Foundation as its November selection. The author, Father Murphy, is pastor of the Blessed Sacrament Church and professor of philosophy and religion at Xavier University in New Orleans.

"The Wings of the Dove," by Henry James, is another Selznick acquisition. It will be used as a vehicle for three stars still unselected. . . . Israel Zangwill's "The Big Bow Mystery" has been purchased by Warners, and assigned to Mark Hellinger for production.

Personnel Intelligence About Hollywood

Jack Chertok, Warner producer who made "Northern Pursuit," "The Conspirators," and "The Corn Is Green," will leave the studio upon completion of "Stolen Life," the Bette Davis film upon which he is currently engaged. The producer has not yet announced his future plans. . . . Richard Whorf has been assigned to direct "The Hidden Eye" for MGM. . . . Peggy Ann Garner and Monty Woolley will have the top roles in "The Enchanted Voyage," a dramatization of the Robert Nathan novel which Walter Morosco will produce for 20th Century-Fox. . . . Lillian Fontaine, the mother of Joan Fontaine and Olivia de Havilland, will make her screen debut in Paramount's "The Lost Weekend."

Detroit Award Is Upheld in Appeal Board Decision

The award of the Detroit tribunal, denying Sol Winokur, operator of the Ritz theatre, Watervliet, Mich., elimination of the prior run of either the Loma theatre, Coloma, Mich., or the Heart theatre, Hartford, Mich., was affirmed October 30 by the Appeal Board in New York, the American Arbitration Association reported this week.

The complaint was against Loew's, RKO, Vitagraph and Paramount. The Heart and the Loma were intervenors. The seven-day clearance of the protected theatres was found to be reasonable and no collusion between them, which the complainant alleged to exist, was established. Michael Spadafore, who succeeded to the ownership of the Ritz, was substituted for the complainant in the appeal on his agreement to be bound by the board's decision.

The Stilson Realty Corporation, operating the Cameo theatre, Astoria, L. I., last week filed a new clearance complaint against the five Consent Decree companies in the New York tribunal. A similar complaint by Stilson had been withdrawn October 19.

The new complaint charges that the seven-day clearance granted the Crescent theatre, Astoria, is unreasonable as to time and area and that there is no substantial competition between the houses. It asks elimination of the clearance or, if the arbitrator finds some competition, reduction to only one day, with pictures in no event to be made available later than 14 days after the end of the run of whichever of the following exhibit same: the Broadway, Grand, Steinway and Crescent, all in Astoria.

In the Boston tribunal, Hollis G. Reed, operator of the Neptune theatre, McKinley, Me., filed a complaint, October 26, against Paramount and Warner Bros., requesting that the 14-day clearance in favor of the Criterion, Bar Harbor, Me., be abolished. The Park theatre, Southwest Harbor, Me., the Ellsworth, Ellsworth, Me., and the Pastime, Northeast Harbor, Me., are named as interested parties.

In Omaha, the clearance complaint filed in December, 1942, by Rose Karatz and others, operating the Victory Theatre Company, on behalf of the Esquire theatre, Sioux City, Ia., was withdrawn October 24 by mutual agreement. The complaint was against Twentieth Century-Fox, Loew's, Paramount and Warner Bros.

Army Studying Its Studio Holdings

Army officials in Washington are conducting a survey of their motion picture production set-up in Hollywood, in line with other similar studies being made of the military program in the light of the European situation. According to a report in the capital, Army officers are trying to determine the future of film production at some of the studios the Army has been using, including the Hal Roach and Twentieth Century-Fox Western Avenue plants in Hollywood. No final decisions will be made until a more definite determination has been made of the Army's film requirements for the war with Japan.

OPA Warns Truck Tire Situation Is Bad

In an address before the National Association of Independent Tire Dealers in Chicago last Monday, John Mann, head of the tire rationing branch of the OPA warned that "the country is now in its most critical period of rationing large truck tires, and no relaxation is to be expected until Army demands ease. Robert A. Dean, the association's president, said a recent survey in Washington showed that "A" card holders cannot expect new tires before April, 1945, with the backlog of unfilled applications from "B" and "C" card holders now at 800,000.

600 New York Theatres Aid War Fund Drive

About 600 theatres in the Greater New York area will participate in the New York War Fund's 1944-45 campaign by taking up collections from patrons from December 14-20. The decision to participate in this manner for the first time was made at a meeting of representatives of the War Activities Committee of New York. Theatres collected funds for USO two years ago but did not participate in this manner in the New York War Fund drive last year when the USO appeal became part of the War Fund drive.

Edward Rugoff of the Rugoff and Becker circuit is heading the theatre collection drive and Fred Schwartz of Century circuit will head the drive for contributions from individuals in the industry.

Details of the campaign are now being worked out and will include a trailer to be shown in the theatres participating in the drive. J. Cheever Cowdin, chairman of the board of directors of Universal, is heading the motion picture section of the commerce and industry division of the Fund's unified appeal for 31 member agencies. The division's quota of $12,130,000 is a 10 per cent increase over last year in the city-wide campaign to raise $17,200,000. Richard W. Lawrence, president of Bankers Commercial Corporation, is chairman of this year's drive.

Studios Limiting Two Takes Per Scene, Sterling Says

The studios of Hollywood are now limiting takes to two per scene in the interest of raw stock conservation, Robert Sterling, production aide to Hunt Stromberg, said in New York this week. Mr. Sterling is in New York with a print of "Guest in the House" which will be released by United Artists.

Discussing production schedules, Mr. Sterling said two Stromberg productions would go before the cameras at General Service Studios, Hollywood, by January. They will be followed by a picture built around the life of Arnold Ruben, noted restaurateur.

Mr. Sterling will return to Hollywood in about two weeks.

BMI Robot Bomb to Be Released by WAC

The British Ministry of Information short subject, "V-1," dealing with the robot bomb blitz on England, will be released in this country by War Activities Committee on or about November 16. It was said that some 500,000 feet of raw stock to make the necessary 687 prints of the approximately 700 feet of film, will come from raw stock allocations to the British Information Services without drawing upon WAC allocations.

Universal Denied New Trial

Motion for a new trial was denied Universal Tuesday in Los Angeles by District Judge Harry Hollzer, in the case of Robert Cummings versus the studio. The star was suspended following his refusal to enact a role assigned to him. The case was decided in the actor's favor in September. Universal will appeal to the Circuit Court.

Skouras to Aid Charity Drive

Spyros Skouras, president of Twentieth Century-Fox, has been appointed chairman of the motion picture division of the 1944 campaign for funds of the Visiting Nurse Service of New York. The drive began last week.

Carol Weill in New Post

Carol Weill, formerly director of advertising and publicity for Film Classics, has moved with her entire staff to join George A. Hirliman at International Theatrical and Television Corporation, where she will continue in the same capacity.

Fisher Rejoins Censor Board

John Clyde Fisher was sworn in again Tuesday in Philadelphia as a censor of the Pennsylvania state board of censorship. He resigned two months ago and has since been manager of the Family theatre in Camden, N. J.

Arthur Asks Wri And $285,000 in Arbitration Suit

Damages totaling $285,000 and an injunctio
restrain the American Arbitration Associat
St. Louis tribunal from hearing the clearance
plaint of the Princess theatre, St. Louis, sched
for November 13, were asked by Russell Ha
attorney for Harry C. Arthur, Jr., in a suit
last Wednesday in the Federal District Cour
St. Louis.

Meanwhile, the hearing of the Arthur pet
to intervene in the Government's suit against
majors has been postponed to December 5.
hearing, originally set for November 3 in the
eral District Court, New York, was held ove
the request on Monday of Robert L. Wright,
cial assistant to the Attorney General.

The request of Mr. Wright, necessitated by
current appearance at the Schine case, Buf
was acceded to by Mr. Hardy for Mr. Arthur
by John Caskey of Dwight, Harris, Koegel
Caskey, New York, for the majors. Mr. Ca
also is appearing in the Schine case.

The St. Louis suit seeks treble damages, alle
that the plaintiffs have suffered $95,000 los
patronage as a result of an Association ru
which reduced the clearance time for the Ap
theatre, St. Louis. The plaintiffs include the
run, Fox, Missouri, Ambassador, St. Louis
Shubert theatres and 27 neighborhood houses.

It is further alleged that the authority given
American Arbitration Association by the Un
States District Court, New York, to act on
putes between exhibitors and distributors,
granted for only three years as an "experim
and that it has expired.

The petition also alleged that five members
the Arthur family now serving in the armed fo
were deprived of their rights under the Soldiers'
Sailors' Civil Relief Act because of the "unla
character and conduct of the so-called arbitrati

The defendants named in the suit include Ad
Rosecan, operator of the Princess theatre,
Joseph Litvag, as officers of the Apollo The
Corporation, the American Arbitration Associat
Paramount Pictures, Inc., RKO Radio Pictu
Inc., Twentieth Century-Fox Film Corporat
Warner Brothers Pictures, Inc., Vitagraph, I
and Harold D. Conner and Harry G. Erbs, A
employees.

Sellout for "Night of Stars" Reported

Approximately 90 per cent of available tic
for the 11th annual "Night of Stars" benefit to
held Tuesday, November 14, at Madison Squ
Garden, New York, have been sold, Sylvan G
schal, chairman, reported Tuesday. Screen, st
and radio stars will appear at the benefit, p
ceeds of which will be turned over to the Un
Jewish Appeal for refugees, overseas needs
Palestine. Robert Weitman, manager of the Pa
mount theatre, is chairman of the producing co
mittee.

Henrietta Crosman Dies

Henrietta Crosman, one of Broadway's lead
stage stars two decades ago who appeared bri
in films between 1932 and 1936, died October 31
her home in Pelham Manor, N. Y. She was
Before going to Hollywood, where she was un
contract to Twentieth Century-Fox, Miss Cr
man played a role in the film, "The Royal Fam
of Broadway," produced in New York. Her s
Maurice Campbell, Jr., survives.

Laufer Joins Universal

Phil Laufer, recently resigned from United A
ists, this week joined Universal's home office p
licity staff as special coordinator of radio, ne
paper and trade contacts. Under Universal's n
plan of assigning home office publicity repres
tatives to key city openings, Mr. Laufer also v
handle previews in key cities.

U.S. Plans to Push Consent Decree Case in New York

Washington Bureau

The Department of Justice plans to press the Consent Decree case in New York as soon as the Schine trial at Buffalo is concluded, and expects to get a hearing before Judge Henry W. Goddard some time in December, it was disclosed this week.

The Department will not wait for the Buffalo court to render its verdict in the Schine suit before moving on to its next case, the show-down over the proposed expansion of the consent decree.

Assistant Attorney General Wendell Berge, head of the anti-trust division, said that Robert L. Wright, special assistant to the Attorney General in charge of the motion picture unit, who is conducting the Schine case, has reported that the Schine trial should end about November 10, and not later than November 15.

"We will have several assistants in the New York case," Mr. Berge said, "but Mr. Wright is the only one who has seen it straight through from the beginning and there would be a loss of time if we put another man on it who has not had that experience."

Mr. Wright will be in charge of the New York trial, backed by an adequate staff of qualified assistants, it was stated.

It was indicated at the Department that no expectation is entertained that the film companies now will seek a compromise, and plans are being made to push the case vigorously. The Government's motion for revision of the decree was filed August 7, two months before the court was scheduled to meet for its autumn term, and nothing has since been done by the Department because of the fact that the Schine case came up just about the time it would otherwise have asked for a hearing in New York, although it was fully prepared to go before Judge Goddard, it was said.

It is expected that the motion for a hearing will be filed at the conclusion of the Schine case, and then Judge Goddard will set a date for the hearing, according to Department officials.

Treasury Officials Due on Coast for Salary Study

Two representatives of the salary stabilization unit of the Treasury Department were expected to arrive in Hollywood next week to begin a 60-day study of employment procedure.

After completing the study, the unit will decide whether to form an industry-wide advisory committee to work with the Treasury on employment deals involving salaries of more than $5,000 a year. Such a committee, it is believed, would avert application of the Treasury Department's rule requiring prior approval which, studios and craft unions told department officials at the recent Washington conference, would seriously impede production. The committee would be patterned after the present one working successfully with the War Manpower Commission for a similar objective.

Schedule Two Benefits of "Very Thought of You"

Because a benefit preview of "The Very Thought of You" last Saturday midnight at the Strand theatre, Albany, N. Y., proved highly successful, Warner Bros., distributors of the film, have announced similar previews will be held in Utica and Troy. The benefit was sponsored by a local women's organization at one dollar top, the regular admission price being 55 cents, and the proceeds going to the organization's service work. The preview was two weeks in advance of the regular opening of the film in Albany.

Nathanson Resigns Goldwyn Post

Samuel Goldwyn announced Wednesday that Morton Nathanson had resigned as his eastern publicity and advertising representative, effective November 11. Mr. Nathanson's future plans will be announced shortly.

THEATRE construction and expansion, television and V-Day plans, studio work and policies of Twentieth Century-Fox in relation to the national circuit were discussed at meetings in New York this week of National Theatres' executives, presided over by Charles Skouras, president. In the picture above, Mr. Skouras, standing, center, is seen surrounded by his key men: standing, Dave Idzal, George Bauser, H. C. Cox, Sumner Gambee, Tom Page, R. H. McCullough, Elmer Rhoden and Dan Michalove; seated, left to right, Frank Newman, B. V. Sturdivant, Frank H. Ricketson, Jr., and Harold J. Fitzgerald.

Wright Named Producer By Crown Film Unit

The British Ministry of Information announced in New York this week the appointment of Basil Wright, a leading figure in the documentary film field, as producer in charge of Crown Film Unit at Pinewood Studios, near London. Jack Holmes, who has been producer for the past eighteen months, is about to leave for the East on a special mission.

Mr. Wright, who will assume his duties January 1, was senior director in the British General Post Office Film Unit, which became the Crown Film Unit at the outbreak of war. His experience goes back to 1929 with John Grierson on the Empire Marketing Board Film Unit, for whom he directed "Song of Ceylon" and "Night-Mail." In 1936 he left the G. P. O. Film Unit to found Realist Film Unit. In 1938 he joined Film Centre, recognized as the Planning Centre for Documentary films in Britain. Since the war he has been working largely as advisor and associate producer on a large number of Ministry of Information productions.

In the Autumn of 1943 he was borrowed from the Ministry of Information by the National Film Board of Canada for 6 months as liaison officer between them and the Films Division.

Heineman Reports Peak Grosses Drop 15 Per Cent

William Heineman, general sales manager for Samuel Goldwyn, who returned from a seven-week trip through the midwest and Pacific coast territory, reported in New York Tuesday that while the top pictures are continuing to do big business, there has been a drop of 15 to 20 per cent from previous peak grosses for average run of product. Mr. Heineman said patrons were showing a tendency to shop for quality, with comedy and color rating the greatest drawing power.

House Opening in Oregon

The new Star theatre, Roseburg, Ore., will open late in November, Eino Mimmala, manager, has announced. The house will be under the management of Umpqua Theatres Company.

Kelly Succeeds Meekar

Robert Kelly of the Interstate Circuit's home office in Dallas, has succeeded Charles R. Meeker, Jr., as publicity director of the circuit's Dallas theatres, it was announced Tuesday by Frank O. Starz, advertising manager.

Ernst Discusses Divorcement

Morris L. Ernst, counsel for the American Civil Liberties Union and American attorney for Two Cities, controlled by J. Arthur Rank, met with Civil Liberties Union committees at his home in West 11th Street, New York City, Thursday night and discussed the possibilities and advisabilities of divorcing the distributor from the exhibitor.

The Union called the meeting to hear particulars regarding Mr. Ernst's findings resulting from recent studies of alleged monopolistic practices throughout the whole of the entertainment field.

Some 40 committee members of the Union were present, including Elmer Rice, chairman of the committee on censorship, Professor Robert M. McIver of Columbia University, head of the committee on International Civil Liberties, and Thomas R. Carskadon, chairman of the radio committee.

Speakers approached the divorcement of distributors from exhibitors from the audience point of view, and the committees took under consideration whether the Union should take an active role in the backing of the Government's Decree action, "so that audiences will have free access to any film produced anywhere."

Barney Balaban Honored By Cinema Lodge

Barney Balaban, president of Paramount, was the guest of honor at a meeting Tuesday night of Cinema Lodge, B'nai B'rith, at the Hotel Piccadilly, New York. Tribute was given to Mr. Balaban for "his contributions to human welfare" and "the traditional idea of American freedom." Alfred W. Schwalberg, honorary president of the organization, presented him with a scroll. Albert A. Senft, president of Cinema Lodge, presided.

Lieut. Rathvon Marries

Lieut. (jg) N. Peter Rathvon, Jr., USNR, of New York and Edgewater Point, N. Y., was to be married Saturday, November 4 to Miss Sally Raymond, daughter of Mr. and Mrs. Nan Raymond of Kenilworth, Ill., in the First Congressional Church, Evanston Ill. Lieut. Rathvon, is the son of N. Pater Rathvon, president of Radio-Keith-Orpheum, and Mrs. Rathvon.

Schine Opens Its Defense as U. S. Rests in Case

The Schine Theatres' defense against the Government's charges of violations of the Sherman Anti-Trust Act began in Federal Court, Buffalo, Monday afternoon with an opening address to the court by Edward F. McClennen, defense counsel. The Government had rested its case at 3:27 P.M. when Federal Judge John C. Knight denied a defense motion to strike from the record letters received in evidence, both orally and in writing, over objections by the defendants.

Mr. McClennan said that he would not predict the length of time required to complete the Schine defense. He said, however, that it would be considerably less than the Government's 29 days.

In his address, Mr. McClennen denied that there was or would be any evidence calling for a finding that the defendants had conspired to restrain interstate commerce. He pointed out that the only conspiracy alleged is a separate one by the defendants against certain distributors and that these distributors had not been made a party to the case.

The attorney's remarks, continued Tuesday morning, were a prelude to J. Myer Schine's taking the stand in his own defense, which he did when the court resumed in the afternoon. Mr. Schine gave a step by step account of his theatre acquisitions from the beginning.

Among the last few Government witnesses at the weekend was Charles S. Cantwell, managing editor of the Ogdensburg *Journal,* who testified to a news item on September 26, 1940, relating to the operating policy of Schine's Pontiac theatre. Previously, William C. Smalley of Cooperstown, N. Y., operator of a 14-theatre circuit, testified to his inability to get product for Norwich after Schine took over the Colonial there in 1930.

Dismiss Cooper Suit

Paramount's complaint against Rialto, Inc., Interstate Theatres of Colorado and J. H. Cooper Enterprises, in which Paramount had sought an adjudication of its claimed right to an interest in those companies, was dismissed last Friday in Federal Court, New York.

Federal Judge Samuel H. Rifkind, in dismissing the complaint, confirmed a report of Special Master Francis W. H. Adams, which indicated that the three theatre corporations were not within the jurisdiction of the New York Federal Court.

Paramount had claimed a 50 per cent interest in the Class "B" stocks of Rialto and Cooper Enterprises, and a 25 per cent interest in the Class "A" stock of Interstate. The complaint alleged a breach of a 1933 agreement by Mr. Cooper under which he was induced to go to Colorado to reorganize certain theatre properties on a 50-50 basis. Instead, he acquired them under his own name, Paramount alleged.

Files Suit in Brooklyn

The Leader Theatre Corporation filed suit last Saturday in the New York Supreme Court against the Randforce Amusement Corporation and Twentieth Century-Fox, alleging a conspiracy between the defendants to deprive the Leader theatre, Brooklyn, of product in violation of the General Business Law of New York State.

The complaint alleged that the Leader was a Randforce house until July 23, and that up to that time the circuit was receiving "A" product from 20th-Fox, as well as "A" product from other distributors. The plaintiff purchased the theatre in July and alleged that $20,000 was spent in renovations, and that an attempt was made to obtain 20th-Fox product on the same terms as Randforce, and that 20th-Fox allegedly refused.

Decision on an application by the Hillside Amusement Corporation for an order directing Paramount to produce books and records for use in the examination before trial of Adolph Zukor, was reserved last Thursday by Federal Judge Samuel H. Rifkind in the New York District Court. Hillside is suing the distributors, alleging violation of anti-trust laws.

Reelect Taylor Ontario Theatres Unit President

N. A. Taylor has been reelected president of the Motion Picture Theatres Association of Ontario.

At the elections, in Toronto, Haskell Masters, Odeon Circuit general manager, was named vice-president; J. Garbarino, operator of the Odeon Theatre, Toronto, was reelected treasurer; and Floyd Rumford, mayor of Forest, Ontario, was named honorary secretary, and S. B. Taube reelected executive secretary.

20th-Fox Votes 3 Stock Dividends

The board of directors of Twentieth Century-Fox October 26 declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock of the corporation, payable December 15, 1944 to stockholders of record at the close of business November 6, 1944.

A cash dividend of 37½ cents per share for the fourth quarter of 1944 on the outstanding convertible preferred stock of the corporation was declared, payable December 15, 1944, to stockholders of record at the close of business on November 15, 1944. A quarterly cash dividend of 50 cents and an extra cash dividend of 25 cents per share on the outstanding common stock of the corporation was declared, payable December 15, 1944, to stockholders of record at the close of business on November 15 1944.

As is required by its certificate of incorporation, the company will redeem on January 2, 1945, out of its prior preferred stock retirement fund, 1,867 shares of prior preferred stock at the required redemption price of $100.22½ being $100 plus 22½ cents accrued dividend from December 15, 1944 to January 2, 1945. The 1,867 shares to be redeemed will be selected by lot from stockholders of record at the close of business November 6, 1944.

Retention of WAC Urged by Depinet

Amplifying statements made in a recent West Coast address, Ned E. Depinet, RKO Radio Pictures president, while in Chicago last week to attend an industry Sixth War Loan drive meeting, said that all efforts must be made to keep the War Activities Committee alive and active after the war to meet the many problems that will face the industry in the post war period.

His first week's tour in connection with the drive convinced him that the exhibitors would face increased local and statewide tax legislation in the future, and that the WAC was in a favorable position to represent the entire industry effectively, he said.

Mr. Depinet said that the men in service who would govern our country in the post-war years would come back with a more favorable viewpoint of the industry as a result of WAC's current efforts in servicing them with hundreds of prints of the latest and best releases.

He asserted the WAC stood ready to undertake more Bond drives and help in numerous other wartime campaigns to come before the last shot is fired.

Extend Stage Show Policy

The Roxy theatre, New Britain, Conn., operated by Nick Karnaris, has extended its policy from weekend stage shows to full week operation, filling in with repeat pictures.

Dissolve Trusteeship

The Atlanta Federal Court has dissolved the trusteeship for State Theatres, Inc., owned by B. E. Gore. All creditors are paid fully. The circuit includes the State, Howard, Rialto, and Northtown theatres.

Television Joins Press and Radio For Election

Elaborate plans are being mapped by a New York radio station, television studio and newspaper to present election returns next Tuesday night via television. Station WNEW, the New York *Daily News* and the DuMont television station WABD are cooperating in this venture, th first of its kind. All three communication media will produce the show.

The program will take the air at 8:45 P.M and will run indefinitely, to give the maximum possible election coverage. Three-way line and runner service is being set up between the DuMon studios, the radio station and the newspaper t expedite airing of last minute bulletins.

Cesar Searchinger, news commentator, will b on hand to analyze returns which will be converted into video material by staff artists of th Charles M. Storm Company, advertising agency. Background material has been assembled, including pictures and recorded voices of past president Theodore Roosevelt, Wilson, Harding, Coolidg and Hoover, animated by newsreel clips showing them in action. Special pictorial versions of th Gallup, *Fortune* and *Daily News* polls and specia graphs and charts to show the progress of th election have been prepared. An effort is being made to round up some of the special song material used in the present campaign which has ha as participants a number of Broadway and Hollywood performers. Another feature of the show will be a round-up of also rans—the unsuccessfu candidates for the presidency.

PRC Pictures First to Use Ansco Color

Ansco Color, announced earlier in the year by the Ansco Company, formerly Agfa-Ansco of Binghamton, N. Y., will be used for 35mm production in Hollywood studios.

The film was at first released only in sheet film and 16mm width and was widely advertised for amateur photographers. PRC Pictures this week announced it would use the new process, becoming the first Hollywood producer to do so.

Leon Fromkess, PRC president, told the press in New York that a tentative agreement had been reached with Ansco after negotiations and tests had been going on for six months.

The new film will be widely used by the company on its 1945-46 program. At present PRC has one film, "The Enchanted Forest," using Magnacolor. When Ansco Color was first introduced, spokesmen for the manufacturing company indicated that great plant expansion at Binghamton would be necessary before sufficient quantity could be produced for use in Hollywood. Since then Ansco is said to have received assurance of Government aid for such expansion.

High Court to Hear Crescent Argument November 6

Washington Bureau

The long-delayed arguments in the Crescent Amusement Company anti-trust case is scheduled to go before the U. S. Supreme Court November 6. Court officials doubted that the presentation would be concluded that day, however. The case is the second scheduled to be heard after the court ends its present recess.

Both the Government and the defendants filed appeals from the decision of the Tennessee court and the cross-appeals will be heard simultaneously.

The Government is asking confirmation of the District Court decision in its entirety, plus an injunction to prevent further theatre acquisition outside of Nashville without court approval.

The Crescent Company appeal cites 26 alleged errors made by the lower court and contends that the decision is not justified by the facts or the evidence and asks that the District court be reversed.

Wendell Berge, Assistant Attorney General and chief of the anti-trust division, is expected to present the arguments for the Government.

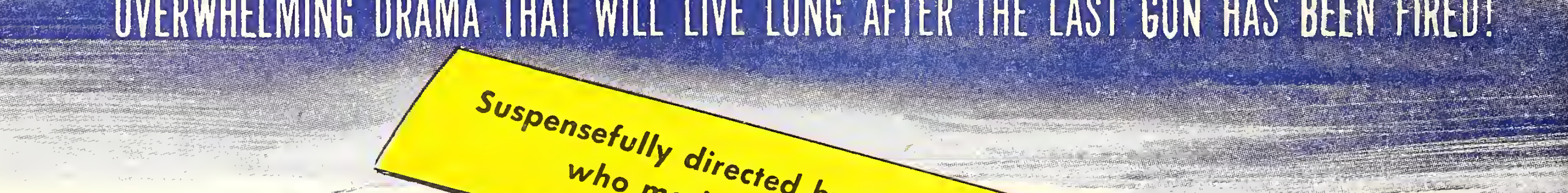
"IT SHOWS US
THE KIND OF
MEN WHO WILL
FOREVER GUARD
THE
WAY
AHEAD"
— Quentin Reynolds

DAVID NIVEN

THE WAY AHEAD

OVERWHELMING DRAMA THAT WILL LIVE LONG AFTER THE LAST GUN HAS BEEN FIRED!

Suspensefully directed by CAROL REED who made "Night Train"



G. C. F. Presents DAVID NIVEN in THE WAY AHEAD with Raymond Huntley, Billy Hartnell, Stanley Holloway · Foreword by Quentin Reynolds
Directed by Carol Reed · Screen play by Eric Ambler, Peter Ustinov · Produced by Norman Walker, John Sutro · A Two Cities Film

. S. Companies ush Plans for atin America

ırther developments in the South American
ket indicate that American distributors are in-
ifying their plans for below the Rio Grande in
unction with their blueprints for the distribu-
of Hollywood product on a world-wide basis.
ast Friday, Paramount concluded a deal with
Cobian circuit of Cuba whereby the American
pany becomes a partner in the circuit. John
Hicks, president of Paramount International,
Ramos Cobian, head of the Cuban company,
has been visiting the United States for the
three weeks, signed the agreement.

nder the term of the contract, both Paramount
Cobian participate equally in the operation of
11 Cobian theatres in Havana and Camaguey,
ıding three of Havana's first runs, the En-
o, Fausto and Alcazar. All Paramount prod-
is made available to the circuit under a five-
film franchise.

film rental contract with Twentieth Century-
which was negotiated by Cobian prior to
pletion of the Paramount deal, is expected to
signed shortly.

KO would adhere to its previously announced
cy not to produce in Mexico, Phil Reisman,
of the company's foreign distribution, said
New York Tuesday. Mr. Reisman returned
nday from a four-week trip to South America.
film studio recently built outside of Mexico
was financed largely by RKO.

ccording to reports in Mexico, Twentieth Cen-
-Fox is considering the possibility of produc-
pictures in Mexico after the war.

Iurray Silverstone, vice-president in charge of
ign distribution for the company, who returned
ntly from a trip to South America, reported
his tour at a meeting of foreign managers last
ırsday at the New York office of the Motion
ture Producers and Distributors of America.

public Will Launch New dio Show on WMCA

epublic will inaugurate a series of radio pro-
ms November 13, following the industry trend
utilize broadcasting for the merchandising of
ion pictures.

KO and MGM are two major distributors who
e been buying radio time to an appreciable ex-
in the last year. The Skouras circuit in New
k and Interstate of Texas have been broad-
ing institutional shows for more than a year.

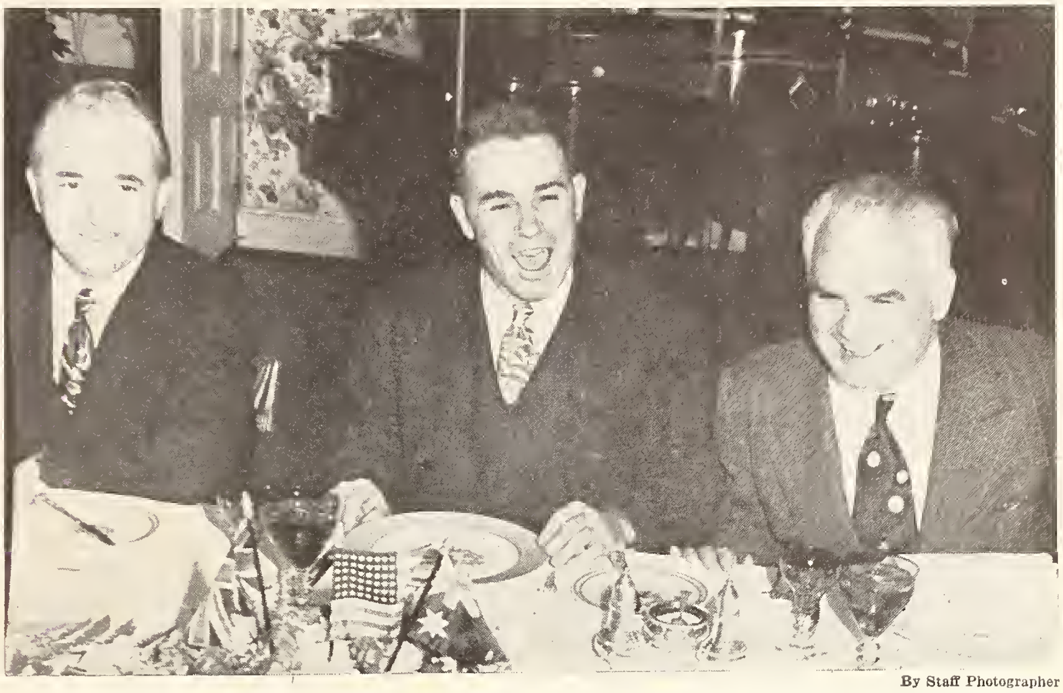
he Republic program will feature Judith Allen,
een and stage star, in a series of five-minute
ts over WMCA, New York, on Mondays, Wed-
days and Fridays. The spot will highlight Re-
lic pictures opening on Broadway and will
ure, via telephone connection, conversations be-
en Miss Allen and a Republic star or produc-
executive at the company's west coast studio.

ouras War Radio Show onors Free France

This Is Our Cause," the Skouras Theatres war
ort radio show, featured a dramatic presenta-
, "Paris Smiles Again," Monday night over
tion WINS, New York. This was the 95th in
weekly radio series staged by the circuit for
benefit of patriotic and civic organizations. The
y was presented by the circuit under the spon-
ship of American Relief for France and in con-
ction with the New York War Fund.

ish Eyes" Opens in 64 Cities

Twentieth Century-Fox has arranged for special
mieres of "Irish Eyes Are Smiling," Techni-
or musical, in 64 mid-western theatres. Mil-
ukee and Cleveland are the two principal cities
ected to spearhead the campaign. The Hippo-
ome in Cleveland launched the premieres in Ohio
Thursday, tieing in with 50 other towns in the
a, and the Wisconsin theatre in Milwaukee
ds 12 other showings in Wisconsin.



By Staff Photographer

A FAREWELL to Norman Rydge, managing director of Greater Union Theatres, Australia, was tendered him at luncheon in the Hampshire House, New York, by executives of Universal International Films, Inc. Above, flanking Mr. Rydge, are Joseph Seidelman, president of Universal International, left, and Nate Blumberg, president of Universal Pictures.

Columbia Honors Tomaso, Former Employee, Now a War Hero

Private Ralph Tomaso, veteran of 32 months in the South Pacific, and former employee of Columbia Pictures, was the guest of honor at a stag luncheon given by the company in New York October 25. He is the holder of the Infantry Battalion Medal and has been recommended for the Silver Star. At the luncheon he was presented with $250 in War Bonds by Jack Cohn, vice-president. Company executives and department heads attended.

"Arsenic and Old Lace" Sets Records on Holdovers

Warners' "Arsenic and Old Lace" is breaking holdover records in key cities, the company announced this week. The film went into general release about five weeks ago and already has had 87 engagements of three weeks, 21 four-week runs, nine five-week runs and 12 day-and-date bookings. The comedy, starring Gary Grant, currently is in its fifth week in Seattle and San Francisco, fourth week in St. Louis, Oakland and Washington, and third week in more than two dozen situations.

Columbia Considers Pension Plan for Employees

Columbia is considering a pension plan for employees. Similar plans are under consideration by Paramount, Twentieth Century-Fox and Warners. A pension system has already been adopted by RKO and is awaiting final Treasury Department approval. Loew's plan becomes effective March 1, with Treasury approval already obtained.

General Precision Net $218,011

General Precision Equipment Corporation and its subsidiary companies report for the three months ended September 30, 1944, consolidated net profit of $218,011, after provision for depreciation, Federal income and excess profits taxes, and other charges.

Set "Doughgirls" Release

November 25 has been set as the national release date for Warners' "The Doughgirls," which recently had a pre-release run at the Hollywood theatre, New York, it was announced by Ben Kalmenson, general sales manager.

Monogram Dubs 3 for Mexico

Monogram expects to be the first American company to enter the Mexican market with an American film dubbed in Spanish, Samuel Broidy, vice-president and general manager, said in Hollywood last Friday. Mr. Broidy disclosed that the company had three pictures already dubbed and delivered for release in Latin America.

The pictures are: "Lady, Let's Dance," starring Belita; "The Unknown Guest" and "The Return of the Ape Man."

Rudolph Brent, former European newspaper correspondent and newsreel cameraman, was in charge of the dubbing for "Lady, Let's Dance."

Lasky Resigns Post as Warner Producer

Jesse L. Lasky, Warner producer since 1941, has severed his connection with the studio, and "The Two Mrs. Carrolls," which had been assigned to him, will be turned over to another producer, it was learned in Hollywood last week. It is understood, however, that Mr. Lasky may renew his association with the company if he finds important properties or story ideas such as "Sergeant York," which launched his Warner association.

Goldsmith Named India Head for Universal

Ken Goldsmith, former Universal manager at Trinidad, has been named head of the company's distribution office in India. Mr. Goldsmith will leave for his new post as soon as transportation arrangements are completed. While en route to India, he will visit Portugal and South Africa. Before joining Universal, he was with Twentieth Century-Fox in the Far East.

Former Publicist a War Captive

Lieutenant Jeff Livingston, bomber pilot, missing in action since mid-September, is a war prisoner in Germany, according to word received by his wife last week from the International Red Cross. Lieutenant Livingston formerly was an MGM short subjects publicist.

McKenzie, Once MPPDA Aide, Dies in Hollywood

Maurice McKenzie, 62, former executive assistant to Will Hays, president of the Motion Picture Producers and Distributors of America, died in Hollywood October 24 after a long illness.

Maurice McKenzie

For the last three years he had been associated with Twentieth Century-Fox as assistant to Col. Jason Joy at the Hollywood studio.

Mr. McKenzie was born in Zionsville, Ind. He was a court reporter in Crown Point, Ind., until 1918, when he was employed by Mr. Hays, who had been elected chairman of the National Republican Committee. When the MPPDA was formed in 1922, with Mr. Hays at the head, Mr. McKenzie joined the organization.

He began as secretary to Mr. Hays and moved eventually into the post of executive assistant, where he was concerned intensively, but not conspicuously, with such diverse matters as the maneuvers concerned with the Blue Eagle Code in the days of the National Recovery Administration, and divers attentions to the evolving application of the Production Code. In prolonged ill-health he left the Hays organization in 1940 and established a home near Crown Point, Ind., where he engaged in adventures and experiments in horticulture. Later he abandoned that pursuit and went to Hollywood to the Twentieth Century-Fox post in which he functioned until the end.

Funeral service were held October 26. He is survived by his wife, Nelly Stone McKenzie, once secretary to the editor of the New York *Times* and subsequently concerned in literary pursuits in New York.

Sergeant Sorenson

Solemn Requiem Mass for Technical Sergeant Arthur A. Sorenson, Jr., was to be said Saturday morning at St. Thomas Aquinas Church, Brooklyn, N. Y. Word of his death in action near Aachen, Germany, October 12 was received by his parents, Mr. and Mrs. Arthur A. Sorenson, early this week. Mr. Sorenson, Sr., is an editor of the Twentieth Century-Fox Movietone News. Besides his parents, two brothers and a sister survive.

Installed in Legion Post

Arthur Lacks, in charge of sales and distribution of News of the Day for MGM, was installed as commander of the American Legion Post 305th Field Artillery at ceremonies held November 2 at the 77th Division Clubhouse, New York.

Ellis Buys Philadelphia House

A. M. Ellis Theatre Company has purchased the 600-seat Southern theatre, Philadelphia, from Mrs. Frances Felt, for $70,000. The Ellis interests now include 16 houses and a bowling alley enterprise.

Miller Named by Artkino

Myra Miller has been appointed publicity director at Artkino Pictures, New York. She formerly was a radio publicist at Twentieth Century-Fox.

Purchases Site for Theatre

H. B. Meiselman recently purchased the Roosevelt Hotel property, Charlotte, N. C. He plans to build a $250,000 1,600-seat theatre.

Shields Sells Theatre

Ernest Shields, operator, has sold his theatre in Kent, Wash., to Howard Edline.

SOPEG Breaks Negotiations With Major Companies

Last weekend the Screen Office and Professional Employees Guild, Local 109, following a meeting of members in New York Thursday night, broke off contract negotiations with Paramount, RKO, Loew's, Twentieth Century-Fox and Columbia. The negotiating committee of the SOPEG met Friday and informed the companies of their decision. The Guild will take the dispute either to the New York State Board of Mediation or the War Labor Board. Some 2,000 office workers in the home offices are involved.

Harold Robb; Was Circuit Head

Harold B. Robb, president of Robb and Rowley Theatres, important circuit in the south and southwest, died October 30 in Dallas after an illness of several weeks. He was 55.

Mr. Robb entered the amusement field in 1905, in Geary, Okla. In 1916 he formed a partnership with E. H. Rowley, vice-president of the company. Together they built up the circuit which now owns and operates 110 theatres in Texas, Oklahoma, California, Kansas and Arkansas.

Surviving are his wife; a daughter, Mrs. Hubert Cook of Riverside, Cal., and a son, H. B. Robb, Jr., who is stationed at the Naval Air Station at Corpus Christi, Tex.

Funeral services and burial were held Wednesday in Big Spring, Tex.

Bert Fazzio

Bert Fazzio, 50, head of B. F. Enterprises, New York, and producer of short subjects, died October 26 of a brain tumor at Metropolitan Hospital, New York. Mr. Fazzio recently completed arrangements for the production of a feature film titled "Hitler at the End of a Rope."

William Lewis

William J. Lewis, 71, drama critic of the *Pittsburgh Sun-Telegraph* since 1927, died in Pittsburgh October 25. His widow, a son, a brother and sister survive.

Doob Lauds Exchange Area Publicity Aides

"Motion picture publicity people have brought their profession to a new peak of usefulness and respect by becoming 'war workers,' using their tools of showmanship to help win the war," said Oscar A. Doob Monday in a letter to the 31 exchange area chairmen and some 800 city chairmen of the public relations division of War Activities Committee. Mr. Doob, who resigned October 1 as national chairman of the public relations division, having completed two terms, thanked the coast-to-coast group of publicity men and women for their constant cooperation. This network of showmen was organized by Mr. Doob two years ago and is credited with being a vital factor in all of the War Activities Committee's campaigns. A new national public relations chairman will be announced shortly.

Managers Back at Warner Houses

In Philadelphia, Irving Coopersmith returned to the Felton theatre and Morris Schwartz returned to the Lindley theatre. Harvey Detweiler became day manager of the Center theatre. All are Warner houses.

Theatre Half-Interest Sold

Charles H. Goodwin announced last week that he had retained his half-interest in the Mayfair theatre, Philadelphia. The half interest of David Barrist was sold to Lewen Pizor, who takes over active management, buying and booking.

Gets Construction Permit

A building permit has been issued Mid-State Amusement Company for a theatre in Kennewick, Wash. It is planned to show first run pictures at the new house.

Office, Exchange Workers Get WL Raise Approval

The Regional War Labor Board in New Y last week approved contracts made by IAT Local F-51, representing the office workers, Warners, Paramount, Universal and RKO. contract provides for job classifications with m mum and maximum wage scales and a minim 10 per cent wage increase retroactive to Decem 1943.

At the same time home offices started to pay 61 weeks of retroactive pay to publicists. A WI approved wage increase went into effect Thurs of last week. Warner Brothers the first to se accounts, paid 60 publicists totals as high as $ before deductions. Deductions included a 25 cent levy by SPG on the first 52 weeks of ret active pay but not to exceed $130 from any member, to meet expenses incurred during negotiations. Hyman Glickstein, SPG attorn will receive about 12 per cent of this levy.

The over-all amount of payments by film co panies for 78 weeks of retroactive wage increa has been estimated at $130,000 to 280 publici some publicists receiving as much as $780 bef deductions.

IATSE representatives met with film co pany exchange heads in New York last week signed applications for submission to Regional W Labor Boards having jurisdiction over Detroit Denver film exchanges. The labor-managem agreement calls for a 10 per cent wage incre for service employees in those exchanges. Thu day another meeting between the two groups held to consider additional applications for change service locals in all of the 31 exchan centers. The 10 per cent increase in wages ready has been approved for the workers in Seattle exchanges.

St. Louis Arbitrator Studying Dispute Over Stagehands

Jules E. Kohn, St. Louis Regional Labor Bo Arbitrator, last week concluded hearings on dispute of the International Theatrical Broth hood, Local No. 6, and St. Louis motion pict theatres over the number of stagehands to be e ployed. The arbitrator announced he would v a number of the theatres involved in the disp before returning to Kansas City to study the tes mony. His decision is not expected for seve weeks. The theatres are seeking to have reduc the number of stagehands required to be employ by the union, and to permit their employment stage maintenance work during non-show hours

SPG Appoints Group to Help Select Examples of Pictures

A special committee of eastern publicists been appointed by the Screen Publicists Guild cooperate with the Hollywood Writers Mobili tion in the selection of films which they regard the "blending of the best entertainment eleme with an important idea." Hollywood writers, r resenting seven writing guilds, recently named first selection, Lester Cowan's "Tomorrow, World!"

Bridgeport Ad Space Cut

Advertising space cuts in Bridgeport, Con newspapers permit theatres only 10 per cent December, 1943, space on local ads. The limitat of national ads to 1,000 lines on any film has be lifted. In September, 1944, the ration was 15 p cent of last year for the same month.

Plan Two Negro Houses

The Bijou Amusement Company, Chattanoog Tenn., plans the construction of two new theat for Negroes as soon as building restrictions a lifted, it was reported by Alfred Starr, gene manager. They are the 1,000-seat Ross thea and the 800-seat Ace theatre.

THE WONDER PICTURE OF THE YEAR!

BRAZIL

co-starring

TITO GUIZAR
VIRGINIA BRUCE

Featuring
EDWARD EVERETT HORTON
ROBERT LIVINGSTON
VELOZ and YOLANDA
with
FORTUNIO BONANOVA
RICHARD LANE
FRANK PUGLIA
AURORA MIRANDA
ALFREDO de SA
HENRY DA SILVA
RICO de MONTEZ
LEON LENOIR
and
ROY ROGERS
KING OF THE COWBOYS
As Guest Star

JOSEPH SANTLEY, *Director*

Screen play by
Frank Gill, Jr. and Laura Kerr
Original Story by Richard English

A REPUBLIC PICTURE

Songs:
"BRAZIL"
"RIO DE JANEIRO"
"TONIGHT YOU'RE MINE"
"MOONLIGHT FIESTA"
"UPA UPA"
"VAQUERO SONG"
"CAFE"
"CHORO"

Mexico Moves to Meet U.S. Plans to Film in Spanish

by LUIS BECERRA CELIS
in Mexico City

Plans of some Hollywood companies to produce in Spanish and English in Mexico have prompted the National Cinematographic Industry Chamber, president of which is Jesus A. Grovas, important producer, to prepare a program that it announces is intended to protect the Mexican industry from this anticipated invasion of foreign producers.

The Chamber is also much disturbed about reports that Hollywood interests plan to build studios at Monterrey, the eastern U. S. border industrial center.

These prospects have prompted Rene Cardona, former actor who is now a producer, to make an English version of his newest picture in Spanish, "My Lady Prisoner."

▽

As a result of the conflict, which has been raging for some time over the way censorship is being conducted, fanned by producers and some scenarists, President Manuel Avila Camacho has ordered the Ministry of the Interior, in charge of censorship, to send representatives to the United States to see how censoring is done in the various states. Findings of these investigators will be welded into a program the Ministry will follow.

The President is considering the producers' petition that censorship be removed from Government control and placed in charge of the producers. The Ministry recently assigned a special censor to examine 16mm films.

▽

Esperanza Iris, veteran operatic comedienne, who has often played in pictures and whose name house here is a first run theatre, is soon to become a producer. She is organizing a company which is to start work early next year.

▽

Success is being scored with vaudeville between pictures by the Cine Cairo, a large local subsequent run theatre. That success has inspired other subsequent run exhibitors to plan vaudeville. A circuit of this entertainment is to be established here soon.

▽

Federal Senator Franco Urias has become a producer, a business he intends to conduct along with his legislative duties. His first production, to start about the end of this year. will be a film biography of the late Maestro Miguel Lerdo de Tejada, noted composer and conductor of the Typical Mexican Orchestra. Both figured prominently in Mexican pictures. The leads are to be played by Pituka de Forond and Angel Garasa.

▽

Mexican producers are favoring adaptations from classic novels and plays, foreign and Mexican. Mexican films based on such works have reaped a golden harvest, among them, "The Two Orphans" and "Doña Barbara," the latter from the novel by Romolus Gallegos, famous Venezuelan author, which was voted the best Mexican picture of 1943. "Lady Windermere's Fan," done in Mexican films for the first time, is one of the current box office successes.

This trend has induced Mexican scenarists to turn more to adaptations than to originals.

▽

Theatres here suffered an attendance loss of 10 per cent from the strict rationing of gasoline which allowed but five liters a day for private cars, an action made necessary by severe storm and flood damage to the pipelines from the oil fields.

▽

The Ministry of National Defense, deciding that films are excellent for soldiers' morale, has installed projection machines and theatres in all the barracks of the conscripts, 18-year-olds who have been called to the colors.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 17—Capture of Aachen. . . . Bombing Germany. . . . Invasion of Greece. . . . Strafing the Nazis. . . . Personalities in the war news. . . . Violent West Indies hurricane strikes Cuba and Florida. . . . Politics. . . . Mighty battleship Iowa displays its fighting power

MOVIETONE NEWS—Vol. 27, No. 18—President Roosevelt at Philadelphia. . . . Gov. Dewey at Syracuse. . . . Allied engineering marvel. . . . Capture of Antwerp. . . . Robot bomb tested. . . . Football: Army-Duke, Navy-Penn, Notre Dame-Illinois

NEWS OF THE DAY—Vol. 15, No. 215—Spectacular films of Aachen's fall. . . . Dewey campaigns in Chicago. . . . Fala does his bit for F.D.R. . . . Display of U. S. naval might. . . . Bomb obliterates Nazi city. . . . Hurricane hits Cuba.

NEWS OF THE DAY—Vol. 15, No. 216—Presidential campaign: Roosevelt at Chicago, Dewey at Syracuse. . . . Floating harbor, war's great miracle. . . . Army routs Duke. . . . Notre Dame beats Illinosi. . . . War Film Bulletin No. 27, Marine Corps anniversary.

PARAMOUNT NEWS—No. 18—Hurricane lashes Cuba. . . . Marshall, Byrnes in Paris. . . . Nancy cheers DeGaulle. . . . Moscow sees 57,000 Nazi prisoners. . . . Jap fleet routed.

PARAMOUNT NEWS—No. 19—Notre Dame's narrow escape. . . . Secret D-Day floating docks. . . . Campaign climax, Dewey, Roosevelt. . . . War Film Bulletin No. 27, Marine Corps anniversary.

RKO PATHE NEWS—Vol. 16, No. 20—Yanks storm Aachen. . . . Gov. Dewey speaks in Chicago. . . . Films, just released, show Corregidor fall. . . . Allied airpower hammers Germany. . . . Marshall, Byrnes fly to France.

RKO PATHE NEWS—Vol. 16, No. 21—Harbors for invasion. . . . F.D.R. campaigns in Philadelphia, Chicago . . . Allies win Antwerp, Europe's largest port. . . . Army beats Duke, 27-7. . . . Irish down Illinois, 13-7. . . . War Film Bulletin No. 27, Marine Corps anniversary.

UNIVERSAL NEWSREEL—Vol. 17, No. 341—Aachen falls. . . . Allied planes hammer Reich. . . . DeGaulle tours Free France. . . . Peat moss goes to war. . . . Dewey hits privilege for sale.

UNIVERSAL NEWSREEL—Vol. 17, No. 342—Navy day is victory day. . . . War harbor, secret of D-Day supply. . . . F.D.R. pledges 60,000 peace jobs. . . . Dewey blasts bureaucratic farm control. . . . Army beats Duke, 27-7.

ALL AMERICAN NEWS—Vol. 3, No. 106—Mrs. Roosevelt at Negro Women's council ceremony. . . . First Negro ship's master honored in Chicago. . . . Mammoth art fair in national capital. . . . City officials visit Y.M.C.A. gym. . . . Langston Lions beaten by Texas Steers. . . . General Davis Decorated flyers, including his son. . . . Joe Louis the great morale builder. . . . The fighting 92nd takes Italian town.

Captured Jap Films of Fall Of Corregidor in Newsreels

RKO Pathe and Paramount Newsreel this week are showing films captured from the Japanese showing the fall of Corregidor as seen by Japanese cameras. Both companies included the footage in issues released nationally on Wednesday, in key pre-release houses on Tuesday. The films were released to the newsreel companies by the War Department.

Purchase Theatre in Kentucky

Grant L. Howard and L. W. Howard have purchased the Gaines theatre, Pineville, Ky., from H. W. Gladdie, who has operated the house since 1925. The new owners still operate the Bell theatre at Pineville, Ky.

Take Monogram Product

Warner Bros. Theatres of New Jersey, comprising 65 houses in the state, have booked the entire Monogram program for 1944-45, according to Samuel Broidy, general sales manager of Monogram.

Plan North Carolina House

W. H. Woodard plans to open a theatre at Coinjock in Currituck County, N. C., according to Mrs. Walter Griffith, secretary of Theatre Owners Association of North and South Carolina.

Anderson Buys Theatre

C. G. Anderson, Walla Walla, Wash., has purchased the New Star theatre, Portland, Ore., from Clarence Pallay for $25,000. Plans for remodeling were announced.

Pamphlet Appeal Halts Delinquency In Coast Houses

Novel but effective action to discourage the de velopment of juvenile delinquency in theatres ha been taken by Evert R. Cummings Theatres, own ers of the Meralta and Victory, Downey, Cal. according to a communication from John J. Kolbo manager.

To all patrons, young children, teen-agers, an adults, a pamphlet is distributed, which, while i the form of an appeal, carries a threat of barrin teen-agers from the theatres.

The pamphlet, addressed primarily to childre and teen-agers, says that while the theatres deligh in serving the best motion picture entertainmen available, it may become necessary to adopt a polic of requiring a parent or guardian to accompany al children if they are to be admitted. The reaso this may become necessary, it continues, is becaus a "minority of children and teen-agers refuse t respect the common rules of courtesy and the right of others to enjoy the program in silence."

Suggesting how to help, the pamphlet urges: "D not whisper, talk, shout or whistle. Do not sit i groups. Stay in your own seat—do not make un necessary trips to the rear of the theatre. Visit th candy counters before you are seated or only a intermission. Do not congregate in the foyer. Ob serve the fire rules and regulations."

The immediate reaction to this measure wa very encouraging, Mr. Kolbo reported. The idea conceived by Mr. Cummings, met with approva from service organizations interested in juvenil problems.

Theatre Group Limits Hours For Children Admissions

To help solve the growing problem of juvenil delinquency, the barring of school children classroom age, on a voluntary basis, was agree to at a meeting of the California Theatres A sociation in San Francisco this week. Acting o requests of the district attorney's office and t Board of Education, all theatres affiliated wit the association agreed to refuse admission to t children of grammar school age before 2 P. on school days and after 8 P.M. unless acco panied by an adult.

Tennessee War Boom Town Gets Its Fourth Theatre

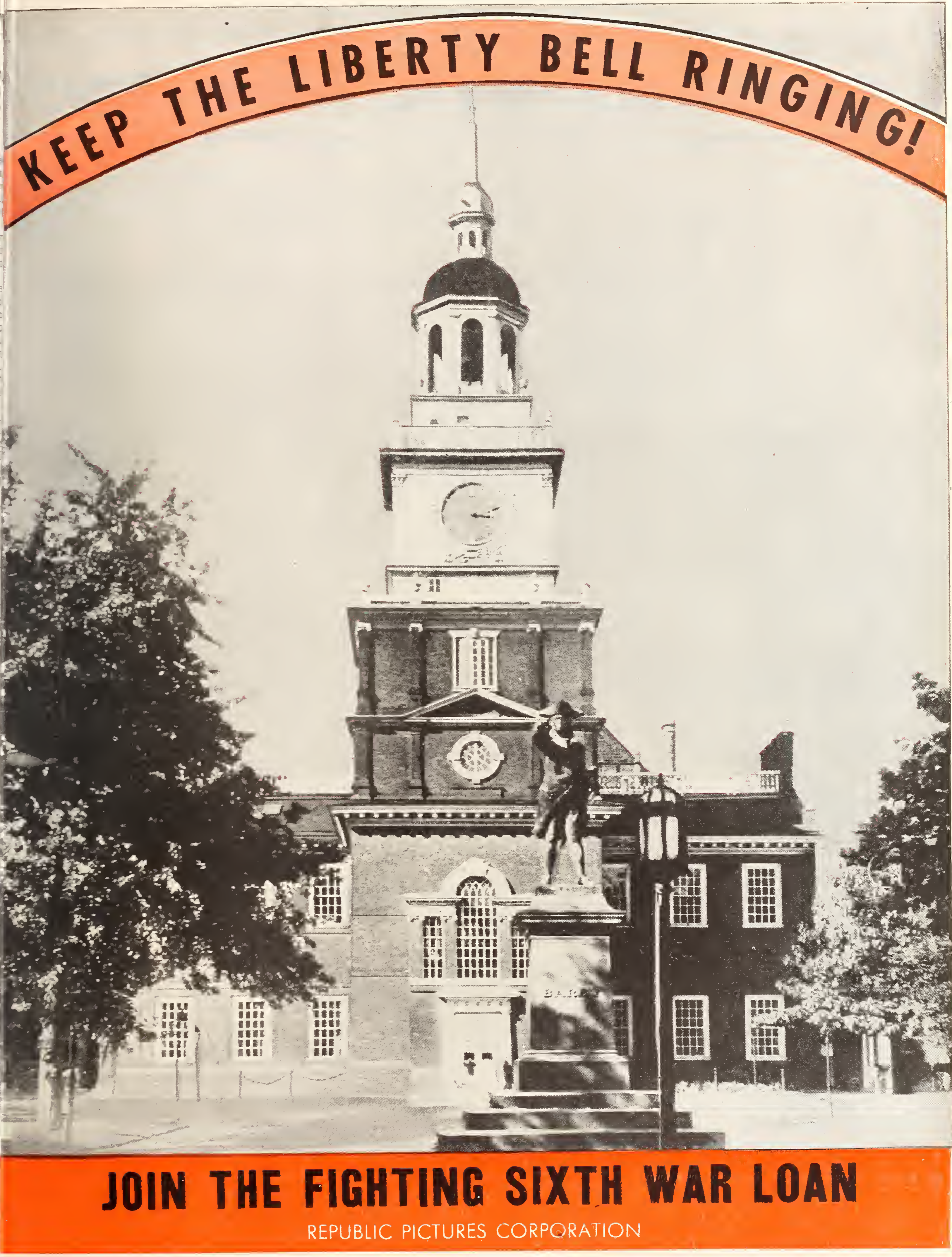
Oak Ridge, in Tennessee, populated by thou sands of employees of Clinton Engineering Work a war plant, last week got its fourth theatre, t Jefferson. The house had as its premiere offerin "See Here, Private Hargrove." There are thr other houses, the Ridge, Center and Grove, all co structed by the Recreation and Welfare Associ tion of the war plant, and are being managed Walter Morris, manager of the theatre division the association.

Warner Sends Christmas Checks to Soldiers

All 3,985 former Warner employees now in t armed services, will receive checks for $20 ea this Christmas, an increase of $5 over last ye and double the amount of two years ago. Th cash gift, sent jointly by the Warner manageme and the Warner Club, is in addition to oth Christmas presents already mailed to the servic men and servicewomen by the Girls Service Un of the Warner Club.

Philadelphia Amusement Tax Shows Increase Over 1943

Amusement tax receipts in Philadelphia for t nine months ended September 30, 1944, total $1,084,914, compared with $1,033,327 for the sa period in 1943, according to a report issued la week by the City Treasurer.



JOIN THE FIGHTING SIXTH WAR LOAN

REPUBLIC PICTURES CORPORATION

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. Address REPORTS, What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

LOUISIANA HAYRIDE: Judy Canova, Richard Lane—Here is one that did not have much on the ball but did a good average business. It is the same trite old story of Judy Canova, a country girl who makes good in the big lights. Played Wednesday, Thursday, Oct. 18, 19.—Leonard J. Leise, Rand Theatre, Randolph, Nebr. Rural and small town patronage.

MR. WINKLE GOES TO WAR: Edward G. Robinson, Ruth Warrick—Big majors should watch out for Columbia. They sell right and deliver solid entertainment. Here is a picture that is worth preferred time. Good photography, direction and acting covering a wide variety of emotions. Played Saturday, Sunday, Oct. 21, 22.—J. B. Hynes, Community Theatre, Conde, S. Dak. Small town and rural patronage.

MR. WINKLE GOES TO WAR: Edward G. Robinson, Ruth Warrick—Just fair. No walkouts but very few comments either way. Cannot give it more than a doubtful "B" rating.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

Metro-Goldwyn-Mayer

BROADWAY RHYTHM: George Murphy, Ginny Simms—This picture is chock-full of good entertainment. Each star, including some new ones, did well for themselves. Played Sunday, Monday, July 30, 31.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—Very good, although Tracy is not the draw he was several seasons back. Played Saturday, Sunday, Sept. 23, 24.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

HEAVENLY BODY, THE: William Powell, Hedy Lamarr—It was a very good picture, but William did a little bit of star gazing. Played Sunday, Monday, Aug. 20, 21.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

MEET THE PEOPLE: Dick Powell, Lucille Ball—Not much of a draw at the box office. Fairly good entertainment. Played Sunday, Monday, Oct. 22, 23.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—The most humorous picture we have played or a long time. Above average business. Played Monday, Tuesday, Sept. 18, 19.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—Good picture that was liked by all. Played Saturday, Sunday, Oct. 7, 8.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

SONG OF RUSSIA, THE: Robert Taylor, Susan Peters—It makes me shudder when I remember that I once considered asking Metro to cancel this picture because of the title. It is one of the grandest pictures I have ever run with a title that kept some away, but it is a picture that makes those who came want to come back a second time. I have never heard music, especially piano, so beautifully reproduced. Played Sunday, Monday, Oct. 15, 16.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—A good picture but entirely too long. Played Tuesday, Wednesday, June 27, 28.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson—This series is gradually playing out with me. Played Sunday, Monday, Oct. 1, 2.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—A very nice little picture that did right well at the box office. This is the only picture I have ever liked Jimmy Durante in. Played Sunday, Monday, Oct. 8, 9.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

Paramount

HOUR BEFORE THE DAWN, THE: Veronica Lake, Franchot Tone—Can't say much for this one. Played Tuesday, Wednesday, Sept. 26, 27.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

MIRACLE OF MORGAN'S CREEK, THE: Eddie Bracken, Betty Hutton—This picture is one that should never have been made. Patrons upon leaving the theatre said, "When you play a good picture let me know; I want to see it, but not another one like this one." Played Sunday, Monday, Aug. 6, 7.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

NAVY WAY, THE: Robert Lowery, Jean Parker—Good picture of life at the Great Lakes Naval Training station. Played Tuesday, Wednesday, Sept. 19, 20.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

YOU CAN'T RATION LOVE: Betty Jane Rhodes, Johnnie Johnston—Fair little musical that was liked by the younger set.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

RKO Radio

MUSIC IN MANHATTAN: Anne Shirley, Dennis Day—Light little musical which pleased the patrons. It was good entertainment.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver—The comments on this were highly satisfactory. More than one person remarked, "What a relaxing picture this is."—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

SHOW BUSINESS: Eddie Cantor, George Murphy—This gave universal satisfaction and did good business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

YOUTH RUNS WILD: Bonita Granville, Kent Smith—This was a waste of film and that says it. With production reduced you wonder why they waste it on pictures such as this. It does not make sense. Neither do the padded pictures of the extreme footage that we are getting on so many of the pictures. Even one who knows nothing about producing pictures sees where some deletions would have helped speed the story and make a better picture. "Twain" was one and so was "Curie."—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Republic

ICE-CAPADES REVUE: Ellen Drew, Richard Denning—Plenty of good skating scenes, good comedy by Colonna and Vera Vague. There was not much story but a good box office. It is a natural here even though old. Played Wednesday, Oct. 18.—J. B. Hynes, Community Theatre, Conde, S. Dak. Small town and rural patronage.

JAMBOREE: Ruth Terry, George Byron—This is a picture that especially appeals to small town patrons. Played to two days of extra good business. Played Tuesday, Wednesday, July 4, 5.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley—A fair picture that held up for Sunday and Monday to my surprise. Average business. Played Sunday, Monday, Oct. 15, 16.—Leonard J. Leise, Rand Theatre, Randolph, Nebr. Rural and small town patronage.

Twentieth Century-Fox

A-HUNTING WE WILL GO: Laurel and Hardy—A repeat that our patrons seemed to enjoy. Laurel and Hardy seem to be popular with our patrons. Played Friday, Saturday, Oct. 20, 21.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—This is a very good musical in Technicolor with a good story. What more can you ask for? Played Sunday, Monday, October 1 and 2.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

FOUR JILLS IN A JEEP: Kay Francis, Carole Landis—A fairly good picture but not strong enough to bring them in as a first picture. Business only fair on this one. Played Sunday, Monday, Oct. 15, 16.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

HAPPY LAND: Don Ameche, Frances Dee—Played this one late but have no regrets. We had many good comments and did better than average business. Played Thursday-Saturday, Sept. 14-16.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Good little picture, nothing big. We got away with it nicely and the customers did not complain. The box office held its own. Played Thursday-Saturday, Oct. 12-14.—H. B. Narfason, Foam Lake, Foam Lake, Sask., Can. Rural and small town patronage.

PIN-UP GIRL: Betty Grable, Joe E. Brown—There was not much enthusiasm on this one and there was some adverse criticism from the feminine ranks. But business was good and we thought both Miss Grable and the cast were well worth looking at. Played Sunday, Monday, Oct. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RATIONING: Wallace Beery, Marjorie Main—This is a good show and we had good business and not a single kick. This rationing business is portrayed exactly as small towners and farmers know it. Everyone will like it because it is part of his everyday life. Played Sunday-Tuesday, Oct. 15-17.—W. J. Fleischer, New Franklin Theatre, New Franklin, Minn. Small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—A top ranking picture. Grable was lovelier than ever before. Played Sunday, Monday, Aug. 27, 28.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—The fact that this is a takeoff on the Baker radio show helped somewhat. We played "Stagecoach" (reissue) to back up the Baker picture. "Take It or Leave It" was not too bad and far from good, yet it was generally liked by the cash customers. All the scenes from old Fox pictures, i.e., Shirley Temple, the Ritz Brothers, Ink Spots and the Nicholas Brothers helped to give this one a bit of life. Bank Night had a lot to do with our box office figures. Played Wednesday, Thursday, Oct. 18, 19.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Linda Darnell—It would be superfluous to extol the virtues or criticize the shortcomings of a film that flopped so miserably as this one did for us. Played Wednesday, Thursday, Oct. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RIDERS OF THE DEADLINE: William Boyd—Better than average Cassidy. Played Tuesday, Wednesday, Oct. 10, 11.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—United Artists from the billing are launching a new star, Jane Powell. It is not a very auspicious start. The picture is only fair, and that is leaning over backwards to give it that. Miss Powell has a good voice for a youngster. But she will need something stronger than this epic to get off her mark and get in the running. They set it up on percentage and preferred playing time. This picture does not warrant either percentage or extended time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Universal

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—Undoubtedly, this is not a film for the juvenile patrons and our box office figures verify this remark. This commentator is whole heartedly in accord with one of the city's top-notch drama critics when he said, "Kelly and Durbin are miscast and are not for this type of picture." Sunday business was just fair, not even average. Business during the last two days fell off like the autumn leaves. As for the picture itself, Gene Kelly, a native of this section, was the weak magnet in the box office draw; although Miss Durbin is usually well liked but this picture did not add any feathers to her fall chapeau. Played Sunday-Tuesday, Oct. 15-17.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

GUNG-HO: Randolph Scott, Grace McDonald—One of the best war pictures ever played. It would have been cheaper to have seen it at someone else's theatre because the public will not look at war pictures if played free. Played Oct. 14, 15. J. B. Hynes, Community Theatre, Conde, So. Dak. Small town and rural patronage.

TRIGGER TRAIL: Rod Cameron, Fuzzy Knight—Used on weak end of double bill with satisfactory results. Played Friday, Saturday, Oct. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

(*Continued on page* 66)

HIS NEWEST, HIS GRANDEST MUSICAL HIT

ROY ROGERS
KING OF THE COWBOYS

TRIGGER
THE SMARTEST HORSE
IN THE MOVIES

"LIGHTS OF OLD SANTA FE"

Featuring GEORGE "GABBY" HAYES
and DALE EVANS
LOYD CORRIGAN • RICHARD POWERS • CLAIRE DU BREY
and BOB NOLAN
and THE SONS OF THE PIONEERS
FRANK McDONALD, Director
Original Screenplay by Gordon Kahn and Bob Williams

A REPUBLIC PICTURE

SONGS... "Amor" • "The Nerve of Some People" • "Lights of Old Santa Fe" • "Cowboy Jubilee" • "Ride 'Em Cowboy" • "Trigger Hasn't Got A Purty Figger" • "Cowpoke Polka" • "I'm A Happy Guy In My Levi Britches"

Warner Bros.

AIR FORCE: John Garfield, Gig Young—Another war picture. Personally I liked it but I was the only one who did. A few came out the first night but the other two nights were terrible. A quarantine sign could not have kept them away any better. Played Thursday-Saturday, Oct. 19-21.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

BETWEEN TWO WORLDS: John Garfield, Paul Henreid—This hit an all-time low in attendance. Those that attended thought the picture more confusing than entertaining. Played Tuesday-Thursday, Oct. 17-19.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

DESERT SONG, THE: Dennis Morgan, Irene Manning—A fairly enjoyable picture. Dennis Morgan gave a good performance. Played Sunday, Monday, July 9, 10.—Willard Moore, Lido Theatre, Providence, Ky. Small town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—This was a reissue and not a very good one but it brought the weekend business above normal. Played Friday, Saturday, Oct. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—Can't say much for this. It was far from being another "Casablanca." Played Saturday, Sunday, Oct. 14, 15.—Otto W. Chapek, Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

POLO JOE: Joe E. Brown—A reissue that ably carried half of a double bill with a Western. This is a comedy worth the chips. Played Friday, Saturday, Oct. 20, 21.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

THIS IS THE ARMY: George Murphy, Joan Leslie—One of the best this year with the color very good and the acting excellent. This one brought out a lot of people that we did not know lived in our district. This is the kind of a picture that puts the exhibitor on speaking terms with his customers. Played Thursday-Saturday, Oct. 5-7.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lucas—Reaction on this program was not so good. Average business Sunday, but it dropped way below average on the other two nights. It is a well made and entertaining picture but failed to draw. Played Sunday-Tuesday, Oct. 8-10.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Independent Theatres, Inc., Plans Theatre-Recreation Centers

Abe Borisky, secretary-treasurer of Independent Theatres, Inc., this week announced his company's plans for new theatre-recreation centers in Chattanooga, Tenn., at an estimated cost of $400,000. Plans also include the remodelling of the Park theatre at an estimated cost of $100,000. Each of the new houses will seat 1,000, and the Park will be enlarged to increase its seating capacity from 700 to 1,000. Independent Theatres operates seven houses in Chattanooga, including the Park, and plans to construct a theatre in Knoxville.

Two Theatre Transactions Set in Philadelphia

Two theatre transactions were announced in Philadelphia this week. The Douglas theatre, a neighborhood house, was purchased by D. Rovner from Harold and William Margulis for $18,500. Melvin Fox purchased from David Shapiro the theatre project which Mr. Shapiro was building in the Mayfair section of the city, recently halted by the War Manpower Commission. Previously, Mr. Fox had indicated he would also build a new house in the section.

Plan Two Connecticut Houses

Ralph Civitello, operator of the Devon theatre, Devon, Conn., has purchased a site on which he plans to build a post-war theatre. In Naugatuck, Conn., Ralph Pasho, operator of the Gem, recently closed by the state police in their state-wide tightening of regulations, has purchased a site on which he will build as soon as a permit is granted.

Variety Club Sets Up Clinic

The Variety Club of Washington has established a glaucoma clinic at the Episcopal Eye, Ear and Nose Hospital. The organization will support a full-time worker in the clinic.

Assumes Film Classics Sales

Israel Levine has taken over Film Classics distribution in New Haven, Conn., from Philip Sherman. Mr. Levine formerly was a salesman for Warners at Philadelphia.

SHORT PRODUCT PLAYING BROADWAY

Week of October 30

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CAPITOL

A Lady Fights Back	MGM
Feature: Marriage Is a Private Affair	MGM

GLOBE

Goldilocks and the Jivin' Bears	Vitaphone
Throwing the Bull	Vitaphone
Target Japan	WAC-Paramount
Feature: Abroad with Two Yanks	United Artists

HOLLYWOOD

Booby Hatchet	Vitaphone
Dizzy Day	Vitaphone
Target Japan	WAC-Paramount
Feature: To Have and Have Not	Warner Bros.

CRITERION

Target Japan	WAC-Paramount
Hedge Hoppers	Columbia
Feature: Rainbow Island	Paramount

PARAMOUNT

It's Nifty To Be Thrifty	Paramount
Popular Science, No. 6	Paramount
Target Japan	WAC-Paramount
Feature: Our Hearts Were Young and Gay	Paramount

RIALTO

Fall Out, Fall In	RKO Radio
Monkey Business	Paramount
Jasper Goes Hunting	Paramount
Feature: Murder in the Blue Room	Universal

RIVOLI

Jasper's Paradise	Paramount
Target Japan	WAC-Paramount
Feature: Frenchman's Creek	Paramount

ROXY

Mexican Majesty	20th Cent.-Fox
Target Japan	WAC-Paramount
Feature: Laura	20th Cent.-Fox

STRAND

From Hand to Mouse	Vitaphone
Ski Whiz	Vitaphone
Proudly We Serve	Vitaphone
Target Japan	WAC-Paramount
Feature: Conspirators	Warner Bros.

Heads Legion Post

Jack Kraker, manager of the Philadelphia office of the Ross Federal Service, has been elected commander of American Legion Variety Post, No. 713, of the Philadelphia Variety Club, succeeding Iz Epstein, manager of the Atlantic Theatres. Other officers elected were Albert M. Cohen, senior vice-commander; Joseph Carlin, junior vice-commander; Max Levin, adjutant; Leo Berisin, treasurer; Eddit Gabriel, chaplain, and Mike Weiss and Eli Epstein, sergeants-at-arms.

Warner Artist Illustrates Book

Arthur Paderewski, member of the art staff in the Warner New York advertising department under Mort Blumenstock, is considering offers from three book publishers interested in a morale booklet, "The Little Soldier," for which he did the illustrations. The book has been published for private circulation by Horace S. Kipe.

Myers Wounded in Action

Richard L. Myers, former manager of the Majestic theatre, Chillicothe, Ohio, has been wounded in action in Italy, according to word received by relatives.

Plans for Federation Drive Discussed at Luncheon

Plans for the 1944 drive of the amusement di sion of the Federation of Jewish Philanthropies behalf of the current Federation campaign w discussed at the division's luncheon meeting Oc ber 31, at the Hotel Astor, New York. Da Bernstein, who is co-chairman of the division w Major Albert Warner, presided.

In urging wide support within the industry the Federation appeal benefiting 116 charitable stitutions, Mr. Bernstein said in part: "The amu ment division has long and faithfully served t cause of Federation. This year, perhaps mc than ever before, it is important that we enlist o whole-hearted aid behind the campaign."

More than 50 leaders of the industry attend the meeting, at which the division's campaign of cers were named. George Z. Medalie, preside of the Federation, was the guest speaker.

Legitimate Theatres in Boston at Capacity

Legitimate theatres in Boston, it is reported, a playing to capacity currently, and the motion pi ture theatres in the downtown district actual welcome this fact. The rush to theatres of sorts is so great that the theatres actually welcon anything that will relieve their own congestic Never before has there been so heavy a demai for tickets for the legitimate theatre and seldo have all theatres of that type been open so mai months in the year.

New England Salesmen's Unit Nominates Officers

At a meeting in Boston, the Motion Picture Sale men's Club of New England nominated its office for the coming year. The nominees are: Maynai Sickels, president; Thomas O'Brian, vice-pres dent; I. M. Farber, secretary; H. Harold Rub and Harry Rosenblott, treasurer; William Cudd sergeant-at-arms. Twelve men were nominated serve on the board of directors, of which six wi be elected. Election and installation will tak place at the next meeting, in November.

Maurice Freedman, Columbia Artist, in Solo Exhibit

Maurice Freedman, a member of the staff Columbia Pictures' art department and a one-tim artist for Twentieth Century-Fox and RKO, currently having a one-man exhibit of his painting and gouaches at the Midtown Galleries in Ne York. Mr. Freedman's last one-man exhibit, als at the Midtown Galleries, was in 1939. He ha exhibited in a number of national museum exhibi tions. He left RKO to join the Columbia sta about 10 months ago. The exhibition will clos November 11.

Shapiro Purchases Theatre

David Shapiro, independent circuit operator i Philadelphia, became the third owner within thre weeks of the Boulevard theatre, Brookline, Pa Abe Altman first took over the theatre. Then i was announced that it was under the operation o Harold Lieberman. Last week, Mr. Shapiro too over. In another operational change, Lewen Pizo added the Mayfair theatre, Philadelphia, to hi circuit. The house formerly was operated by David Barrist.

Memphis Theatre Is Sold

R. W. Tyson, who until recently operated a circuit of theatres in Jackson, Tenn., and Wagne Williams, Sr., have purchased the DeSoto theatr in Memphis from J. T. Lester. The sale pric was reported at $35,000. Mr. Williams, of Jackson, has moved to Memphis to manage the house

Rejoins Western Theatre Supply

Jack Zeigler, son-in-law of F. A. Van Husen head of the Western Theatre Supply Company Omaha, has rejoined that firm. Mr. Zeigler recently returned from Alaska where he was project manager for the Metcalf-Hamilton Bridge Company of Kansas City.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Election Reflection

The concern of the public in the outcome of the impending election will undoubtedly exert notable influence over box office receipts on November 7.

In the midwest and western areas, particularly, the time difference and the fact that eastern election returns will be coming in during the period when attendance of moviegoers is normally at peak can cut business.

In past years it has been customary for the theatre manager to announce returns from the stage. Thus the patron was offered an opportunity to enjoy his movie program and keep informed of his candidate's progress.

It is not uncommon for managers, after taking great pains to obtain election results from radio and newspaper sources for audience consumption, to find that the information is being disseminated to a handful of people.

As most theatremen have found, in years such as this, with so much at stake and partisan interest so stirred, it takes an almighty lot of persuasion to induce people to forsake their homes and the radio news bulletins.

It is interesting to note, however, that many showmen have not permitted past experiences to discourage their efforts.

Those whose innate sense of showmanship refuses to surrender itself to a tough situation are making every effort to capture a portion of the voters' patronage.

Particularly commendable are those who have somehow managed to obtain a news ticker.

Prominently displayed in the lobby, this device communicates tangible evidence that speed in receiving late flashes will equal the best that radio and newspapers can offer.

△ △ △

Sales Incentive

One of the most successful, if not the foremost of its type, is the theatre-tickets-as-gifts promotion undertaken each year by Famous Players Canadian Theatres.

A sales promotion manual, prepared for the circuit managers by James R. Nairn, director of advertising and publicity, has just reached our desk and reveals that last year an all-time record for sales volume was established. The device netted a total just a trifle short of $150,000—a Christmas plum for the circuit and guarantee for continued patronage of buyers and recipients of the gift books.

The reason for the unprecedented results attained is readily discernible. The limitation of the theatre as a sales agency is not permitted to strangle the promotion. Instead, a profit-sharing plan is offered as an incentive for all employees to promote sales on the outside.

Each employee, except the manager, receives a 10 per cent commission on all book sales. In addition, he is eligible for a share of $825 in prize money which the circuit offers to those who sell the greatest number of premium books.

These awards are made on the basis of individual sales and in conjunction with group teams (three bonafide theatre employees).

The prospect of earning extra spending money around the holiday season creates all the necessary enthusiasm for the employee to really get out and hustle.

All gift books which are sold at the theatre are credited as management sales. While the manager does not participate in the commission plan, such sales are duly credited to theatre receipts. Thus, he too benefits materially through the circuit's bonus system which is based on operating profits.

The new manual, which has gone out to all theatres in the organization, is filled with suggestions and ideas used in previous years by the circuit showmen.

"In analyzing the sale of tickets," states a foreword in the manual, "it is a proven fact that the 10 per cent commission offered to members of the staffs brought the most satisfactory results."

△ △ △

HAROLD CHESLER who, we recently mentioned, has increased business by doubling up the odd and even newsreel issues, comes up with another device which is currently stimulating business at the Princess theatre in Bingham Canyon, Utah.

Mr. Chesler's idea may be of aid to managers plagued with youngsters who attend the theatre and create noise and disturbance. He writes:

"Friday is our biggest night for student play. . . . This is designated Student Night. We honor one particular grade each week by having those students admitted at a reduced rate. They also participate in our stage show.

"Starting with the seventh grade, we had 45 students at the special rate the first week. It has built steadily, and the townspeople are all talking about it.

"We have a number of the kids on stage . . . ask them questions pertaining to school and town activities and people in service . . . pay from 25 cents to $1.50 per question.

"The reaction of all is really heartening. People who formerly stayed away on this night are coming in again just to hear the Quiz and enjoy the laughs.

"Best part . . . is that I have the noisy ones on my side. They get all the heckling out of their systems on Friday, and the rest of the week they behave like angels."

—CHESTER FRIEDMAN

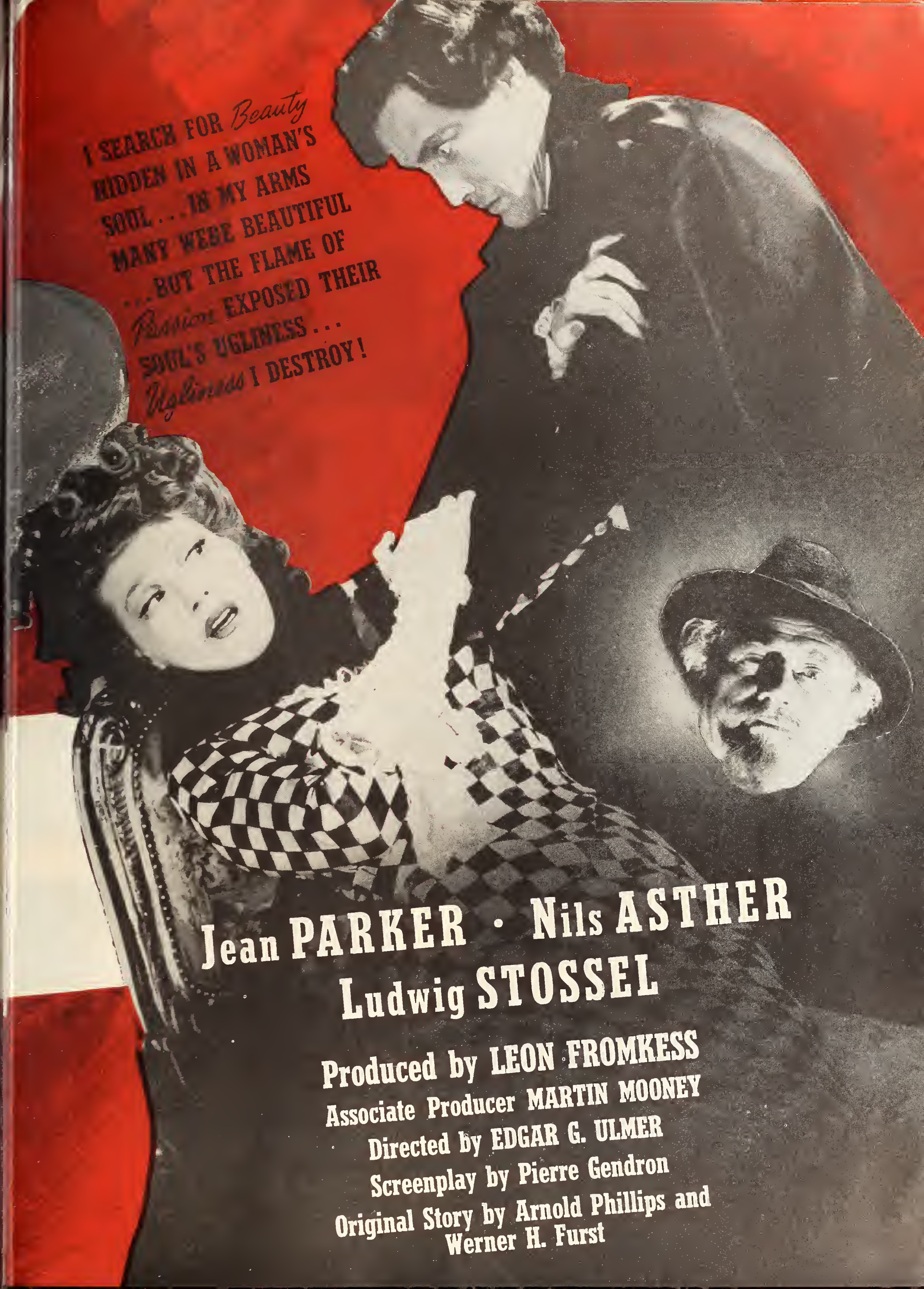
TO LOVE HIM... MEANT DEATH!

P R C PICTURES presents

JOHN CARRADINE

BLUEBEARD

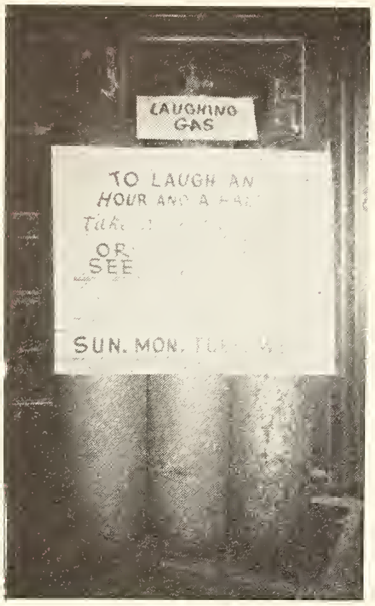
PRC



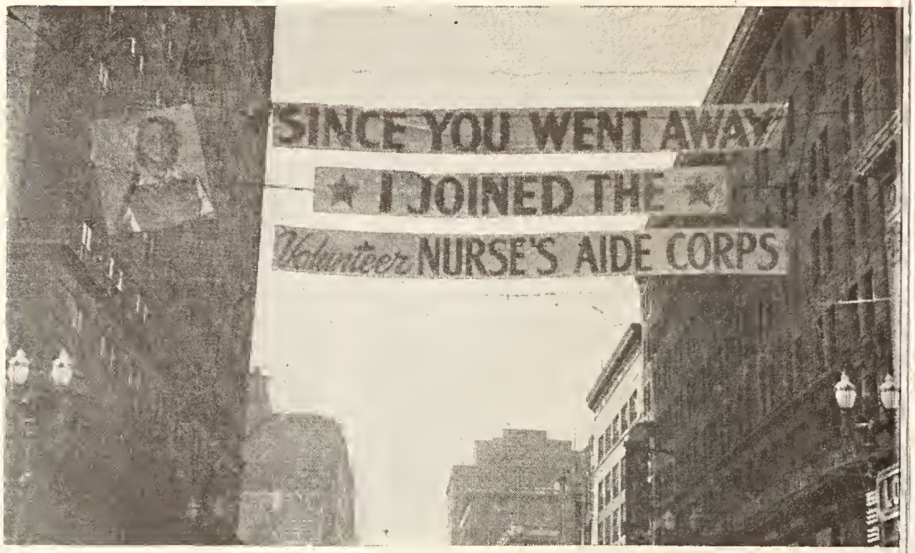
Jean PARKER · Nils ASTHER
Ludwig STOSSEL

Produced by LEON FROMKESS
Associate Producer MARTIN MOONEY
Directed by EDGAR G. ULMER
Screenplay by Pierre Gendron
Original Story by Arnold Phillips and
Werner H. Furst

SEAT SELLING DEVICES

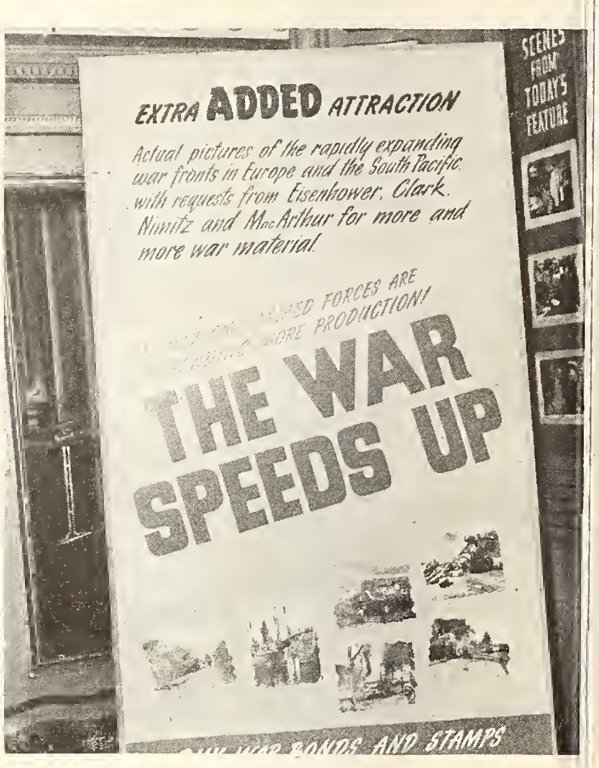


Right, Ed Fisher, publicist for Loew's theatres in Cleveland, tied Nurses' Recruiting Campaign to "S. Y. W. A." and obtained permission to erect this street banner.



Left, "laughing gas" cylinders served as advance notice to patrons of Windsor theatre, Chicago, that manager A. G. Nickols had booked "Up in Mabel's Room" as laugh stimulant.

Left, department store tie-ups were arranged on "Casanova Brown" by George Reinert, manager of the Rialto, Allentown, Pa., such as this attractive device at Hess Bros.


EXTRA ADDED ATTRACTION
Actual pictures of the rapidly expanding war fronts in Europe and the South Pacific with requests from Eisenhower, Clark, Nimitz and MacArthur for more and more war material
THE WAR SPEEDS UP
SCENES FROM TODAY'S FEATURE
BONDS AND STAMPS

Right, lobby display employed by manager Lou Colantuono at the Stanton, Philadelphia, helped to exploit WAC release, "The War Speeds Up".

Window display promoted by manager Sid Scott at the Capitol, Sudbury, Ont., Canada, for "Going My Way" was tied in with film's song hits.

This cutout six-sheet was suspended over entrance doors of Loe Providence, R. I., by manager J. Samartano. Display served teaser and, on way out, patrons received card of explanation a plug for "Cobra Woman".

6th WAR LOAN

The **Most** You Can Do

Is

The **Least** You Can Do

To

Hasten That Great Day......

"WHEN THE LIGHTS

GO ON AGAIN"

PRC

Former Devices Are Offered To Aid Sixth Bond Drive

Continued from the regular Bond section which appears in this issue of MOTION PICTURE HERALD *beginning on page 10, herewith are some additional promotions of theatremen in previous War Loan drives.*

To open his campaign at the Warner Enright theatre, Pittsburgh, Lige Brien plugged the drive over WWSW, broadcasting directly from his stage, also getting in some licks for the theatre's Bond premiere.

Through the cooperation of the East Liberty Chamber of Commerce, $625 in Bonds were given as prizes to the local organization selling the greatest number of Bonds to the premiere. Eight merchants came through with cooperative ads in the local papers publicizing the special show.

Exploitation included a barrage balloon, which flew over the city appropriately bannered and was on exhibition at a nearby field. A German howitzer gun and plane also were exhibited and 400 posters were used in street cars, window displays planted and two parades held well in advance.

Brien further enlisted the support of each of his many kiddie club members to sell Bonds and take pledges in a house-to-house canvass. The American Legion Post awarded a medal and a citation to the high individual Bond salesmen. Passes were given to the next few runnersup. The Legion made the award direct from the theatre stage. Newspaper publicity and radio spot announcements featured the Bond sales contest.

Giant Candle

As a teaser stunt, Doug Tausig, when manager of the Bardavon theatre, Poughkeepsie, N. Y., planted a giant lighted candle on the main street and offered prizes of War Bonds to those coming closest to guessing the time at which the candle would burn out. Each person, in order to guess, had to purchase a Bond and a card for his "guess" had to be dropped into a receptacle in the theatre lobby. The Bond prizes were donated by the Clearing House Banks of Poughkeepsie and the Netco Theatres Corporation.

Phone Greeting

During the entire drive at the Broadway theatre, Portland, Ore., Jack Matlack arranged to have all phones answered with "Good afternoon (or evening), we issue War Bonds," etc. Publicity was arranged by Mr. Matlack, who offered 20 personally autographed photos of one of Hollywood's leading stars to the first 20 persons bringing in 10 Bonds each to be issued through his theatre. In addition he offered a personally autographed photo of any member of the cast of the picture he was currently playing to every person bringing in 10 Bonds to the theatre.

Bearded Bondsmen

In Newport, Vt., Eugene C. Keenan at the Burns theatre, the Mayor and several others who dubbed themselves "Newport's Bearded Bondsmen," broke the AP, UP and all radio stations in New England, when they declared they would not shave until the town had met its Bond quota.

Photos of the gentlemen with their adornment were run from time to time during the drive to stimulate sales and a giant thermometer was planted on the main street to show progress in Bond sales. The last day of the drive was called "Shave the Mayor Day" and broke with stories on the front page of the local paper. The town went well over its quota.

Endorsements

In connection with the RKO Theatres Baby Beauty Bond Contest, Max Mink at the RKO Fordham, Bronx, N. Y., obtained the endorsement of the Borough President, which was displayed prominently in the lobby.

Numerous tieups were obtained, all photos were promoted from a local photographer, and in addition to prizes awarded by the company, $650 was promoted from local merchants. This money went toward the purchase of more Bonds, given out to 26 runnersup in the local contest.

A giant display of the contestants' photos was planted in the lobby and patrons were invited to purchase Bonds in the name of any one of the youngsters. A ballot box was set beside the display.

Junior Show

Joseph Nevison at the Bromley in Philadelphia held a junior War Bond Show with admission by ticket only, free with purchase of a Bond through one of three local cooperating schools. The ticket stub was retained by the child for lucky number prizes which were contributed by the Merchants Association, sponsors of the show.

Window cards were used in all cooperating merchants' stores: 1,000 tickets were distributed to various schools, a full page of co-op Bond ads was arranged and announcements were made at assemblies and notices posted on school bulletin boards.

Broadcasts From Marquee Top

Jack Mitchell, manager of the Majestic, San Antonio, Texas, gave "Step Lively" an upsurge at the box office with spectacular marquee top piece which, coupled with a loud speaker and recordings of hit tunes, stopped traffic. Jack then tied up with a couple of music stores, promoted a record-changer, which was concealed behind the set piece, which invited the girls to plant a lip stick kiss on a compo board face of Frank Sinatra in the lobby. They wrecked the first set piece and before the run of the picture was over, three replicas had to be made.

While this was going on another RKO picture was in the exploitation stage, so when Mrs. Edna Zeimer, wife of the author of "Hitler's Children," who is presently doing a cross-country tour in the interest of the "Master Race," which soon will be at the Majestic, Jack acted as radio-announcer and master of ceremonies, Mrs. Zeimer at a Woman's Club meeting, and on the four radio stations of the town. This was good for breaks in the local newspapers.

Capitalizes On Picture Star's Appearance

The personal appearance of Bonita Granville, star of the film, "Youth Runs Wild" was the cause of numerous publicity breaks in conjunction with the picture's opening at the RKO Golden Gate theatre in San Francisco.

Helen Wabbe, publicity manager for the theatre and manager Cliff Giesseman handled the details of the campaign and tied the Hollywood star in with the city's War Chest Drive.

Arrangements were made for Miss Granville to ride in a captured Japanese staff car in a monster parade which inaugurated the Drive and a special sound truck with amplifier toured the downtown area several days in advance announcing the parade and the star's appearance. Newspaper and radio commentators also mentioned Miss Granville's attendance with plugs for the film.

Lands News Breaks And Radio Plugs

Additional news breaks were obtained through her appearance as guest star over radio station KYA on the 15-minute Juvenile Court program; a 15-minute interview on Magnin's Victory Bond Window program; KSFO's program "Ladies' Choice" and on KLX where she appeared on the "Backstage at the Golden Gate" program.

The star also made an appearance at the Stage Door Canteen where she was enthusiastically welcomed.

Twenty-four sheet cutouts were used in the lobby in advance advertising the date and a special front was constructed for the film's current engagement.

Levy Ties "Summer Storm" To War Stamp Purchases

A large wheel made to represent a barometer with "rain, wind, fair, change, clear and 'Summer Storm'" painted on it was planted in the lobby of the Colonial theatre, Reading, by Larry Levy for "Summer Storm." Persons who purchased a War Stamp were entitled to spin the wheel and if it stopped on the title of the picture guest tickets were awarded to see the attraction.

Teaser ads were used in the local papers, a three-column display had in the Sunday paper and a window promoted from the Berkshire News for a book display.

On "Canterville Ghost," Larry landed cooperative ads with the Reading Laundries which were run off the amusement page in both papers on the opening day.

Lamel's Hallowe'en Show Proves Successful

Herman Lamel at the Rosedale theatre, in the Bronx, held a large Hallowe'en party and show at a Saturday matinee for kiddies. A full five-hour show was presented including "And the Angels Sing" plus "The Hitler Gang," also the first chapter of the serial "The Desert Hawk."

Various games and contests were held on the stage and prizes were given to those selected by the judges of one of the nearby schools. Lamel acted as master of ceremonies for the party and added stage attractions completed the show.

An Event

To Deanna Durbin achievement is now a matter of course.

But we CAN'T HELP SINGING the praises of Deanna's first Technicolor production, "CAN'T HELP SINGING," which becomes an event that not only Universal heralds with exceeding joy, but which exhibitors and the public will acclaim as one of the most entertaining pictures of all time.

Deanna DURBIN

CAN'T HELP SINGING

IN TECHNICOLOR

with ROBERT PAIGE

AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN *Produced by* FELIX JACKSON *Assoc Producer* FRANK SHAW *Music by* JEROME KERN *Lyrics by* E Y HARBURG

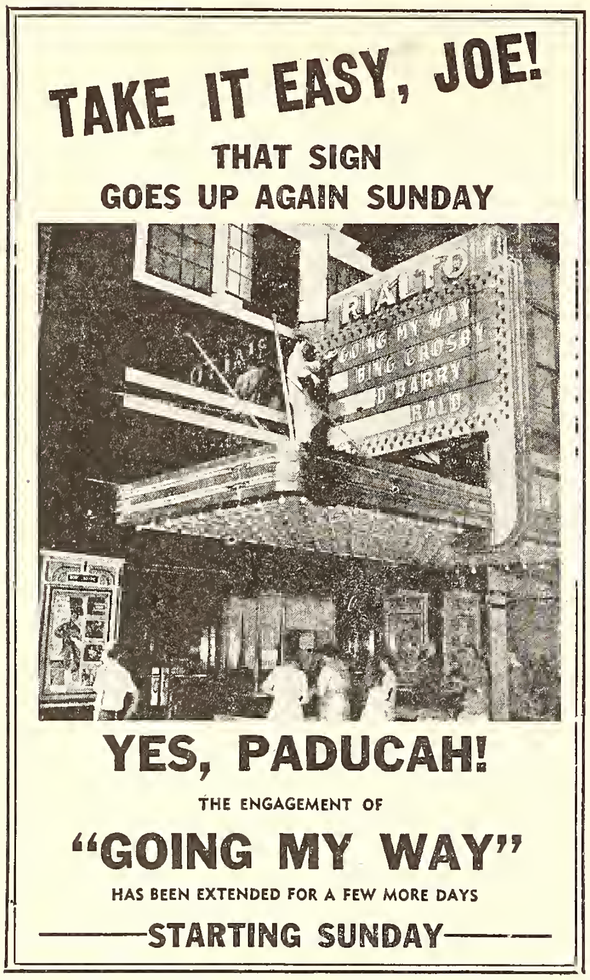
Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer and Leo Townsend

Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky A UNIVERSAL PICTURE

UNIVERSAL PICTURES

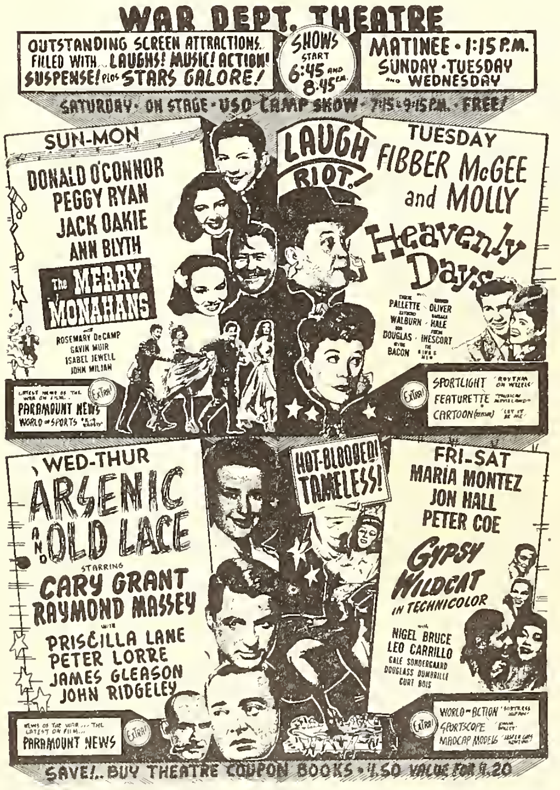
P. S. It now makes us happy to inform the motion picture industry that "CAN'T HELP SINGING" will be ready for Christmas and New Years.

THEATREMEN'S DISPLAY ADS


TAKE IT EASY, JOE!
THAT SIGN
GOES UP AGAIN SUNDAY

YES, PADUCAH!
THE ENGAGEMENT OF
"GOING MY WAY"
HAS BEEN EXTENDED FOR A FEW MORE DAYS
STARTING SUNDAY

Glenn Schrader, ad manager, Columbia Amusement Co., Paducah, Ky., had plenty of punch and a real eye-stopper with this layout on "Going My Way".


WAR DEPT. THEATRE
OUTSTANDING SCREEN ATTRACTIONS FILLED WITH LAUGHS! MUSIC! ACTION! SUSPENSE! plus STARS GALORE!
SHOWS START 6:45 AND 8:45 P.M.
MATINEE • 1:15 P.M. SUNDAY • TUESDAY AND WEDNESDAY
SATURDAY • ON STAGE • USO CAMP SHOW • 7:15 & 9:15 P.M. • FREE!

SUN-MON
DONALD O'CONNOR
PEGGY RYAN
JACK OAKIE
ANN BLYTH
The MERRY MONAHANS
ROSEMARY DeCAMP
GAVIN MUIR
ISABEL JEWELL
JOHN MILJAN
LATEST NEWS OF THE WAR ON FILM... PARAMOUNT NEWS
WORLD of SPORTS
EXTRA!

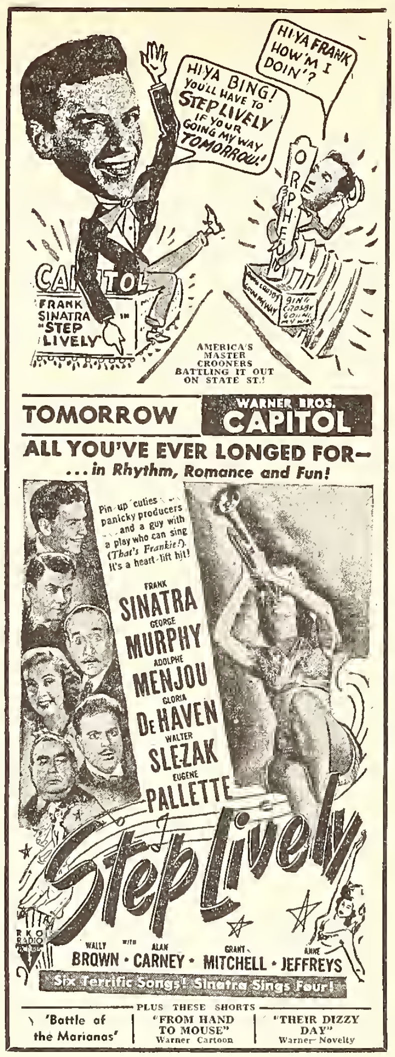
TUESDAY
FIBBER McGEE and MOLLY
Heavenly Days
EUGENE PALLETTE • GORDON OLIVER
RAYMOND WALBURN • BARBARA HALE
DON DOUGLAS • FRIEDA INESCORT
IRVING BACON • THE KINGS MEN
EXTRA!
SPORTLIGHT "RHYTHM ON WHEELS"
FEATURETTE
CARTOON "LET IT BE ME"

WED-THUR
ARSENIC AND OLD LACE
STARRING
CARY GRANT
RAYMOND MASSEY
WITH
PRISCILLA LANE
PETER LORRE
JAMES GLEASON
JOHN RIDGELEY
NEWS OF THE WAR... THE LATEST ON FILM... PARAMOUNT NEWS
EXTRA!

FRI-SAT
MARIA MONTEZ
JON HALL
PETER COE
GYPSY WILDCAT
IN TECHNICOLOR
with
NIGEL BRUCE
LEO CARRILLO
GALE SONDERGAARD
DOUGLASS DUMBRILLE
CURT BOIS
EXTRA!
WORLD-ACTION
SPORTSCOPE
MADCAP MODELS

SAVE!.. BUY THEATRE COUPON BOOKS • 4.50 VALUE FOR 4.20

S/Sgt. Luther Smith, War Dept. theatre, Moody Field, Ga., promoted coming film hits with display ads in the camp's weekly newspaper.


HI-YA BING! YOU'LL HAVE TO STEP LIVELY IF YOUR GOING MY WAY TOMORROW!
HI-YA FRANK HOW'M I DOIN'?
CAPITOL
FRANK SINATRA in "STEP LIVELY"
ORPHEUM
BING CROSBY GOING MY WAY

AMERICA'S MASTER CROONERS BATTLING IT OUT ON STATE ST.!

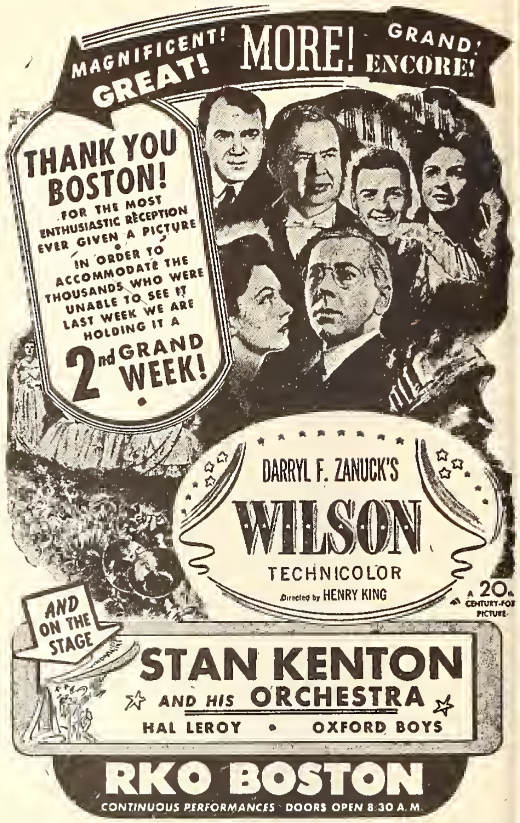
TOMORROW
WARNER BROS. CAPITOL
ALL YOU'VE EVER LONGED FOR—
...in Rhythm, Romance and Fun!
Pin-up cuties... panicky producers... and a guy with a play who can sing (That's Frankie!). It's a heart-lift hit!
FRANK SINATRA
GEORGE MURPHY
ADOLPHE MENJOU
GLORIA DeHAVEN
WALTER SLEZAK
EUGENE PALLETTE
Step Lively
WALLY BROWN • with ALAN CARNEY • GRANT MITCHELL • ANNE JEFFREYS
Six Terrific Songs! Sinatra Sings Four!
PLUS THESE SHORTS
'Battle of the Marianas' | "FROM HAND TO MOUSE" Warner Cartoon | "THEIR DIZZY DAY" Warner Novelty

Manager M. Conner, Capitol theatre, in Madison, Wis., attracted plenty of attention with his "battle of the crooners" original design, plugging "Step Lively". Competitor gave his okay and here's the result.

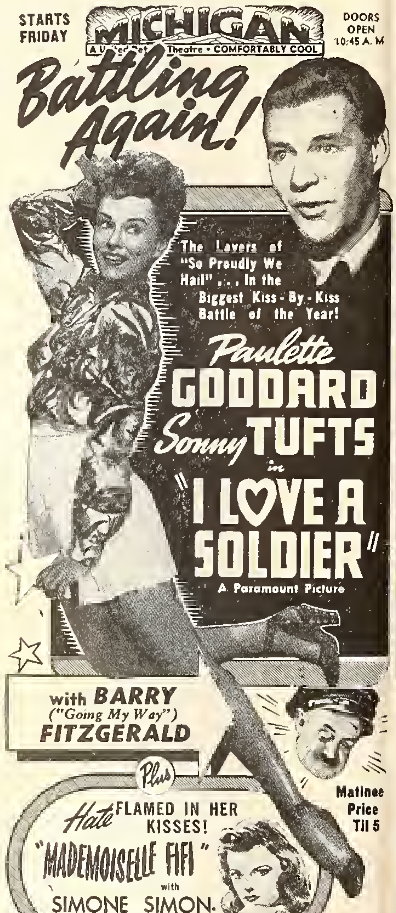
WHAT'S A SNOOCHING PARTY?
WHO'S SCOOPER?
WHAT'S A BLANKET PARTY?
?

See 'Janie' AT THE BAY SUNDAY AND FIND OUT!

E. R. Brennen, Bay theatre, Green Bay, Wis., presold "Janie" with this and similar teaser layouts.


MAGNIFICENT! GREAT! MORE! GRAND! ENCORE!
THANK YOU BOSTON!
FOR THE MOST ENTHUSIASTIC RECEPTION EVER GIVEN A PICTURE
IN ORDER TO ACCOMMODATE THE THOUSANDS WHO WERE UNABLE TO SEE IT LAST WEEK WE ARE HOLDING IT A
2nd GRAND WEEK!
DARRYL F. ZANUCK'S
WILSON
TECHNICOLOR
Directed by HENRY KING
A 20th CENTURY-FOX PICTURE
AND ON THE STAGE
STAN KENTON
AND HIS ORCHESTRA
HAL LEROY • OXFORD BOYS
RKO BOSTON
CONTINUOUS PERFORMANCES DOORS OPEN 8:30 A.M.

In Boston, Carlo Vannicola, RKO ad head, used this striking "Wilson" holdover.


STARTS FRIDAY
MICHIGAN
A United Det. Theatre • COMFORTABLY COOL
DOORS OPEN 10:45 A.M.
Battling Again!
The Lovers of "So Proudly We Hail"... In the Biggest Kiss-By-Kiss Battle of the Year!
Paulette GODDARD
Sonny TUFTS
in
"I LOVE A SOLDIER"
A Paramount Picture
with BARRY ("Going My Way") FITZGERALD
Plus
Hate FLAMED IN HER KISSES!
"MADEMOISELLE FIFI"
with
SIMONE SIMON
KURT KREUGER
Matinee Price Til 5

This special treatment by Alice Gorham, ad head for United Detroit theatres, aided engagement of "I Love a Soldier" in that city.

Merry Christmas and Happy New Year

Very soon you will be hearing reports about Universal's extraordinary Technicolor musical romance, "CAN'T HELP SINGING." We want to make this prediction:

"CAN'T HELP SINGING," in our opinion, is not only the finest entertainment Universal has made, but will take its place among the most entertaining pictures of all time.

We are happy that it will be available for Christmas and New Years so that you and your patrons may enjoy it and rejoice in its song and beauty during the Yule season.

Deanna **DURBIN**

CAN'T HELP SINGING

IN **TECHNICOLOR**

with **ROBERT PAIGE**
AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ
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Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky A UNIVERSAL PICTURE

UNIVERSAL PICTURES

All Out Campaign Heralds "Wilson" In Boston

Every possible medium of advertising and exploitation was engaged by James J. King, director of publicity for the RKO theatres in Boston to promote the opening of "Wilson" at the RKO Boston theatre.

The campaign got under way well in advance of playdates with 125 24-sheets, 115 three-sheets and 150 two-sheets snipped in strategic locations. Dash cards were used on 250 local and suburban trolley cars and a street banner was suspended across Washington Street a week in advance.

Teaser ads started running in the dailies ten days ahead of opening and daily radio contest over WCOP and WMEX augmented the regular broadcast plugs.

Readers were planted in all suburban newspapers and feature stories and art broke in the local dailies.

Bookshop, sporting goods stores and Filene's gave the film full window promotion with the latter devoting nine distinct displays to the attraction plus full theatre credits. The Boston Public Library gave the picture 50 plugs in local and suburban branches tied in with the book.

Filine's Department store bought special ads in all newspapers calling attention to their display of Wilsonian clothes with theatre credits.

20th Century-Fox film stars, including Dana Andrews, Trudy Marshall, Roddy McDowall, Carole Landis and George Jessel, who acted as master of ceremonies, arrived in Boston in time for the premiere performance and made personal appearances at Army and Naval hospital bases where they entertained disabled servicemen. These events were covered by the press and photographers with stories and art landing on page one of every newspaper in the city.

The stars also were interviewed on several local radio programs and were greeted by the press and city dignitaries at a cocktail party.

Radio Highlights Brown's "Wilson" Campaign

Radio coverage highlighted the campaign put over for "Wilson" by Russell Brown at the D&R theatre, Aberdeen, Wash. A 15-minute radio review was arranged with KXRO, sending over a special program commentator to catch the opening day show. The station spotted the review immediately following the noon newscast, plugging it several times that evening, too. A 70-spot radio deal was worked out with the station, whereby the theatre received seven spots daily for a 10-day period for a flat price.

Teaser newspaper ads were started eight days ahead, numerous window displays were promoted from local merchants, a local optical company featuring a blowup of Wilson showing glasses "then and now." Special stage announcements were made three weeks in advance and publicity art breaks were had in both Aberdeen and Hoquiam newspapers.

Gaitskill Arranges Bathing Beauty Contest Locally

Immediately on receipt of date for his "Bathing Beauty" opening at Schine's Paris theatre, Paris, Ky., Melvin Gaitskill announced a contest to determine the town's bathing beauty. Lerman Bros. Department Store put in a bathing suit and accessories window and used cutouts, with credits to the picture and contest. Application blanks were distributed in factories and local stores and prizes were promoted for the winners from various merchants. Two city commissioners and the news editor of the *Enterprise* acted as judges to insure good publicity from all angles.

Turrell Acts as Book Reviewer at Theatre

Ted Turrell, manager of Warner's Beverly theatre, Chicago, has started his third season of book review matinees in that house. Each of these review programs, held every other week for eight weeks, attracts an average of 600 women, most of whom would not ordinarily go to the theatre at that time.

Turrell himself promotes the appearances of the book reviewers from among the prominent literary personalities in Chicago and selects current best sellers. The local dailies have publicized this unusual theatre feature.

Taylor Stages Sixth Nurses' Aides Graduation Exercises

Scene on the stage of Shea's Buffalo theatre, Buffalo, N.Y., on the occasion of the S Red Cross Nurses' Aide graduation exercises, arranged by Charles B. Taylor, Shea's advertis manager.

So successful have been the graduation exercises of Nurses' Aides in Buffalo, that the Red Cross and Shea's Buffalo theatre have staged no less than six of these goodwill wartime events.

Charles B. Taylor, advertising director of Shea's Theatres there, reports on the sixth graduation, which was held recently on the stage of the Buffalo theatre, at which time 175 Nurses' Aides received their diplomas from the local Red Cross.

The events are not only a good box office tonic, since all the members of the fam of the girls attend, but they bring the the much excellent word-of-mouth praise newspaper breaks.

These exercises are held every few mon with the local newspapers coming thro with advance stories, and art and stories day after the event. In addition, the exerc receive prominent mention in the An Report of the Buffalo Red Cross Chap with appropriate credits for the thea cooperation.

Kraft Tieup for "Going My Way

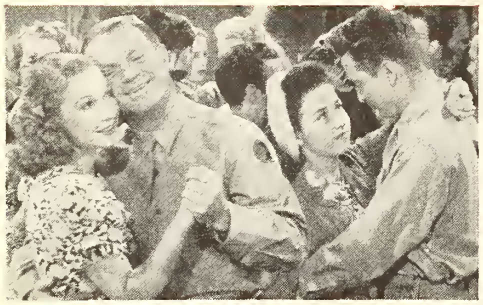
Margaret Goyette, publicist at the Den theatre in Denver, put over a tieup with K Cheese in promoting the engagement of "G My Way" which resulted in that company tributing 300 special cards with tiein copy theatre credits at all dealer stores. All K Cheese trucks additionally were bannered plugs for the film's engagement as they to the city.

Window and counter displays were also ranged in music shops and department st Supplementary display ads were used in local and foreign language newspapers, 70 announcements and four transcriptions used on the three broadcasting stations and window cards and an equal number of sheets were placed in stores and at promi locations advertising the attraction.

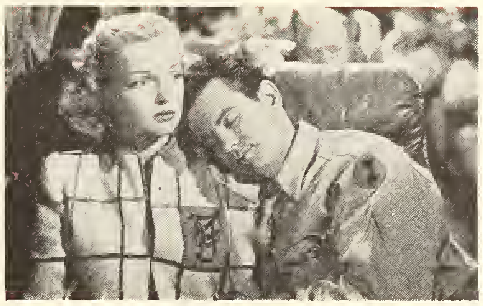
IT'S AWFULLY TOUGH TO GET A PULLMAN RESERVATION THESE DAYS...

...BUT HERE'S A SLEEPER YOU CAN CLIMB ABOARD AND REALLY RIDE!

FIRST ROUSING HIT TO TELL TH
HILARIOUS STORIES OF THOS
MILLIONS OF LOVE-HUNGRY GALS



WEEK END MANEUVERS

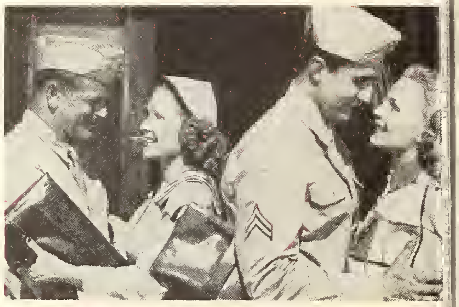


PULLMAN HONEYMOONS

ROOM HUNTERS

LONG-DISTANCE LOVE

CIVILIAN CLAIM JUMPERS



ROMANCE ON THE RUN

***MONOGRAM PICTURES** presents*

★★"ARMY WIVES"★★

ELYSE KNOX · MARJORIE RAMBEAU · RICK VALLIN
DOROTHEA KENT · HARDIE ALBRIGHT

Produced by LINDSLEY PARSONS Directed by PHIL ROSEN Original Screen Play by B. HARRISON ORKOW Based on an Idea by SGT. JOEL LEVY, J

BOOK IT NOW AT MONOGRAM . . . AND PLAY IT HOT!

P. S. *And "G. I. HONEYMOON" is coming soon!*

FROM READERS

EX-WARNERMAN WRITES FROM EAST INDIES

DEAR GERT:

"This is a restless year for us out here this year, so that once again I find myself at a new location. And now, I am writing you from the Netherlands East Indies. So begins a new phase of the war, and one that promises to be very interesting in the months to come. I must say I am getting to see this Pacific, having come all the way island hopping from New Zealand. I'm in hopes we can continue to progress rapidly, so that I can complete my circle of this ocean and see U. S. soil again. Two years since I had my last look at Frisco, and in remote tropical areas, it seems even longer than that. Perhaps '45 will see an end to much of this.

"This move represented my first beach landing and as such netted many new experiences, most of which must wait to be told. It is a charm the way the Army and Navy do work together. The rivalry that used to exist between these two military services seems to have been put aside for the duration. The Navy aims to get us to these far flung outposts and is doing so in double quick time. Only minor ground and air activity was encountered on this island. Since arriving, the Japs have staged their usual feeble air raids to disturb our attempts at slumber.

"This island abounds in tropical fruits, cocoanuts are all over, and I am usually nibbling on a piece of the delicious meat. The juice from the nut tastes better than our drinking water. Pineapples and bananas also are growing on vast plantations. All this fruit, and you people probably can't obtain any. The natives, of a higher type than any I've seen before, seem to enjoy riding on Army trucks. As far as cities are concerned, there aren't any.

"These are busy days for all of us, getting the place in shape as a base for further operations. It means starting from scratch, carving out living and working quarters from the dense growth. It all has become a familiar pattern to me. Actually I feel O.K., but living for so long under severe climatic conditions, and eating a poor diet, has taken a lot out of me physically. Mentally, I'm still screwy enough to go back to theatre business some day.

"A temporary movie has been set up. Nothing more than a white sheet suspended between two cocoanut trees. The projector is set up on the front of a jeep and an attempt is made to show the few old releases now available. I don't expect we'll be seeing any flesh acts here. Best to you all."—*Sgt. David Bachner, 5278 Bomber Com. Sq. Det. 2, San Francisco, Cal. (Formerly with Warner's advertising department, Cleveland, Ohio.)*

Sells "Yellow Rose of Texas"

Phil Katz at the Centre theatre, Pittsburgh, heralded "Yellow Rose of Texas" with an advance trailer, announcements over the house broadcasting system as well as window cards, program and newspaper ads. Tinted photos of Roy Rogers were distributed to kids with theatre imprint and a cooperating merchant who went half on the cost, and permitted Phil to plaster his windows with cards, Rogers circulars and photos.

Goes from Salesman to Manager

Pat Meadows, who manages the Strand theatre, Dawson Springs, Kentucky, was born in Cynthiana, Ind., June 21, 1907. He is married and the father of a girl and boy, ages five and two months, respectively. Meadows was a salesman for Republic and resigned to manage the Roxy and Mounds theatres.

SHOWMEN PERSONALS

Happy Birthday: Ben Rosenberg, Edward R. Golden, Eddie G. Kane, Carmon Phillips, Lester Kolste, Milford H. Parker, Edwin Adler, Donald Seasholtz, Ray O'Connell, Brewster Newton, Charles S. Edwards, Anita L. Charette, Sydney Gottlieb, H. Ash, Alexander Otta, Al Lippe, Dominick Lucente, Harry Neun.

Frank Murphy, Miles E. Myers, William Exton, E. E. Johnson, Leslie Paine, Raymond J. Mellien, George L. Peppler, P. E. Fenelon, Frank H. Harrington, James Aaron, Lionel Hansher, Frank L. Cronon Harvey J. Hanreddy, Jack Bonomo, H. C. D. Main, Harry G. Rawlins, Nels Warner, Paul M. Herring.

George Brainos, Harold Leand, Ned Wright, Robert L. Dodson, M. A. Cowles, William Glackin, Z. Schneider, Harry W. Crull, David Kamsky, Don Johnson, Don Ballard, Lawrence Robiczek.

In New Posts: Joe DiLorenzo, Plainfield theatre, Plainfield, Conn. Harry Chapman, Strand, Hamden, Conn. George Campbell, Strand, Wallingford, Conn. Frank Wood, Civic, Detroit. A. H. Whedon, Delray, Delray Beach, Fla. Bob Carney, Lyric, Bridgeport, Conn. Michael Stranger, Loew-Poli College, New Haven.

Jerry Ross, Lake theatre, Salt Lake City, Utah. Harry R. Moore, Paramount, Cedar Rapids, Ia. Harold Lyon, city manager, Tri States, Moline, Ill. Edward A. Shafer, Embassy theatre, Rochester, N. Y. Jack Beck, Empress, Chicago.

Assistant Managers: J. Farrell, Art theatre, Springfield, Mass. Richard Fredericks, Orpheum theatre, Kansas City, Mo.

Todd-Robertson Stated as "Spool Boy" in Theatre

Robert Todd-Robertson, manager of the Palace Cinema, Rothesay, Isle of Bute, Scotland, started in showbusiness selling confections and acted as "spool boy" in 1915 at the Pavilion, Hawick, and was promoted to manager of that house in 1915. Then Robertson joined the Royal Navy in 1916 and was projectionist aboard H.M.S. Champion and H.M.S. Royal Sovereign from 1916 to 1920. After his discharge from the Navy, Robertson became chief operator in the Pavilion, Hawick, and thence to other theatres until 1940, when he became general manager of the Regal, Ritz and Palace cinemas and has been manager and technical supervisor of all three of these theatres until the present time.

Levy Served with ICC Before Joining Loew's

Larry R. Levy, who now manages Loew's Colonial theatre in Reading, Pennsylvania, was born in Wilkes-Barre, Pa., December 14, 1917, is married and has one son seven years of age. Larry spent one year as assistant manager at Skouras' Granada theatre, Corona, L. I. and then four years as assistant and relief manager for Consolidated Theatres, New York. He then left that post to take a position with the Interstate Commerce Commission, in Washington and joined Loew's Washington theatres in 1914, serving his apprenticeship with that circuit at Loew's Columbia and Capitol theatres both in the capital city.

Lewis' Management Days Spent Around New York

Albert Lewis manages the Times theatre, New York City for the J. J. Theatres. Albert was born at Santa Monica, Cal., February 7, 1921, having started in showbusiness five years ago as chief of staff and advancing to assistant manager. During the past three years Lewis has managed the Zenith, Art and Tiffany theatres.

Slattery Promotes 'Thousands Cheer' In Australia

"Thousands Cheer" was accorded an outstanding campaign by Hugh Slattery, manager of the Metro theatre in Melbourne, Australia, during the recent engagement of that film.

Several effective window tieups were arranged with department stores and music retailers; twenty-five 24-sheets were posted well in advance; a screening was arranged for members of the press, music dealers and radio representatives and 20,000 inserts were distributed in house programs and house to house in the suburbs.

An attractive lobby display was erected and music recordings from the film were played over the house non-sync system which were followed by announcements, "You have just heard, etc."

Free radio time was promoted from stations 3AW, 3KZ and 3DB and paid spot announcements helped to publicize the attraction over all local stations.

In addition to the regular newspaper advertising, special ads were used in the *Jewish Herald* and *Radio Times*. *New Idea* published a full-page illustration from the film and feature stories, reviews and art breaks were obtained in the *Argus, Truth* and *New Idea*.

"Since You Went Away" Tied To Defense Plants by Savage

Jimmy Savage, publicist for the B&K State Lake, Chicago, has developed a successful campaign for "Since You Went Away." Using the title as his lead line, he promoted 10 leading defense plants to display a "SYWA" sign on their trucks which carried a plug for the picture and theatre and promoted the plant's activities with such copy as, "Since You Went Away, we have built 10,000 planes, etc."

In front of the theatre during the opening day, the War Manpower Commission set up a booth to supply applicants for defese plant jobs with information. Window cards plugging the Women's Army Corps and Nurses Aides were placed in Loop and neighborhood stores.

100,000 postcards were printed and distributed throughout the various war agencies in town for mailing. Half of the card's front carried a plug for the current War Bond Drive, and the back of the card carried a picture of the leading "SYWA" cast members.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SINCE YOU WENT AWAY (UA)

First Reports:

Total Gross Tabulated	$2,082,700
Comparative Average Gross	1,706,600
Over-all Performance	122.0%

BALTIMORE—Century, 1st week	127.1%
BALTIMORE—Centry, 2nd week	104.0%
BALTIMORE—Century, 3rd week	83.3%
BOSTON—Orpheum, 1st week	131.6%
BOSTON—Orpheum, 2nd week	123.4%
BOSTON—Orpheum, 3rd week	111.1%
BOSTON—State, 1st week	165.3%
BOSTON—State, 2nd week	157.8%
BOSTON—State, 3rd week	120.3%
BUFFALO—Great Lakes, 1st week	139.5%
BUFFALO—Great Lakes, 2nd week	126.8%
BUFFALO—Great Lakes, 3rd week	104.6%
BUFFALO—Great Lakes, 4th week	85.4%
CHICAGO—State Lake	144.1%
CINCINNATI—RKO Albee	109.1%
CINCINNATI—RKO Grand	170.7%
CINCINNATI—RKO Capitol, MO, 1st week	123.7%
CINCINNATI—RKO Capitol, MO, 2nd week	103.0%
CINCINNATI—RKO Lyric, MO, 3rd week	133.9%
CINCINNATI—RKO Lyric, MO, 4th week	80.3%
CLEVELAND—Loew's State, 1st week	156.2%
CLEVELAND—Loew's State, 2nd week	119.7%
CLEVELAND—Loew's State, 3rd week	93.7%
INDIANAPOLIS—Loew's	139.3%
KANSAS CITY—Midland, 1st week	171.7%
KANSAS CITY—Midland, 2nd week	159.5%
KANSAS CITY—Midland, 3rd week	141.1%
LOS ANGELES—Egyptian, 1st week	192.6%
LOS ANGELES—Egyptian, 2nd week	150.4%
LOS ANGELES—Los Angeles, 1st week	224.1%
LOS ANGELES—Los Angeles, 2nd week	201.1%
LOS ANGELES—Ritz, 1st week	177.0%
LOS ANGELES—Ritz, 2nd week	151.0%
NEW YORK—Capitol, 1st week (SA) Gene Krupa's Orchestra	151.7%
NEW YORK—Capitol, 2nd week (SA) Gene Krupa's Orchestra	147.2%
NEW YORK—Capitol, 3rd week (SA) Gene Krupa's Orchestra	145.0%
NEW YORK—Capitol, 4th week (SA) Gene Krupa's Orchestra	134.5%
NEW YORK—Capitol, 5th week (SA) Gene Krupa's Orchestra	137.5%
NEW YORK—Capitol, 6th week (SA) Gene Krupa's Orchestra	134.4%
NEW YORK—Capitol, 7th week (SA) Gene Krupa's Orchestra	139.1%
NEW YORK—Capitol, 8th week (SA) Gene Krupa's Orchestra	.118.0%
NEW YORK—Capitol, 9th week (SA) Gene Krupa's Orchestra	110.6%
NEW YORK—Capitol, 10th week (SA) Gene Krupa's Orchestra	98.8%
PHILADELPHIA—Mastbaum, 1st week	200.0%
PHILADELPHIA—Mastbaum, 2nd week	141.6%
PHILADELPHIA—Mastbaum, 3rd week	122.9%
PITTSBURGH—Penn, 1st week	180.2%
PITTSBURGH—Penn, 2nd week	133.7%
PITTSBURGH—Penn, 3rd week	104.6%
PITTSBURGH—Warner, MO, 1st week	117.2%
PROVIDENCE—Loew's State, 1st week	150.2%
PROVIDENCE—Loew's State, 2nd week	115.6%
PROVIDENCE—Loew's State, 3rd week	86.7%
PROVIDENCE—Carlton, MO, 1st week	100.0%
SAN FRANCISCO—United Artists, 1st week	223.5%
SAN FRANCISCO—United Artists, 2nd week	221.1%
SAN FRANCISCO—United Artists, 3rd week	221.1%
SAN FRANCISCO—United Artists, 4th week	220.1%
SAN FRANCISCO—United Artists, 5th week	165.1%
SAN FRANCISCO—United Artists, 6th week	159.6%
SAN FRANCISCO—United Artists, 7th week	155.9%
SAN FRANCISCO—United Artists, 8th week	154.1%
SAN FRANCISCO—United Artists, 9th week	128.4%
ST. LOUIS—Loew's State, 1st week	117.3%
ST. LOUIS—Loew's State, 2nd week	83.8%
ST. LOUIS—Loew's State, 3rd week	70.0%
ST. LOUIS—Loew's Orpheum, MO, 1st week	101.4%
ST. LOUIS—Loew's Orpheum, MO, 2nd week	91.5%
TORONTO—Loew's	140.0%
WASHINGTON—Loew's Palace, 1st week	122.4%
WASHINGTON—Loew's Palace, 2nd week	96.9%
WASHINGTON—Loew's Palace, 3rd week	71.4%
WASHINGTON—Loew's Columbia, MO, 1st week	131.5%
WASHINGTON—Loew's Columbia, MO, 2nd week	98.6%

KISMET (MGM)

First Reports:

Total Gross Tabulated	$527,200
Comparative Average Gross	387,800
Over-all Performance	135.9%

LOS ANGELES—Egyptian, 1st week	177.0%
LOS ANGELES—Egyptian, 2nd week	110.6%
LOS ANGELES—Egyptian, 3rd week	80.0%
LOS ANGELES—Los Angeles, 1st week	218.3%
LOS ANGELES—Los Angeles, 2nd week	143.6%
LOS ANGELES—Los Angeles, 3rd week	94.8%
LOS ANGELES—Ritz, 1st week	167.4%
LOS ANGELES—Ritz, 2nd week	103.6%
LOS ANGELES—Ritz, 3rd week	77.0%
MINNEAPOLIS—State	100.0%
NEW YORK—Astor, 1st week	177.3%
NEW YORK—Astor, 2nd week	168.1%
NEW YORK—Astor, 3rd week	171.8%
NEW YORK—Astor, 4th week	144.5%
NEW YORK—Astor, 5th week	158.1%
NEW YORK—Astor, 6th week	135.4%
NEW YORK—Astor, 7th week	123.1%
NEW YORK—Astor, 8th week	120.4%
PHILADELPHIA—Stanley, 1st week	152.3%
PHILADELPHIA—Stanley, 2nd week	107.1%
PHILADELPHIA—Stanley, 3rd week	72.3%
SAN FRANCISCO—Fox (DB) Storm Over Lisbon (Rep.)	131.1%

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MAISIE GOES TO RENO (MGM)

First Reports:

Total Gross Tabulated	$225,400
Comparative Average Gross	188,700
Over-all Performance	119.4%

BUFFALO—Hippodrome, 1st week (DB) The Whistler (Col.)	102.0%
BUFFALO—Hippodrome, 2nd week (DB) The Whistler (Col.)	70.4%
CHICAGO—Chicago (SA) Lena Horne and Revue	128.1%
CINCINNATI—Keith's	140.0%
KANSAS CITY—Midland (SA) Tars and Spars Revue	184.0%
LOS ANGELES—Carthay Circle (DB) Barbary Coast Gent (MGM)	118.2%
LOS ANGELES—Chinese (DB) Barbary Coast Gent (MGM)	100.0%
LOS ANGELES—Loew's State (DB) Barbary Coast Gent (MGM)	111.7%
LOS ANGELES—Uptown (DB) Barbary Coast Gent (MGM)	121.5%
PHILADELPHIA—Stanton, 1st week	122.7%
PHILADELPHIA—Stanton, 2nd week	114.5%
PHILADELPHIA—Stanton, 3rd week	76.3%

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SUMMER STORM (UA)

First Reports:

Total Gross Tabulated	$140,300
Comparative Average Gross	142,900
Over-all Performance	98.1%

BALTIMORE—Century	86.7%
INDIANAPOLIS—Loew's	90.1%
MINNEAPOLIS—World, 1st week	112.0%
MINNEAPOLIS—World, 2nd week	72.0%
PHILADELPHIA—Aldine, 1st week	110.2%
PHILADELPHIA—Aldine, 2nd week	62.6%
PROVIDENCE—Loew's State (DB) Underground Guerillas (Col.)	98.2%
SAN FRANCISCO—Orpheum, 1st week (DB) Ever Since Venus (Col.)	129.8%
SAN FRANCISCO—Orpheum, 2nd week (DB) Ever Since Venus (Col.)	80.0%
SEATTLE—Liberty (DB) She's a Soldier, Too (Col.)	129.4%
WASHINGTON—Loew's Capitol (SA) Vaudeville	101.4%

Philadelphia Trade Begins New War Chest Drive

The official start of the Philadelphia industry's participation in the United War Chest drive took place last week at a dinner held at the Hotel Warwick. Ben Amsterdam, of the motion picture division, presided.

This year the industry's quota has been increased. The following goals were set: Stanley-Warner, $28,500; distributors, $17,000; independent exhibitors, $25,000.

In the film division, Mrs. Edna R. Carroll, censor head, leads the film companies; Ted Schlanger heads the Stanley-Warner Theatres, with J. Ellis Shipman as chief aide, while David Barrist and Jack Beresin will handle the independent theatres. They are assisted by a committee of representative film men.

Set Pre-Release Date for "Wuthering Heights"

"Wuthering Heights" will be placed in national pre-release and confined only to key city metropolitan theatres on January 1, L. E. Goldhammer, vice-president and general manager of Film Classics, announced this week. In conjunction with the presentation of the Samuel Goldwyn production, Film Classics shortly will launch an advertising campaign. Other Film Classics' releases which will go into national distribution prior to January 1, will be "Topper," "Resurrection," "I Was Faithful" and "Barbary Coast."

Ordinance to Regulate Roller Skating in Reading

Because of the increasing volume of patronage in Reading, Pa., roller skating rinks, Mayor J. Henry Stump has presented in City Council an ordinance regulating and licensing them. Because of some provisions, the measure becomes practically a curfew for some of the younger patrons of those places. The annual license fee is $15, and no skating will be permitted Sundays. Minors will not be permitted in such establishments after 9 P. M. with the rinks closing at 1 A. M. nightly, and midnight on Saturdays.

To Use Script in Classes

Frederic M. Thrasher, New York University professor of education, has announced that the script of Wanda Tuchock's "Sunday Dinner for a Soldier" has been selected as the outstanding example of script writing for originality and excellence. Miss Tuchock's script, the screenplay for the Twentieth Century-Fox film, and the original story on which it has been based, will be used as texts for the study of script writing by the special classes under the supervision of Professor Thrasher.

Werner Commended by Navy

Lieut. Comdr. George Werner, former shorts subjects booker for Warner Bros. Theatres, was commended for establishing audio-visual training libraries in all amphibious bases, and for inaugurating and directing recreation programs in naval bases and forces afloat. He was advised by Admiral Harold R. Stark that the commendations would be forwarded to the Chief of Naval Personnel.

Form Club in Cleveland

Herbert Horstemeier, Universal office manager in Cleveland, was elected president of the newly-formed office managers-bookers-cashiers club. The club has not yet been named. Other officers elected at the first meeting are: John Coyne, MGM office manager, vice-president; Michael Altschule, Twentieth Century-Fox short subject booker, secretary; Arthur Engelbert, Warner cashier, treasurer.

Warner Club Reelects Officers

Ed DePatie, general auditor at the Warner Bros. Hollywood studio, has been reelected president of the Hollywood Warner Club for the sixth consecutive year. Other officers who continue in office include Steve Trilling, Leon M. Combs and George Penaga, vice-presidents, and Richard A. Pease, secretary-treasurer.

COLUMBIA PICTURES presents

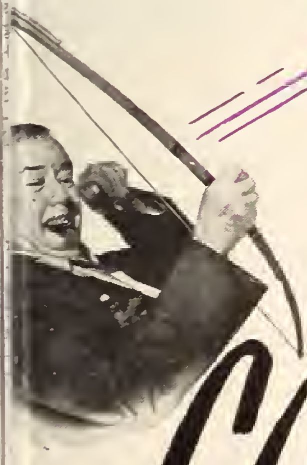
IRENE
DUNNE

CHARLES
BOYER

"Together Again"

Love note to exhibitors:
COULD YOU ASK FOR ANYTHING MORE?

Vhat love!
Vhat laughter!
'he kind of romantic
omedy you're after!



WITH CHARLES
COBURN

Screen Play by VIRGINIA VAN UPP and F. HUGH HERBERT
Produced by **VIRGINIA VAN UPP** · Directed by **CHARLES VIDOR**

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!
FIGHT BY THE SIDE OF THE
TROOPS WHO NEVER STOP!

WRAP SECURELY ADDRESS CLEARLY

EXPRESS BEFORE DEC. 1st

BEFORE YOU can wrap, address and ship you *first* must have bought something. Have you completed your Christmas shopping, particularly for those gifts you will send out of town? Railway Express relied on by generations of Americans for speeding gifts and goods safely to their destinations, suggests you do it now. And here's why: The shipping needs of our country at war are urgent.

You, as a gift sender, can help us serve your interests, too, by doing these three simple things:

1 Shop and ship before *December 1st*. Phone Railway Express when the packages are ready to go.

2 Wrap your gifts carefully and securely.

3 Address them clearly with your own and the consignee's name, street number, city and state.

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

THEATRE MANAGER, EXPERIENCED ALL phases operation; reliable, responsible every respect. Irrefutable references ability and personal qualifications wants position as right hand man to owner or operator, independent preferred. BOX 1785, MOTION PICTURE HERALD.

THEATRE MANAGER, EXPERIENCED, CAPABLE, clean cut, age 35, married, draft exempt. Employed at present, but desires change. A1 references. Will go anywhere. BOX 1789, MOTION PICTURE HERALD.

COMBINATION OPERATOR AND MANAGER — 17 years' experience. Go anywhere. A1 references. JOHN HILL, Sciotoville, Ohio.

AVAILABLE, FORMER EXECUTIVE GENERAL manager large circuit. Thoroughly experienced all phases circuit operation. BOX 1794, MOTION PICTURE HERALD.

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Advanced Price Film Big In Chicago Neighborhoods

The average neighborhood theatre patron in Chicago, in improved financial condition and accustomed to paying higher prices, is accepting an advance admission picture in neighborhood theatres, full-week test performances of "The Song of Bernadette" in 18 theatres indicate.

When the Balaban and Katz circuit here turned down the picture for its neighborhood houses, Essaness circuit bought it for two of its major theatres on the West and North Side, while Warners introduced it at the Capital on the South Side. Both gross receipts and attendance figures topped the theatres' average double bill week.

As a result, some 150 other neighborhood houses are scheduled to play the picture at $1.10 top for three to four midweek days starting November 12, A. M. Van Dyke, 20th-Fox sales manager in Chicago, reports.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Meet Me in St. Louis

MGM—Period Play Plus Songs

All that Technicolor and minute attention to the rappings of authenticity can do in behalf of a peiod play are done superbly for this otherwise plain and unpretentious tale about a family that lived in St. Louis before and during that city's World's Fair in 1904. As a thing of beauty for the eye, and as a thing of lively interest for the ear when the currently popular "Trolley Song" is being performed in sparkling fashion, the film compares more than favorably with the best in its category. On such counts as story, of which it has he merest trace, and exploitability, which boils down to the marquee magnetism of Judy Garland, Margaret O'Brien and a nostalgic title, the property does not fulfill the promise of its seven-digit budget.

Producer Arthur Freed predicated his picture on the nostalgic appeal of some sketches written by Sally Benson and converted to script form by rving Brecher and Fred F. Finkelhoffe. They oncern a family of seven—grandfather, father, mother, son and four daughters—whose calm and uneventful life in St. Louis is momentarily disturbed when the father announces his intention to take them all to New York to live. This threatens to disrupt the romantic and social plans of some of the members of the household, but the threat is abated when, on Christmas Eve, the father decides not to make the move after all. From his slender thread is appended a large number of small incidents interesting in themselves, in the way that the background ingredients of a Hardy Family picture are interesting, but only two or three of them late in the picture exert any influence on the emotions that motivate customers to he circulation of rave reports to their friends nd neighbors.

"The Trolley Song" is the best of four numbers by Hugh Martin and Ralph Blane sung by Miss Garland in better than her usual style. The title song, sung in part or whole by everybody in the cast, has both nostalgic and thematic value. The most effective use of music, however, is another oldie, "You and I," performed in the picture's best dramatic moment by Leon Ames and Mary Astor. By and large, the use of music is not on a scale to warrant exploitation of the attraction as a musical although it is a considerable addition to the entertainment.

The Misses Garland and O'Brien make the most of their opportunities, and there are individual acting achievements of importance by Ames and Tom Drake. Harry Davenport and Marjorie Main deliver their always dependable performances in character roles.

Direction by Vincente Minnelli is smooth hroughout and especially effective in his treatment of detail.

Previewed at the Village theatre, Westwood, where it was received very well. Reviewer's Rating: *Good.*—WILLIAM R. WEAVER.

Release date, not set. Running time, 113 min. PCA No. 10050. General audience classification.

Esther Smith	Judy Garland
ottie Smith	Margaret O'Brien

Mary Astor, Lucille Bremer, Leon Ames, Tom Drake, Marjorie Main, Harry Davenport, June Lockhart, Henry H. Daniels, Jr., Joan Carroll, Hugh Marlowe, Robert Sully, Chill Wills.

Something for the Boys

20th Century-Fox—Fun, Music, Technicolor

For comedy and music, dancing, singing and Technicolor, "Something for the Boys" is right up with the best screen treatments of musical hits from Broadway. The production is attractive, with ensemble numbers especially well staged by Nick Castle, and the cast includes such able comedians as Carmen Miranda, Michael O'Shea and Phil Silvers. If it falls down a bit in the drama department, where the book by Herb and Dorothy Fields gets involved, this is too common a fault to receive more than passing notice from an audience already well entertained.

The original score by Cole Porter has been augmented by some new songs by Jimmy McHugh and Harold Adamson. Twentieth Century-Fox's "Cherry Blonde," Vivian Blaine, shares the vocal spotlight with Perry Como.

The story opens with the discovery by three oddly assorted cousins—a sidewalk salesman, a carborundum polisher from Brazil and a night club singer from Brooklyn—that they are heirs to an old southern mansion. The estate is insolvent and uninhabitable until the Army moves in looking for quarters for their wives. A quick transformation makes it suitable for some elaborate canteen entertainment, and a slight misunderstanding puts it "off limits." But the uncanny ability of the Brazilian cousin to receive radio signals through her teeth saves the day.

There is the usual variation on the boy meets girl theme, as well, with Miss Blaine and O'Shea handling the romantic assignments pleasantly.

Comedy by Phil Silvers, who changes his liquid stocking spiel for a Southern accent when he hits Georgia, highlights the film and reaches its climax in the "Southland" routine, which keeps the Red Army at bay while the Blues plan an attack.

The production, supervised by Irving Starr, is somewhat uneven, but rarely routine. Irving Starr's direction is notable in the comedy scenes. The screenplay was adapted by Robert Ellis, Helen Logan and Frank Gabrielson.

Seen in the home office projection room. Reviewer's Rating: *Good.*—E. A. CUNNINGHAM.

Release date, November, 1944. Running time, 87 min. PCA No. 10159. General audience classification.

Chiquita Hart	Carmen Miranda
Rocky Fulton	Michael O'Shea
Blossom Hart	Vivian Blaine
Harry Hart	Phil Silvers

Perry Como, Sheila Ryan, Glenn Langan, Roger Clark, Cara Williams, Thurston Hall, Clarence Kolb, Paul Hurst, Andrew Tombes.

Dark Waters

UA-Bogeaus—Murder on the Bayou

Psychological melodrama is no novelty this season, but Benedict Bogeaus has set his film of fear and murder in a new and eminently suitable locale. The bayou country of Louisiana forms a background of lush vegetation and treacherous swamps, emphasizing the terror of the story and yet offering some small relief in the customs of the people who live on its waters.

A strong cast, headed by Merle Oberon, Franchot Tone and Thomas Mitchell, should insure audience attention although the generally somber tone of the drama may restrict its appeal.

The story by Frank and Marian Cockrell ran originally as a serial in *The Saturday Evening Post*, and the adaptation by Mrs. Cockrell and Joan Harrison was built for excitement.

Through the eyes of a girl who is slowly regaining health and emotional balance after a harrowing experience on a life raft, the audience sees the strange, isolated household of her only surviving relatives. Her aunt and uncle are obviously dominated by a mysterious guest and unable to cope with their overseer. The plantation is large, dark and dangerous, and frightening sounds break the silence of night. The only contact with normalcy and the outside world is the young doctor who drives the girl to the door and promises to return, regularly.

It is soon clear that the plan is to frighten the girl into insanity or suicide, but the question of whose plan and why maintains suspense. The girl's suspicions finally force the plotters to action and attempted murder. Quicksand and the cool thinking of the doctor save the girl.

Andre De Toth's direction is deliberate and effective, maintaining a single point of view to allow the greatest audience participation in the terror of the story. The production is at times self-consciously artistic in photography and musical background, and the plot is rather loosely motivated. But fine performances, particularly by Merle Oberon as the girl, Fay Bainter as the aunt and Elisha Cook, Jr., as the overseer, keep an illusion of reality and conviction.

Seen in the home office projection room. Reviewer's Rating: *Good.*—E. A. C.

Release date, not set. Running time, 90 min. PCA No. 10326. General audience classification.

Leslie Calvin	Merle Oberon
Dr. George Grover	Franchot Tone
Mr. Sydney	Thomas Mitchell

Fay Bainter, John Qualen, Elisha Cook, Jr., Rex Ingram, Odette Myrtil, Eugene Borden, Eileen Coghlan, Nina May McKinney, Alan Napier, Rita Beery.

Vigilantes of Dodge City

Republic—Western

Wild Bill Elliott is becoming increasingly popular with the Western fans. So is the "Red Ryder" series, in which he is starred. The latest of the series is proof that such popularity is deserved, for it's a fast-moving drama, full of action and suspense.

Norman S. Hall and Anthony Goldeway wrote the screenplay, from an original story by Hall. It's about the trials and tribulations undergone by Alice Fleming, as "The Duchess," in her attempt to run a freight line. The villain of the piece, portrayed by LeRoy Mason, tries to frighten her into selling the freight line cheaply. He stages a a number of holdups and arranges to have her insurance cancelled. When she remains obdurate, he frames Red Ryder for cattle rustling and then the sparks begin to fly. The cowboy, assisted by Bobby Blake as "Little Beaver" and Tom London as "Denver," outwits Mason after a series of harrowing experiences, climaxed by a wild ride on a flaming freight wagon filled with high explosives.

William J. O'Sullivan was the executive producer, and Stephen Auer associate producer. Wallace Grissell directed.

Seen at Hollywood's Hitching Post theatre, *where a weekday afternoon audience gave it their approval. Reviewer's Rating: Good.*—THALIA BELL.

Release date, November 15, 1944. Running time, 54 min. PCA No. 10316. General audience classification.

Red Ryder	Bill Elliott
Little Beaver	Bobby Blake
The Duchess	Alice Fleming

Linda Stirling, Tom London, LeRoy Mason, Hal Taliaferro, Stephen Barclay, Bud Geary, Kenne Duncan, Bob Wilke.

Murder in the Blue Room

Universal—Mystery Thriller

Murder, packaged in the light wrappings of hilarity, is Universal's latest contribution to the category of horror thrillers.

The routine story concerns a party given in celebration of the reopening of a mansion encrusted with a legend of being haunted because of a murder committed 20 years previously in its blue room. Murder strikes again, in the haunted blue room.

Under Leslie Goodwins' direction, all the time honored devices are used to heighten the atmosphere—secret passages, sliding panels, weird outcries, self-playing pianos, and for a touch of the absurd, an irrelevant ghost keeps popping up periodically.

Filling out the story and providing most of the fun are Grace McDonald, Betty Kean and June Preisser, an entertaining trio, who when not sleuthing, are engaged in song and dance.

After exciting moments, in which mirth always blends with mystery, the film reaches its climax in an underground chase where the mysterious killer, the least suspected, is uncovered, and shot.

Frank Gross was the associate producer, and I. A. L. Diamond and Stanley Davis did the screenplay based on a story by Erich Philippi.

Seen at the Rialto theatre, New York, where some of the comedy scenes produced audible reactions. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, December 1, 1944. Running time, 61 min. PCA No. 10090. General audience classification.

Nan	Anne Gwynne
Steve	Donald Cook
Frank Baldrich	John Litel

Grace McDonald, Betty Kean, June Preisser, Regis Toomey, Nella Walker, Andrew Tombes, Ian Wolfe, Emmett Vogan, Bill MacWilliams, Frankie Marlowe.

Brand of the Devil

PRC, 1943-44—Western

Pretty Ellen Hall comes off with the acting honors in this Arthur Alexander production, with Dave O'Brien, Jim Newill and Guy Wilkerson cast as the cowboys who come to her rescue when peril threatens.

Elmer Clifton's original screenplay tells of the efforts of a gang of unscrupulous cattle rustlers to frame Miss Hall and send her to jail for crimes of their own commission. Unaware that O'Brien, Newill and Wilkerson are in reality Rangers, she misunderstands their attempts to save her. It all ends well, however, with the villain and his men behind bars, the heroine's cattle restored to her, and the Rangers riding off into the sunset, heading for further adventures.

Charles King, Jr., contributes a charming portrait in his role of a dim-witted villain who draws the line at shooting women, especially when they're locked in a cell.

Harry Fraser is credited with the direction, which is smooth and well sustained.

Seen at Hollywood's Hitching Post theatre, where a matinee audience appeared to approve. Reviewer's Rating: Average.—T. B.

Release date, July 30, 1944. Running time, 57 min. PCA No. 10116. General audience classification.

Tex Wyatt	Dave O'Brien
Jim Steele	Jim Newill
Panhandle Perkins	Guy Wilkerson

Ellen Hall, I. Stanford Jolley, Charles King, Jr., Reed Howes, Budd Buster, Carl Hackett, Kermit Maynard, Edward Cassidy.

Three Hours

J. H. Hoffberg—Melodrama

Considerable histrionics of a peculiarly French type enliven this homely tale. Because it is a homely tale, in which the verities of life are stressed, and because the plot turns in familiar channels, the sophisticates of the art houses may find this less than usual to their liking. On the other hand, some fine characterizations are offered; and the picture as a whole has been directed and photographed with sympathy and obvious artistry under the supervision of Producer Arnold Pressburger.

Made in 1940, this is a tale of the last war; still, it presents a problem present in all wars. Pierre Aumont is the soldier whose train, near his native town, is delayed by a bombed track. He persuades his corporal to allow him leave until the track is fixed. He is worried because he has received no letters from his fiancee, Corrinne. In town, he finds Corrinne had left his parents, works in a dirty canteen, under lecherous proprietor Roger Lagris. His mother says she's gone "bad." He blames Corrinne, receives her blame in return for not writing. She accuses his mother. He refuses to believe this, until his mother confesses withholding letters. He returns to Corrinne; and she accepts his apology. Meanwhile there is a fight with the canteen proprietor. Aumont believes he has killed him, and is late for his train. He is thus in danger of arrest for murder and desertion.

The problem is resolved by a bombing raid; it eliminates the proprietor, who, of course, was not killed by Aumont; and it delays the train, enabling Aumont to rejoin his comrades.

Seen at a special screening in New York. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, October 28, 1944. Running time, 89 min. Adult audience classification.

Paul Marchand	Pierre Aumont
Mrs. Marchand	Betty Bovy
Mr. Marchand	E. Delmont
Marie	Corrinne
Jean	Aimos
Augusti	Roger Legris

Pique Dame

David Brill—Melodrama

Turgid, without moral elevation, and practically without humor, this French picture, one o several reemerging for "art" houses now tha France is liberated, is at best only fair materia for art theatre patrons. It is additionally handicapped by inadequate English titles.

The story, by the Russian Pushkin, has been directed in the Russian style by Fedor Ozep; an Pierre Blanchar adds to the general melanchol by a sustained poetic frenzy. Mr. Blanchar is th Russian officer tormented by gambling madness and a consistent loser. Confident of his powe over women, contemptuous of friendship, when h learns that a Countess Tomski (Marguerite Moreno) knows three "secret winning cards," h woos her lady-in-waiting, Madeleine Ozeray, t gain admittance to the Countess' residence.

In the process, he alienates his best friend, officer Andre Luguet, another suitor. He frightens the Countess to death, but fancies he ha learned her secret. He relinquishes Miss Ozera to Luguet, even though he now loves her, an rushes off to a gambling group, where after winning on two cards, he loses on the queen of spade

Michael Kagansky and Christian Stengel produced, from a scenario by Bernard Zimmer.

Seen at the Fifth Avenue Playhouse, New York where a weekday matinee audience indicated n reaction. Reviewer's Rating: Fair.—F. E. S.

Release date, October 15, 1944. Running time, 85 min Adult audience classification.

Hermann	Pierre Blancha
Iretzky	Andre Lugue
"La Dame de Pique"	Marguerite Moren
Lisa	Madeleine Ozera

Abel Jaquin, Camille Bert, Palau, Roger Legris.

ADVANCE SYNOPSES
and information

THE SUSPECT
(Universal)

PRODUCER: Islin Auster. DIRECTOR: Robert Siodmak. PLAYERS: Charles Laughton, Ella Raines, Dean Harens, Henry Daniell, Rosalind Ivan.

MELODRAMA. A tobacconist, living in London in 1902, is unhappily married. He falls in love with a young girl and kills his wife when she refuses to divorce him. Later he kills his next-door neighbor, who knows of the first crime, and blackmails the murderer. The tobacconist marries the other woman and starts for Canada, but as the ship is about to sail he is trapped into confessing to the police.

JOHN DILLINGER
(Monogram)

PRODUCERS: King Brothers. DIRECTOR: Max Nosseck. PLAYERS: Lawrence Tierney, Elisha Cook Jr., Eduardo Cianelli, Marc Lawrence, Terry Frost, Ralph Lewis, Ludwig Stossel.

MELODRAMA. A biography of the notorious outlaw of the '30s, this picture portrays Dillinger's life from the time he first went in for banditry until his death at the hands of the F.B.I.

ENTER ARSENE LUPIN
(Universal)

ASSOCIATE PRODUCER AND DIRECTOR: Ford Beebe. PLAYERS: Ella Raines, George Korvin, J. Carrol Naish.

DETECTIVE DRAMA. Lupin steals a famous emerald, but returns it when he discovers it is owned by a girl. He follows her to England and saves her life, which is endangered by her impoverished aunt and uncle who covet the jewel. The girl plants the emerald on Lupin, who is arrested. Enroute to prison he effects an escape and returns to the girl he loves.

SONG OF THE RANGE
(Monogram)

PRODUCER: Philip N. Krasne. DIRECTOR: Wallace Fox. PLAYERS: Jimmy Wakely, Lee White, Dennis Moore, Cay Forester, Pierre Watkin, George Eldridge.

WESTERN. The year is 1870 and California authorities are worried about the arrival of more gold bullion in the state than official shipments account for. Wakely and his pals are put on the case, discover the stuff's being smuggled in across the border from a neighboring state, and capture the smugglers.

RIDERS OF SANTA FE
(Universal)

ASSOCIATE PRODUCER: Oliver Drake DIRECTOR: Wallace W. Fox. PLAYERS: Fuzzy Knight, Rod Cameron, Eddie Dew, Jennifer Holt.

WESTERN. A band of crooks controls the wate supply of a small western town. They instal Fuzzy Knight as mayor, but instead of cooperating with them, he calls in a U. S. marshal and togethe they overthrow the crooks.

DEAD OR ALIVE
(PRC)

PRODUCER: Alexander-Stern. DIRECTOR Elmer Clifton. PLAYERS: Tex Ritter, Dav O'Brien, Guy Wilkerson, Marjorie Clements.

WESTERN DRAMA. When the criminal ele ment gains control of the town of De Lano, citizens' committee is formed to cope with th situation. Tex and Dave arrive, learn about conditions and masquerade as desperadoes in order t join up with the terrorists. The citizens' committee captures Tex, who cannot identify himsel and the outlaws capture Dave, but identities ar finally cleared and the outlaws are bested in a gu battle which provides the climax of the picture.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2158-2159.

Running times are those furnished by the distributor.

YSTERY OF THE RIVER BOAT (Univ.)

rial

Action and thrills with a musical background e combined in the first two episodes of "Mystery the River Boat." This 13-chapter serial does t depend for box office appeal entirely on the ments of suspense and terror. It has the added raction of many musical numbers, and a good st. For action each episode has a murder and fist fight but these are blended with songs by arion Martin.

As the river boat, *Morning Glory*, sails down the ississippi a tale is told of villains, real estate eculators, striving to obtain swamp land from owners who do not know that their land contains oil deposits. The hero, a young lawyer, rforms actions of bravery and daring in his ruggles with the villains.

Robert Lowery and Eddie Quillan head the st, directed with care by Ray Taylor and Lewis Collins. Henry McRae was the associate producer. Theatres that generally book a serial will d that "Mystery of the River Boat" has qualis that should attract audience interest.

lease date, October 24, 1944 13 *episodes*

JNDAY GO TO MEETIN' TIME (WB)

ue Ribbon Hit Parade (1303)

Warner Bros. reissues the cartoon adventures of icodemus who thought he'd skip church and oot some craps. But his conscience troubles n and he sees himself in Hades faced with the s he has committed and receiving appropriate nishment for each. When he gets back to earth 's quite eager to establish himself as a regular urch-goer.

lease date, October 28, 1944 7 *minutes*

NCLE SAM, MARINER? (20th-Fox)

arch of Time (*VII*-3)

What is to be the fate of our merchant ships and rsonnel after this war? The latest March of me presents this problem. After the first World ar skippers and sailors were idle while foreign ips sailed from our ports with their cabin and rgo space filled. The U. S. shipping trade fell low that of lesser powers. Is it to be the same ter this war is the question asked in "Uncle Sam, ariner?" Admiral Emory S. Land, Henry Kaiser, e shipbuilder, and Joseph E. Curran, head of the ational Maritime Union, appear in the film and scuss future possibilities and problems of the merant marine. The picture concludes with a force-l plea that after this war our merchant service ould maintain a strong position to use our ships d make it unnecessary for the men who sail them join the ranks of the unemployed.—M. R. Y.

elease date, Nov. 3, 1944 17 *minutes*

ARGET JAPAN (WAC)

ar Information Film

As our Army in 1944 was tightening its grip on e Nazis in Europe, our Navy was busy in the acific, hopping from island to island, crushing e life out of the Jap.

March of Time made for the Navy this dramatic ory of action in the Pacific, which is being reased through Paramount. The film records some the most crucial and spectacular battles in Pafic history. The Navy hammers the Gilbert lands, the Marshalls, Truk, goes on to Saipan d Guam, where our Marines had to gouge out e Jap. There is the landing on Palau and final-the invasion of the Philippines.

But behind these magnificent victories is the im toll in human life, pictured vividly. Then ere is sobering reminder by Admiral King and avy Secretary Forrestal of the great problem yet ead, of the dangers of relaxation before the final ath blow is dealt the Jap.

It is a most timely and moving pictorial docuent of naval history.—M. H.

10 *minutes*

JAMMIN' THE BLUES (WB)

Melody Masters (1605)

Gjon Mili, *Life* magazine photographer, who directed this one-reel subject, has recorded skillfully the atmosphere of a "jam session" by a number of photographic devices which are ingeniously conceived and executed. Solo sequences of rare manual expression by the members of a Negro orchestra are combined with the singing of a girl vocalist and the fast-paced dancing of a Negro couple. The technique makes use of some of the subtler tricks of lighting effects and the silhouetted movements of the dancers against a white drop are thoroughly effective. Many of the shots give the impression of stills, some achieve unusual depth, breaking into sudden animation, and the third dimension, while not attained, is approached closely. The orchestra plays an unpublished number, "Jam Session," and the vocalist gives a good interpretation of "On the Sunny Side of the Street." Mr. Mili and Norman Granz, technical director, have succeeded in an admirable piece of experimentation with the possibilities of the camera.—D.J.B.

10 *minutes*

BLACK ARROW (Col.)

Chapter Play

Laid in New Mexico in the years following the Civil War, this is a story of Indians and white men and the lure of hidden gold. Lew Landers and Rudolph C. Flothom, director and producer of many Columbia features, supervised the production, based on an original screenplay by Sherman Lowe, Jack Stanley, Leighton Brill and Royal K. Cole.

The efforts of a few carpet-baggers to cause dissension among the Indians and thereby locate the Zuni gold mine are opposed by Black Arrow, the son of a tribal chief, and his two friends among the city people. The villains steal the Land Office Seal, forcing the Indians from their property, and kill the warrior chieftain. Their plan is always to throw suspicion on the young Indian who stands in their way, but they never quite succeed.

Robert Scott plays the heroic Black Arrow, supported by Adele Jergens, Martin Garralaga and Charles Middleton in sympathetic roles. Kenneth MacDonald, Robert Williams and George J. Lewis head the villains, both white and Indian.

The first chapter runs 30 minutes and succeeding episodes approximately 20 minutes each.

Release date, October 20, 1944 15 *episodes*

LET'S GO FISHING (WB)

Technicolor Special (1001)

These are views of several happy hunting grounds for fishermen, far flung and varied. As some veteran anglers discuss the merits of their favorite fishing holes the camera travels from the Great Lakes to Long Island. Trout fishing on the Gunnison River in Colorado, salmon fishing on the Gaspe Peninsula, and Cape Hatteras channel bass give way to scenes of casting in Chilean waters.

Release date, October 21, 1944 20 *minutes*

THE CROSS-EYED BULL (UA)

Daffy Dittys

Larry Morey and John Sutherland, both Disney alumni, are off to an interesting start as independent producers with this amusing fable about the cross-eyed bull who bests Martinez, the toreador, and wins the cow-lady fair. They employ clay and plastic compounds, build their characters in three dimensions and manage to obtain fluidity in expression. Their first, they concede, is a bit rough in spots, but audiences probably won't get it. Comedy sense and timing are good, color is excellent and musical trappings very effectively joined. A very commendable maiden effort.

9 *minutes*

NAVY YARD (RKO-Pathe)

This Is America

With the cooperation of the U. S. Navy, Pathe has filmed the story of the rebirth of a battleship, a veteran of the Tinian Island battle which limped into a California port after catching three Japanese salvos broadside. The *Norman Scott* was back in fighting trim 26 days after her arrival at Mare Island, thanks to careful preparation and efficient workmanship. Before she reached port, a description of her injuries had been radioed to Washington, and work was already started on replacement and improvement. The workers, living in low-cost housing projects near the yard and provided with accommodations for living and recreation, worked day and night shifts to complete the job in time. Producer Frederic Ullman, Jr., has made an interesting subject from this none-too-familiar material.

Release date, October 20, 1944 16½ *minutes*

LISTEN TO THE BANDS (WB)

Melody Master Bands (1602)

This is a medley of four orchestras playing tunes of varied tempos. Glen Gray and his Casa Loma band play a sprightly number, "Hep and Happy." Joe Reichman gives his version of the "Moonlight Sonata." Skinnay Ennis and his crew offer the favorite "Three Little Words." And Milt Britton winds up with the "Poet and Peasant Overture," slightly swung.

Release date, October 7, 1944 10 *minutes*

SKI WHIZZ (WB)

Vitaphone Varieties (1402)

Here are some highlights of various phases of skiing. It starts with the beginner at the top of the toboggan slide and follows him down to the inevitable spill. Then after a little instruction in the elementary points of staying on your feet, some experts take to the trail executing some fancy figures and racing down the slope.

Release date, October 7, 1944 10 *minutes*

ONCE OVER LIGHTLY (WB)

Featurette (1103)

The old Mack Sennett Comedies provide merriment in this latest Warner Bros. Featurette. There are glimpses of personalities and situations popular in days long past—Ben Turpin of the crossed eyes, Louise Fazenda of the vague look, Charley Murray, the Keystone Kops, the Bathing Beauties and Snub Pollard. Of similar vintage is the material—the old wall-paper gag, the farmer's daughter, the chase and the animal act.

Release date, October 14, 1944 20 *minutes*

PORKULIAR PIGGY (Col.)

Li'l Abner (6601)

Abner switches his affections from Daisy Mae to Salome, a prize pig. When the animal has ventured into the street and is gathered into the wagon by a pig catcher, Abner follows him to the sausage factory. The burly pig-man proves too much for both of them until Mammy comes to the rescue.

Release date, October 13, 1944 6 *minutes*

BOOBY HATCHED (WB)

Merrie Melodies (9717)

This is another story of a young duckling, but it points a different moral. The impatient mother duck rushes off to the pond with her newly-hatched brood, leaving one in the nest which has not yet broken through the shell. The escapades of an egg on two feet in search of its mother produce the laughs of the cartoon.

Release date, October 14, 1944 7 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2158-2159, issue of October 28, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2151, issue of October 21, 1944.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Dec. 16,'44	62m	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Nov. 18,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2143
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Nov. 4,'44	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
•Bermuda Mystery	20th-Fox	428	Preston Foster-Ann Rutherford	May,'44	65m	Apr. 22,'44	1858	1835	....
•Between Two Worlds	WB	316	John Garfield-Paul Henreid	May 20,'44	112m	May 13,'44	1885	1646	2072
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	69m	....	....	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 9,'44	....	....	....	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2143
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Nov. 30,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Dec. 2,'44	....	....	....	2092	....
Climax, The (color)	Univ.	9007	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	....
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....

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Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	...
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	90m	Nov. 12,'38	1993	...	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	....	....	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Jan. 13,'45	....	....	....	2093	....
(formerly Murder in the Family)									
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	....	....	2131	....
DANGEROUS Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102		....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Not Set	90m	Nov. 4,'44	2165	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	90m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	....	....	....	2166	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Not Set	....	....	....	2142	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2143
Dr. Red Adams	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	...	2142	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111		....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	....	....	....	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Oct. 21,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066		....
Enter Arsene Lupin	Univ.	....	Ella Raines-George Korvin	Nov. 24,'44	....	....	....	2166	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	....	Tom Conway-Veda Ann Borg	Not Set	....	....	....	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2143
Fugitive, The	Univ.	....	Gloria Jean-Alan Curtis	Dec. 2,'44	....	....	....	2131	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	60m	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
•Gaslight	MGM	425	Charles Boyer-Ingrid Bergman	May,'44	114m	May 16,'44	1885	1786	2072
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Dec. 23,'44	....	....	....	2071	....
(formerly Ghost of Indian Springs)									
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Jan. 6,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	....	Frances Langford-Wally Brown	Not Set	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	....	....	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2143
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Goodnight, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2143
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Not Set	....	....	....	1983	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2143
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves (color)	Para.	....	Bing Crosby- Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2131	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Jan. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	....	Warner Stars	Dec. 30,'44	....	....	....	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115

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Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Not Set	....	....	....	1913	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	..
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2143
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Nov. 25,'44	....	....	....	2131	...
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2143
John Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 10,'45	....	....	....	2166	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	...
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	...
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Dec.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
•Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	1995
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	...
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	...
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	....	....	....	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Dec. 23,'44	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	..
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	...
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
•Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
•Meet the People	MGM	426	Dick Powell-Lucille Ball	May,'44	100m	Apr. 8,'44	1834	1456	2072
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	....	Jim Bannon-Janis Carter	Nov. 16,'44	....	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	Two Cities	....	Felix Aylmer-Greta Gynt	Not Set	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2143
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	....	....	....	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
New Gulliver, The (Russian)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....

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Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
OBJECTIVE Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
•Pin-Up Girl (color)	20th-Fox	427	Betty Grable-Joe E. Brown	May,'44	83m	Apr. 22,'44	1857	1531	2072
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Princess and the Pirate, The (color)	RKO-Goldwyn	....	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	62m	....	....	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Dec.,'44	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June,24,'44	1957	1746	2143
Sergeant Mike	Col.	....	Larry Parks-Jeanne Bates	Nov. 9,'44	....	....	....	2131	....
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2143
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Sept. 23,'44	68m	Oct. 7,'44	2129	2032	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,44	2066	1890	....
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2143
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	55m	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2143
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO-Disney	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (color)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 16,'44	....	....	....	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2143
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	....	....	2071	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	....	....	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2143

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Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Not Set	....	....	....	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2143
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	....	David McEnery-Jane Frazee	Aug. 31,'44	69m	....	....	2032	....
•TAKE It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 27,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	100m	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Not Set	138m	....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
3's a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Not Set	....	....	....	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Three Hours (Freud)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
•Thundering Gun Slingers	PRC	463	Buster Crabbe-Al St. John	Mar. 25,'44	55m	Sept. 30,'44	2121	....	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again (formerly A Woman's Privilege)	Col.	....	Irene Dunne-Charles Boyer	Nov.,'44	....	....	....	2131	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Not Set	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	....	....	....	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	....	2093	....
•Up in Arms (color)	RKO-Goldwyn	452	Danny Kaye-Dinah Shore	Special	105m	Feb. 12,'44	1753	1457	2143
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	53m	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2150	1850	....
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Oct. 7,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2143
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Nov.,'44	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Oct. 7,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2143
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Dec.,'44	....	....	....	2093	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO-Goldwyn	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2151.

FAME

ELEVENTH ANNUAL EDITION OF THE INDUSTRY'S INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW IN PREPARATION BY THE WORLD-WIDE STAFF OF QUIGLEY PUBLICATIONS • • •

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK (20)

Sh!... I'm a secr Weapon

"Sh! . . . I'm a Secret Weapon . . . on the home front . . . for showmen . . . and once I'm touched off . . . with a signature . . . you can hear my bang all over town . . . Men set me off who want to get some boom in their theatre-business . . . and when I do my stuff . . . doormen come too . . . with an S.R.O. sign in their hands . . . The ticket-vending machine is shaken into action too . . . and you should see the seats turn down all over the house . . . each holding a nice cash customer . . . but Sh! . . . keep this to yourself . . . I never hurt anybody in my life . . . the only thing I ever kill . . . is headaches."

PLAY TAPS FOR THE JAPS WITH
SIXTH WAR LOAN SHOWMANSHIP!

-NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Together Again
- Lights of Old Santa Fe
- The Town Went Wild
- Cowboy from Lonesome River
- Bowery Champs
- Strangers in the Night
- Rustler's Hideout
- The Girl Who Dared

Public shopping again as war spending subsides, holdover records show

Average key city grosses week by week for 1943-44

—*A Motion Picture Herald Graph*

71 Independent producers schedule 196 features for major release

—in

Better Theatres

1944-45 Lists of Manufacturers and Dealers

VOL. 157, NO. 6 NOVEMBER 11, 1944

Entered as second class matter January 12, 1931, at the Post Office at New York City, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year foreign. Single copy, 25 cents. *All contents copyright 1944 by Quigley Publishing Company.*

"M-G-M's 'MEET ME IN ST. LOUIS' is the answer to an exhibitor's prayer"
—ABEL GREEN
VARIETY

DID YOU EVER SEE AN EDITOR GO HEAD-OVER-HEELS

FILM REVIEWS

Meet Me In St. Louis
(TECHNICOLOR; SONGS)

Metro release of Arthur Freed production. Stars Judy Garland; features Margaret O'Brien, Mary Astor, Lucille Bremer, Leon Ames. Directed by Vincente Minnelli. Screenplay, Irving Brecher, Fred F. Finklehoffe, from Sally Benson's book. Songs, Hugh Martin, Ralph Blane; camera, George Folsey; music, Roger Edens, Georgie Stoll, Conrad Salinger; dances, Chas. Walters; editor, Albert Akst. Tradeshown Oct. 25, N. Y. 1944. Running time, **113 MINS.**

Esther Smith	Judy Garland
"Tootie" Smith	Margaret O'Brien
Mrs. Anna Smith	Mary Astor
Rose Smith	Lucille Bremer
John Truett	Tom Drake
Katie (Maid)	Marjorie Main
Mr. Alonzo Smith	Leon Ames
Grandpa	Harry Davenport
Lucille Ballard	June Lockhart
Lon Smith, Jr.	Henry H. Daniels, Jr.
Agnes Smith	Joan Carroll
Colonel Darly	Hugh Marlowe
Warren Sheffield	Robert Sully
Mr. Neely	Chill Wills

"Meet Me in St. Louis" is the answer to any exhibitor's prayer. Perhaps accented in these days as ideal "escapist" film fare, it would be surefire in any period. It holds everything for the film fan.

It is wholesome in story, colorful both in background and its literal Technicolor, and as American as the World's Series. Its theme is a natural for the hinterland; it's that "getting ahead and going to New York" isn't everything.

As Leon Ames plays the head of the Alonzo Smith clan it's a 1903 life-with-father. Mary Astor is the understanding and, incidentally, quite handsome mother as they worry about Judy Garland and Lucille Bremer, playing their daughters. Henry H. Daniels, Jr., is the self-sufficient brother, off to Princeton, but the romantic travail of the two older girls is the fundamental. Backgrounded are Marjorie Main, capital as the maid who almost bosses the household, and the still-gallant Harry Davenport, now 80ish, who is Grandpa.

It's the time of the St. Louis Fair, hence the title song, and everything that makes for the happy existence of a typical American family is skillfully panoramaed.

From Sally Benson's New Yorker stories (and later a book), Metro's scripters, Irving Brecher and Fred Finklehoffe, have contrived a tiptop screenplay.

Seasonal pastorals, from summer into the next spring, take the Smith clan through their appealing little problems. Judy Garland's plaint about "The Boy Next Door" (played by Tom Drake); the Paul Jones dance routine to the tune of "Skip to My Lou"; the Yuletide thematic, "Have Yourself a Merry Christmas"; and the already popular "Trolley Song," en route to the Fairgrounds, are four socko musical highlights. They have been intelligently highlighted and well-paced by director Vincente Minnelli.

Then there is winsome Margaret O'Brien as the prevaricating and impressionable "Tootie" Smith, the youngest of the brood.

Miss Garland achieves true stature with her deeply understanding performance, while her sisterly running-mate, Lucille Bremer, a looker and a redhead out of the N. Y. nitery choruses, likewise makes excellent impact with a well-balanced performance.

Right down the line the casting is smooth. The people all seem real. Joan Carroll, another moppet, slightly older than Margaret O'Brien, is likewise a prankster. June Lockhart makes her role believable when she saves the evening at the Christmas ball by properly pairing off the lovesick couples, turning the impression that she was a N. Y. vamp. Dominant is the warm family spirit, whether it's the mild skullduggery to make papa Smith (well played by Leon Ames) dine earlier than usual, or the climactic situation when there is consternation at the thought of breaking up their St. Louis home ties to transplant themselves to New York just because of the bigger opportunity with papa's law firm. When it suddenly dawns on him that St. Louis is where his heart also lies, it's a rousing finish to a thoroughly enjoyable unfolding of a film whose footage is replete with natural warmth and good humor. *Abel.*

Read every word of Abel Green's wonderful review!

TWENTY YEARS OF LEADERSHIP
MGM

"Me Too!"

EXTRA!
"THE TROLLEY SONG" IS ALREADY NO. 3 ON THE HIT PARADE!

MEET ME AT THE BOX-OFFICE!

Another M.G.M. Anniversary Sensation!

"MEET ME IN ST. LOUIS"

"Bonds Buy Bombs!
Sock 'em with the 6th!"

Hold on! Hold on!
it's going great!"

NNIS MORGAN ★ ELEANOR PARKER ★ DANE CLARK ★ FAYE EMERSON

IN WARNERS'

"The Very Thought of You"

meaning YOU MR. EXHIBITOR!

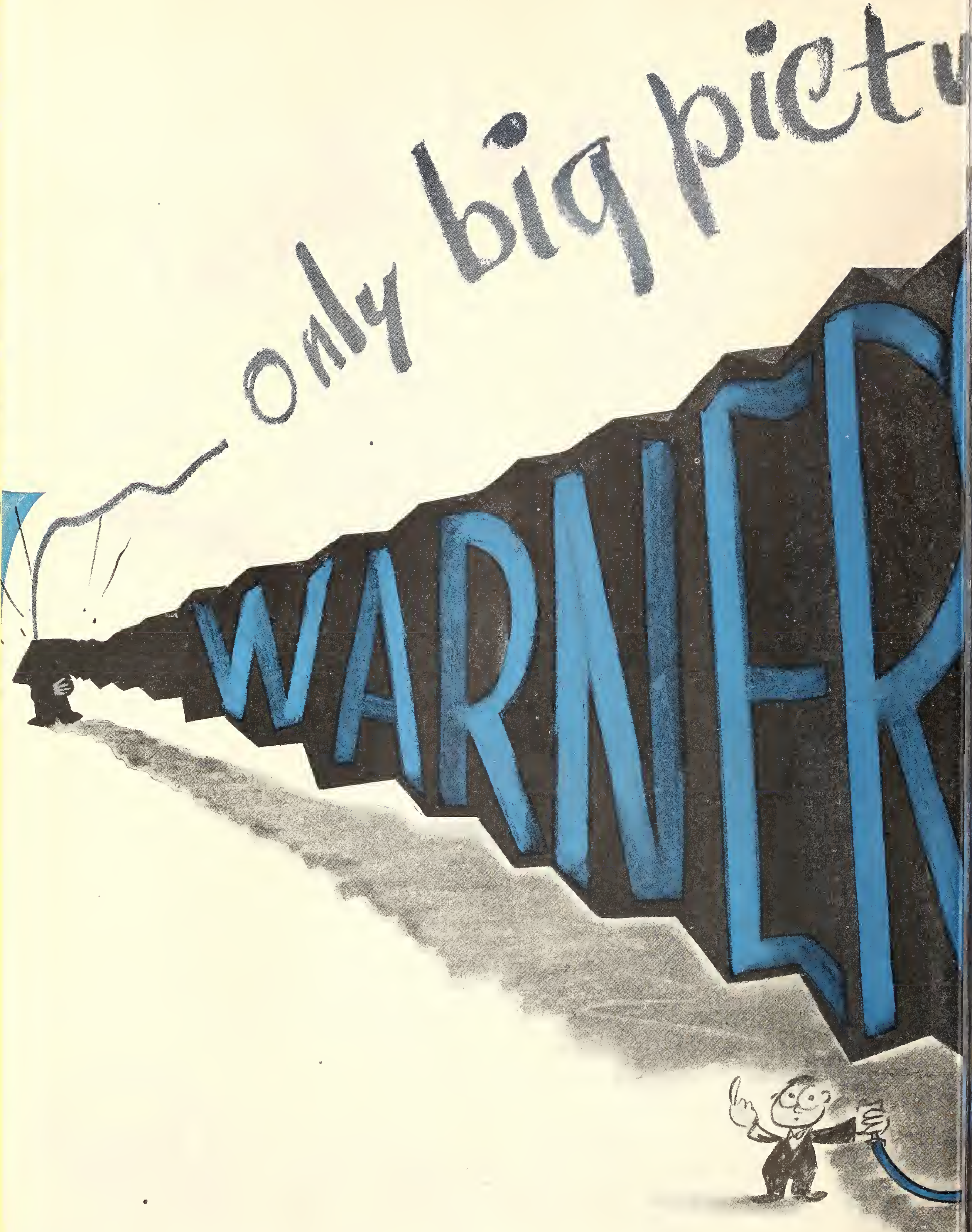
uced by
WALD

WITH
BEULAH BONDI • HENRY TRAVERS
WILLIAM PRINCE • ANDREA KING

Directed by
DELMER DAVES

Screen Play by Alvah Bessie and Delmer Daves • Original Story by Lionel Wiggam

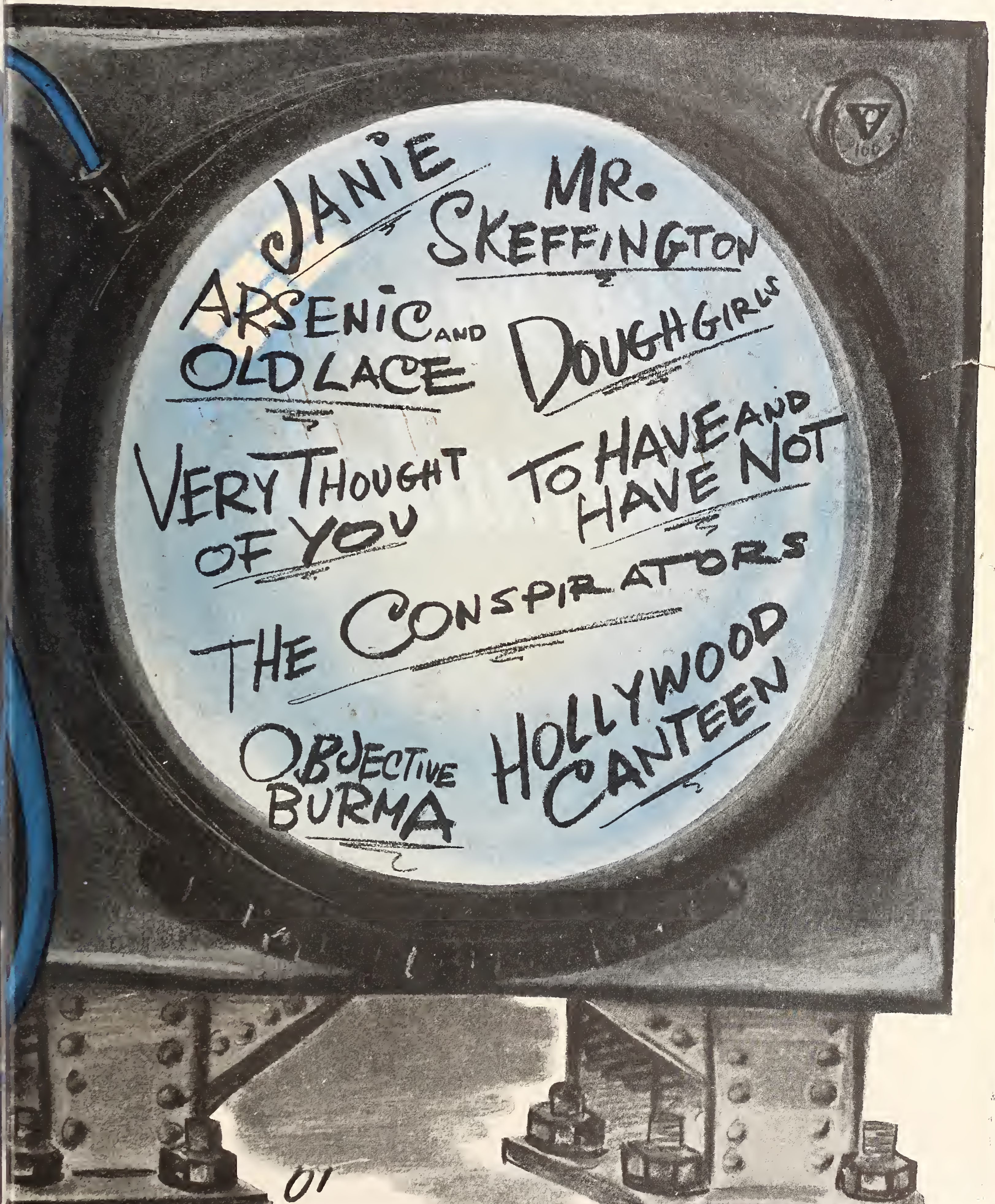
JACK L. WARNER
Executive Producer



SOCK 'EM WITH THE 6th!

JACK L. WARNER, Executive Pro

es made here !!!


JANIE
MR. SKEFFINGTON
ARSENIC AND OLD LACE
DOUGHGIRLS
VERY THOUGHT OF YOU
TO HAVE AND HAVE NOT
THE CONSPIRATORS
OBJECTIVE BURMA
HOLLYWOOD CANTEEN

DARRYL F. ZANUCK'S

"Wilson" *in Technicolor*

……

AND

"The Song of Bernadette"

……

HOLD THE
TWO ALL-TIME HIGHS
FOR SPLIT WEEK
ENGAGEMENTS IN
41 RKO THEATRES IN
NEW YORK CITY!

Date them **NOW** *from*

……

20th
CENTURY-FOX

SMASH 'EM WITH THE SIXTH WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 157, No. 6

November 11, 1944

CITY TAX EPIDEMIC

THE movement for special city taxes on motion picture theatre admissions will be drawing a wider attention now that in Los Angeles, capital of the industry, a city council committee has recommended the imposition of such a levy.

Municipal taxation of the motion picture is very literally a contagion, epidemic in several regions.

The notion was born on the Pacific coast under special conditions created by the war. An example is afforded in San Diego. Now nearly two years ago that city, a great naval and embarkation base and munitions center for the Pacific war, found itself overwhelmed with a new and unstable population of nearly half a million persons. Living in trailers, military encampments and in all manner of temporary housing these newcomers owned no property and paid no taxes. They did, however, impose heavy burdens on the municipality, burdens of police and fire protection, health services, water supply and the whole business of city housekeeping.

In casting about to reach these floating citizens for a share of the costs the San Diego government arrived at the conclusion that more of them could be made to contribute at the motion picture box office than by any other device. They levied a tax of two cents on each admission. There was no important opposition from the exhibitors. The theatres were all doing an overflow business, and it was considered that the tax could not hurt attendance.

THEN the idea of pursuing this new and easy line of tax revenues zipped up the coast of Southern California like a run in a rayon stocking, starting at San Diego's ornamental suburb, La Jolla, and in no time it was at Redondo Beach, and presently in Stockton and Fresno. Wednesday, San Bernardino was having a referendum on the issue.

Down in Mobile, with the municipality faced with some part of the same problems which had beset San Diego, the South saw its first city movie tax. Then Pensacola adopted the device and next came Montgomery. Up in Michigan, with its war industries and new populations, the movement is underway. The cities there do not enjoy home rule and have no taxing powers. Plans are afoot to change that by special enactment of the state legislature in January. That will be following the pattern previously set in the state of Washington, where a state tax on theatre admissions was repealed to make way for the cities.

In the special circumstances which have produced wartime emergencies, and box office overflows, the acquiesence of the exhibitor is understandable. There remains, however, the regrettable fact that while taxes are readily imposed they are hard to remove by appeal. The tax curve always trends upward.

Los Angeles exhibitors are preparing to combat the proposed tax there. The interests of every other exhibitor, and the entire industry are concerned in that issue.

■ ■ ■

THE McKENZIE

FOR near onto twenty years there was a softly but firmly spoken man around the offices of the Motion Picture Producers and Distributors of America, Maurice McKenzie, who had come along from Indiana to be assistant to Will Hays. Few who dealt with that office saw or heard much of Mr. McKenzie, retiring, grey and quiet. But someway most of what went on in this industry, and around about it, in some manner crossed his desk, and in consequence many things were done. It was not his way to have things said about it, either. Last week we recorded his passing at his home in California. He had a curious capacity for friendships with the more difficult people, and his acquaintance extended into remote areas among other men who did things quietly. For years he lived in a prim white house up at Lockwood Corners up in Connecticut, devoted to a large garden that was all flowers. He viewed vegetables with a hostile skepticism. His calm poise was always with him. Through all his last years he was within whispering distance of death. He was undisturbed. "I am always ready," he said. And so it was.

■ ■ ■

WHITE HOUSE PICTURES

REVOLT against the cruelty of the "candid" camera has come at last and in high place—the White House. Hereafter the President and his official pictorial occasions are to be photographed with full benefit of Hollywood technique.

The development has been a while on the way. At least three months ago the newsreel offices in New York were advised, but mysteriously and slightly, that "one of the big shots has been down to make some sort of arrangements to dress up the White House pictures". It was variously secret and hush hush. Apparently there was a notion somewhere that the story might be made into adverse campaign material.

Even so one columnist not notably friendly to the Administration flatly printed a statement a fortnight ago that a certain Hollywood producer was supplying a make-up man for White House service. Curiously the squib passed unnoticed elsewhere.

Last week, not altogether to the delight of the newsreel editors, Mr. Peter Edson, Scripps-Howard columnist, came forth with a naif piece saying that Mr. Hal Rosson, chief cameraman for M-G-M, happening to be in the East on some errand, coincidentally dropped in on the White House and arrangements were set up for an installation of a lighting arrangement calculated to improve the pictorial effect and more adequately record the tableaus of statecraft.

THE movement for the improvement of White House photography, it is to be recorded, really took its origin in some stills of the President made far afield. Whether by mischance or not they did not portray him in his usual high fettle, and in fact helped give currency to ill health rumors, which in turn made necessary a campaign tour of New York in the rain, a demonstration of vigour. The newsreels have in general done a competently pleasant photographic job in covering the President. There has been some considerable editing, some censorships of a sort.

The first fruits of the new White House photographic studio did not arrive until the campaign was very near the end. A first product was a portrait still of exceptional glow, appearing in the daily press.

It would seem entirely fitting that arrangements should be had for always doing the best pictorial job possible in dealing

[*Continued on following page, column 1*]

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KEY city grosses show upturn; averages compared—a Herald Chart Page 14

ON THE MARCH—Red Kann discusses the length of feature films Page 16

U. S. SUPREME court hears appeal in Crescent anti-trust case Page 16

AMERICAN and British agencies hit by new raw stock shortage Page 18

RANK seeks deal for interchange of U. S. and British studio crafts Page 18

SEVENTY-ONE independent producers plan total of 196 features Page 29

HOLLYWOOD can make 708 films annually with present facilities Page 41

DRIVE to get more theatres behind Sixth War Loan campaign Page 44

BOOKING old American pictures in French theatres as they reopen Page 54

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November 7

BROADWAY film theatres and legitimate shows did record business Election Day, both matinee and evening performances, with thousands of patrons streaming into Times Square after theatre hours to watch the election returns.

All motion picture advertising, in addition to other classifications except financial and classified, was eliminated from every edition of the New York *Herald Tribune* Wednesday in order to increase available space for the publication of election and war news. It was the only New York daily paper to drop local and national ads for the day.

In Chicago, the Balaban and Katz television station WBKB televised election returns to special receivers set up in the lobbies of several hotels as well as in the lobby of the Chicago theatre. The program was on the air for more than four hours.

Limited Free Trade

THE Treasury and Post Office Departments last week lifted many of the restrictions heretofore imposed on communications between the United States and France, paving the way for a resumption of business with the liberated areas of the latter country.

Treasury licenses no longer are required for concerns in the United States and liberated France to exchange financial and commercial information and establish business contacts; creditors may get in touch with their debtors in France, and commercial reports may freely be furnished.

For the time being, however, business communications between the two countries will be restricted to the ascertaining of facts and the exchange of information, and no payment instructions, powers of attorney, executed proxies or other communications which are transactional in nature will be permitted.

Lest there be talk of unfair advantage, the Treasury announced that similar restrictions had been imposed by the British Government on communications between France and the United Kingdom.

WHITE HOUSE PICTURES

[*Continued from preceding page*]

with the President of the United States. A reasonable and patriotic citizenry would be wanting him always to look his best. There is interesting precedent in our own industry. One of Hollywood's foremost chieftain's every appearance is recorded by his publicity department in pictures which have been most skillfully retouched — sometimes throwing him into remarkable contrast with persons at his right and left.

Perhaps official eyes have noticed, too, that Hollywood made Mr. Alexander Knox look more like the President of the United States than Woodrow Wilson ever did.

—*Terry Ramsaye*

Transportation Notes

IN a letter to his employer, the Western Electric Company, Ltd., from Lahore, Punjab, W. N. King, resident engineer whose job it is to service projection and sound equipment, described his journey across India to Afghanistan where there was a repair job to be done.

First he took a train which he referred to as the "Heat Stroke Express," which, he found, was "literally bulging with humanity," with an overflow of natives littering the tops of the cars. Within the luggage van he spread his bedroll on a two-by-four rack and settled down beside the batman of an Army officer on a holiday, his dogs, two Nepalese ayahs, the overflow of third class passengers and numerous express crates.

Eventually he changed to a bus that was 32 hours traveling 200 miles, and upon reaching his destination he found the natives spoke Persian, which was "Greek" to Mr. King. He closed his letter with the comment that language and travel "are just two bottlenecks theatre servicemen meet in India."

New SWG Head

EMMET LAVERY, playwright and screen writer, was elected the eleventh president of the Screen Writers Guild Tuesday in Hollywood. Mr. Lavery succeeded Lester Cole, interim president, for the unfinished term of Mary McCall, Jr. He was unopposed.

In a report the retiring president sounded the union's keynote policy to promote a postwar program for writers and to cooperate with other Hollywood guilds and unions in three major directions: to develop employment in television and educational fields with emphasis on employment for writers returning from the armed forces; participation in the construction of a Guild Center Building to house all Hollywood guilds, and the establishment of a foreign exchange to supply writers and film workers of all categories to producers abroad.

More than 250 writers in service will be canvassed on their experience since leaving Hollywood and to determine the possibility of their reabsorption by the studios.

MOI Profit

BRITISH Information Services' film division made a profit of $210,000 from October, 1943, to October, 1944, from the distribution of four Ministry of Information features and 16 shorts released in the U. S. through the major companies. This figure was announced in New York Wednesday by Thomas Baird, director of the division, who returned this week from a two-month visit to London.

Mr. Baird explained that the profit accrued after BIS had paid expenses in connection with the publicizing of the features and shorts. The two-year agreement between BIS and the majors known as the rota system, provides for a 70-30 deal; the British get 70 per cent out of which they pay for publicity, and the majors get 30 per cent for distribution.

Interruption

TACLOBAN, Leyte's chief city, had film fare for the troops and Filipinos, an Associated Press dispatch has reported. The feature offering was "Double Indemnity," and just as its plot of murder and intrigue reached the climax, gunfire outside the theatre brought the audience to its collective feet. From the balcony someone shouted "Keep your seats," which no one did, and without the theatre the audience came upon soldiers in a sniper hunt. Most of the audience returned to see the remaining program, a screening of the 1944 baseball World Series.

No Welcome

WHEN German films were shown on Paris screens box office receipts plunged downward 0 per cent, and the fare frequently was booed so loudly managers were obliged to turn on the auditorium lights. These facts were brought to New York last Tuesday by Jan J. Letsch, representative of French motion picture interests. Mr. Letsch, who is a citizen of the Netherlands and a resident of France for the last five years, is owner of Films Orange, a producing company, and the Vedis Distribution Company. He is in America to arrange for distribution of American films in France and other European countries. He said there was a great demand for American pictures in France.

The British people now refer to the robot bombs as "Bob Hope," the name deriving from the Britisher's custom of bobbing (ducking) and hoping when the robot flies over his home or office building, Thomas Baird of the British Ministry of Information said in New York Wednesday.

Canadian Code

ADOPTION of the conciliation code which has been the subject of much discussion for the past several months among Canadian exhibitors and distributors appeared at mid-week nearer consummation than at any time since the plan had been proposed. Several exhibitor units and film exchange officials were to take action on the code this week. Organized independent exhibitors of Ontario and Quebec already have approved the code. The conciliation plan would provide six regional boards to be established in the Dominion to deal with several groups of trade disputes, not including film rentals and priority runs. A filing fee of $10 would accompany each complaint.

Ten Cents a Seat

AT 10 cents per seat per annum any exhibitor in the area can join the newly organized Southern California Theatre Owners Association and avail himself of services from legal advice on all matters to arbitration of his differences with distributors, according to a bulletin mailed to exhibitors by that organization last week in solicitation of memberships.

The legal advice is that of Albert J. Law, executive secretary and general counsel of the organization, who is named in the literature but is not therein identified as a former assistant attorney general and a principal representative of the Department of Justice in the preparation of the anti-trust action which eventuated in issuance of the Consent Decree, therefore a man equipped by experience to know where bodies are buried and who buried them and how.

The standout among the services extended Association members in the bulletin is a three-point plan for settling exhibitor-distributor disputes without referring them to an external board of arbitration. As a first step in the plan, an exhibitor would present his complaint to Counselor Law, who would undertake to settle it for him by direct negotiations. If this failed, both parties to the dispute sit down at the table with Mr. Law and attempt to thresh it out. If this failed, Mr. Law would (1) recommend a method for selection of arbitrators, (2) select an arbitrator, (3) conduct the proceedings as arbitrator or (4) "do anything desired by the parties to see that it is done properly."

The Association now has a membership representing 300 theatres, according to the bulletin, and is open to circuit theatres, circuit-partnership theatres and independent exhibitors.

Boom in Brazil

FILM theatre attendance in Sao Paulo, Brazil, has increased tremendously, despite the fact that admissions have increased approximately 50 per cent in the past two years, it was reported this week by *Foreign Commerce Weekly*. During the first six months of 1944 the 87 houses operating in the city were attended by 14,254,891 persons, an increase of 2,371,814 above the total of 11,883,077 reported in the first half of 1943. Three theatres recorded attendance of more than 500,000 during the first half of 1944 and 55 others topped the 100,000 mark.

Paris Editions

AMERICAN soldiers in France may soon get home news and Hollywood-Broadway gossip straight from Parisian news vendors. According to reports, the New York *Times' Reader's Digest, Newsweek*, Chicago *Tribune* and New York *Herald Tribune* are seeking permission to print editions in Paris, for American troops. Before the war, for many years, the Paris editions of both the Chicago *Tribune* and *Herald Tribune* kept expatriated Americans, including the small army on the left bank, well informed with regard to the news from the old home town in the United States.

Visitor

LILLIAN HELLMAN, playright and scenarist whose last Hollywood film was "North Star," arrived in Moscow last Sunday. She will address the Soviet cultural committee during her stay in Russia and presumably will get first hand information of the people she wrote about for the Samuel Goldwyn production which RKO released. Before returning to the U. S., Miss Hellman will stop in London, to write a script for a documentary film to be made by the British Ministry of Information's motion picture division.

Landslide

FOR the third consecutive month Chicago's censor board gave a landslide approval of pictures reviewed. Of the 87 pictures screened in October all were approved. "Bedroom for Two" and "Bluebeard" were classified for adults. •

To the Front

TROOPS of the Thirty-Seventh Division, Clevelanders now on Bougainville, are going to see their home town shortly—on the screen. The Cleveland *Press* and the Army Pictorial Service are making arrangements to show the picture, "Here's Your Home Town," filmed in color and produced by the Cleveland *Press*, on Bougainville. The film, running 45 minutes, contains shots of the families of Clevelanders on the island, with the remaining footage recording general views of Cleveland, the "home front." Civic leaders attended a premiere of the film in Cleveland October 11 and started the move to send a print to Bougainville. It will be the first "home town" film produced for men overseas.

Lots of Corn

Exhibitors in the Omaha, Nebraska, section of the midwest are viewing the immediate future with a broad optimism. The reason is an estimated 1944 corn crop of 328,000,000 bushels for Nebraska, about 34,000,000 bushels more than the 1928 record. In Iowa the corn crop is estimated at 601,338,000 bushels.

For the third straight year Nebraska farm revenue total promises to be well above the previous seven years; the estimated figure for the year being $625,000,000.

Frank Fogarty, general manager of the Omaha Chamber of Commerce, has reported an unprecedented reservoir of buying power in the state, making it second among the major mid-continent markets in spendable per capita income, with an average of $1,907 per capita. Total spendable income is $464,800,000 according to estimates.

Melodrama

DRUE LEYTON as a Hollywood actress was very familiar with melodrama, playing the feminine lead opposite the late Warner Oland in eight Charlie Chan who-done-it thrillers. She departed the screen to become the wife of a French actor whose stage name was Jacques Terrance. Miss Leyton became Mrs. Dorothy Blackman Tartiere. In 1941 her husband was killed while with the Free French forces attempting to wrest control of Syria from the Vichy forces, and Miss Leyton was caught by the invading Germans in France.

After three months and three weeks in an internment camp at Vittel she was released. She immediately got in touch with friends in the French resistance, and there followed melodrama straight without a scenario for a chaser. But life and the Allied forces snatched her from the clutches of the villains, one of whom, the chief of the Gestapo in her district lived but three doors away from her home.

One of her jobs was to round up arms and ammunition dropped by the underground from the air. The Germans were cracking down on the slightest suspicion. "It was wonderful," she is reported as having said, "when we saw the first streams of retreating Germans pouring back with tails between their legs."

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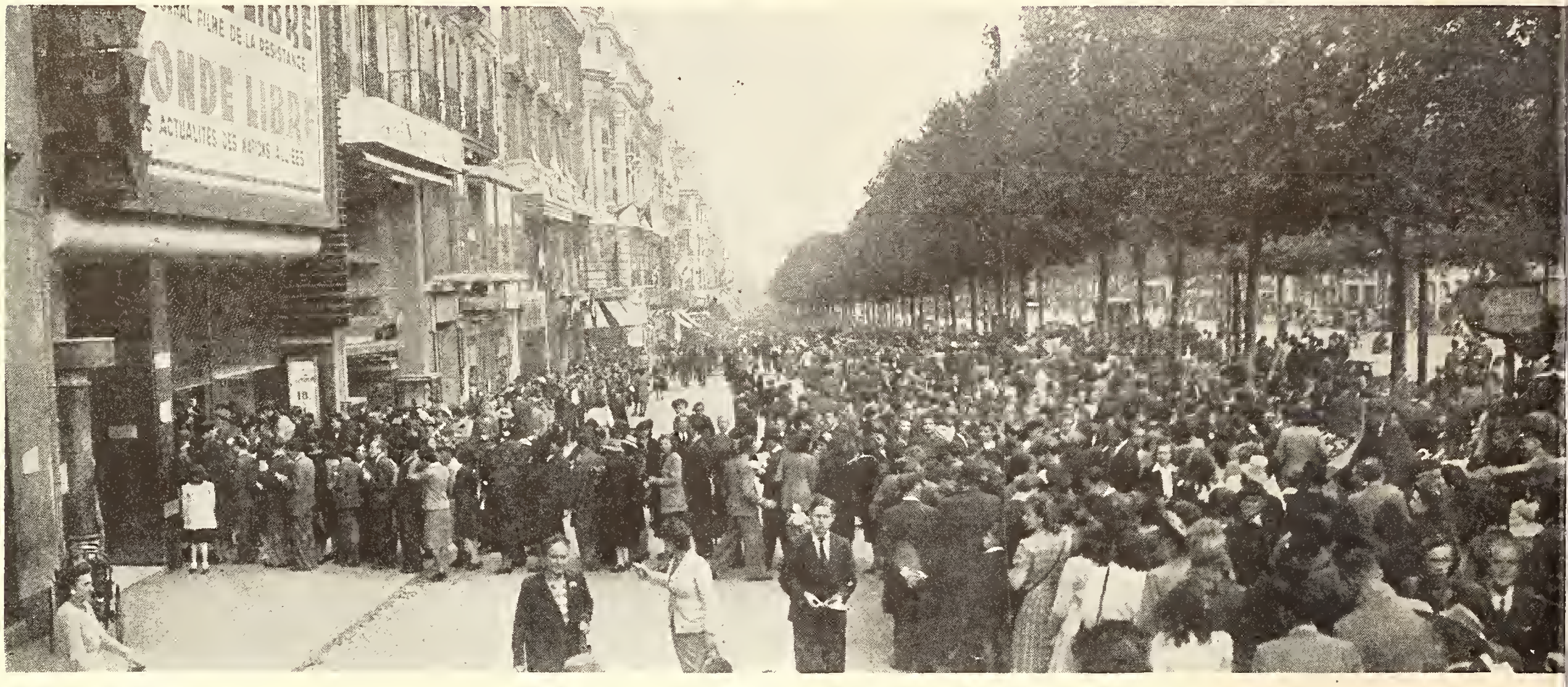
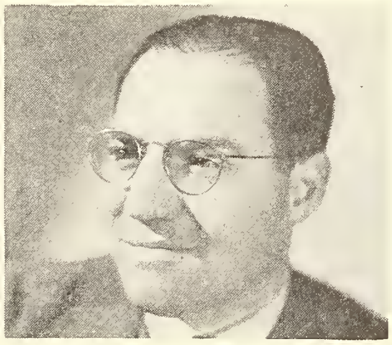
THIS WEEK the Camera reports:



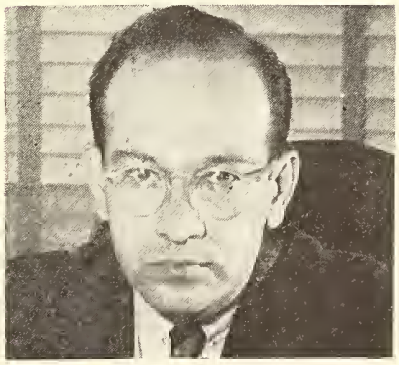
PARIS SEES ITSELF. The city that threw off the German bondage with bloody fighting rather than wait a few more days for the advancing American armies, queues in front of one of the many reopened theatres to see the amazing newsreels of the fighting some made under the uncomprehending gaze of the Germans Pictured is the Normandie theatre on the Champs Elysees.

BON VOYAGE, right. David Coplan, second from left, United Artists' managing director for Great Britain, was tendered a farewell in New York last week, before leaving for London. With him are Ronald Neame, Barrington Gain, Dr. Alexander Galperson, representatives of the British film leader, J. Arthur Rank.

Max A. Cohen



Herbert Spencer Berg



Max Youngstein

Leon Bamberger

AS THE SIXTH WAR LOAN film industry campaign preparation begins to roll into high gear, those at the left are part of the important personnel machinery housed in the New York headquarters of the War Activities Committee. Max A. Cohen, owner of the Cinema Circuit, New York, has assumed the position of chairman of the Loan's special events section. Herbert Spencer Berg, trade press contact for United Artists, is at the same work for the campaign, for its duration. Max Youngstein, recently of Twentieth Century-Fox, is the Loan's publicity and advertising exploitation coordinator. Leon Bamberger, RKO's sales promotion director, is assisting Ned E. Depinet, chairman of the Loan's distributors' division.

DWARD SCHREIBER, for the past two years ational publicity director of the War ctivities Committee, on December 1 will ecome vice-president in charge of motion ictures for the Richard Condon, Inc., ublic relations organization. Mr. Schreiber, efore the WAC position, was with Warner eastern publicity for seven years.

HOLLYWOOD CANTEEN. A representative scene from another vast multi-star opus, this time from Warners, and due on the public screens about Christmas time. In the shot above are Joe E. Brown, Jimmy Dorsey, whose band is in the background, and **Dennis Morgan.**

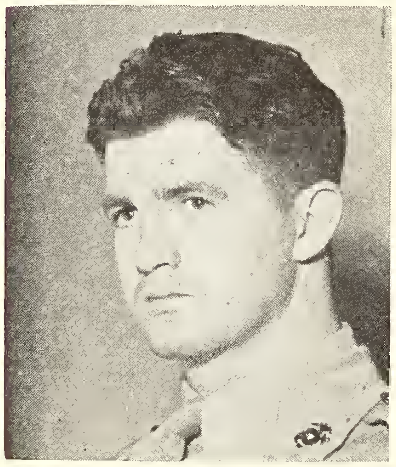
DESCRIBED by russell birdwell and associates as Hollywood's gayest party since Pearl Harbor was he one given by Leon Fromkess, PRC Pictures president, "to launch" the feature from the birdwell book, "I Ring Doorbells". Above, Mr. Fromkess, Toni Seven, and Leo McCarthy, PRC sales manager.

AS THE WASHINGTON VARIETY CLUB presented an ambulance to the District of Columbia's Health Department. Lined up in front of the machine are Herbert Friede, fire alarm headquarters; John Allen, the club's chief barker; Rudy Berger, chairman of its welfare committee, and District Commissioners John Young, Guy Mason and Brig. Gen. Charles Kutz.

SEVENTEENTH ANNIVERSAY. The staff of Loew's Granada, Cleveland, gathered in celebration ecently to mark its 17th birthday. Left to right, irst row, Vera Manderbaugh, Mary Sarli, Pat eeney, Pat Carroll, Eileen Lavelle and Rita Braun. In he second row are Jack Kelly, Al Hosman, Herman Sperber, Audrey Sims, Edward Richardson, he manager; Gladys Lewis, assistant manager; May Gerard, Jack Haight and Robert Day. In he last row are William Mackey and Clifford Copper.

AT THE SIXTH WAR LOAN MEETING in Chicago, at the Stevens Hotel: Jules Rubens, Great States Theatres; Ned E. Depinet, RKO Radio Pictures president, and the Loan's distributor division chairman; John Balaban, B. and K. circuit secretary; and Captain Raymond Wild, one of the three war heroes whose visits to key cities and centers will be under sponsorship of the Sixth War Loan film industry committee.

TO THE RED CROSS. The entire day's receipts from the opening, last week, of the Century Circuit's Linden, Brooklyn, went to the international organization. Above, J. R. Springer, Edward Friedberger and Sidney Nelson of Century pose with representatives of the Red Cross.



Lewis R. Largey.

FOR THE SIXTH WAR LOAN, the exchange managers' committee from Oklahoma City: Standing, left to right, G. C. Clark, National Screen; Grover McDonnell, Monogram; J. W. Loewe, Warners; G. A. Alt, Republic; R. B. Williams, RKO; Jack ReVille, Loew's. Seated, left to right, J. R. Partlow, Universal: E. L. Walker, PRC; C. A. Gibbs, chairman; M. W. Osborne, 20th-Fox; C. H. Weaver, Paramount.

Roswell P. Rosengren.

TWO MORE of the war heroes who will visit key centers and who are appearing at industry Bond rallies are Marine Second Lt. Lewis R. Largey, and Army Engineer Lt. Col. Roswell P. Rosengren.

SALE. The Post Office Department's new three-cent stamp was placed on sale in New York and Hollywood last Tuesday. It shows troops watching an outdoor show and commemorates the industry's 50th anniversary. At the Hollywood ceremonies at the RKO studio, right, were, left to right, Mary Pickford, Charles Koerner, Dinah Shore, Cecil B. DeMille, and Mary Briggs, Los Angeles Postmistress.

SHOPPING CUSTOMERS SEND HOLDOVERS TO FLOOD TIDE

etter Films Set Records; Slight Drop in Average From Last Year's Boom

Holdover bookings, most readily available lex of spending at the box office, are flood- into distribution and sales offices again at ate almost equal to that of a year ago, when y were so heavy as to disrupt the booking uation in every key city.

The present increase in extended playing ne, however, shows important differences m conditions during the war boom for the ar 1943.

1. The customers have returned to normal shopping-for-pictures habits. The better productions are those making the holdover records.

2. While there are as many holdovers as there were last year there has been a slight drop in the average number of weeks of playing time.

3. Jamming of product behind first run situations has been noticeable only in New York and Chicago, partly because distributors are marketing their product more slowly.

4. Indicating that picture value is the dominant factor in the present situation is the fact that in southern territories where several Army camps have closed in recent months there has been no decline in grosses.

In Chicago, particularly, first runs again have ome a bottleneck for new product ready and aiting release. The eight-week run of "Go- My Way" at the State-Lake theatre, a use which regularly plays Paramount prod- t, forced the company to hold up the entire st block of the new season. "Frenchman's eek," leader in the second block, is being ld until "Since You Went Away" has moved t. Current showing of "Wilson" at the ollo, is holding back Twentieh Century-Fox tures. Warner product is similarly affected. GM has several top films waiting for an out- , including "Kismet," "An American Ro- nce" and "Mrs. Parkington." RKO and iversal are in a better position, with the lace and Grand giving their product a faster nover.

Last Summer, Paramount's "Going My ay," starring Bing Crosby, was the all-time ord gross and holdover picture, with the osses topping $7,000,000. This new season, point of holdover performance for a film ex- ited at advanced admissions, David O. lznick's "Since You Went Away," released ough United Artists, has rolled up an inter- ing record.

Three-Week Holdovers r "Since You Went Away"

Since the film has been in release, it has had three-week holdovers, and 28 second week ldovers. The picture played 12 weeks, day- d-date, at the Fox and State theatres in San ego; 11 weeks at the United Artists, San ancisco, where it is still showing, and 10 eks at the Capitol, New York. In Chicago, has entered its fourth week at the State-Lake, and also played four weeks in Trenton, Los Angeles, Philadelphia and Boston.

MGM REISSUE WINS BROADWAY HOLDOVER

Indicative of the current holdover potential in New York and other key cities is the record of MGM's "Waterloo Bridge", a reissue released in the company's first block of the season. Starring Vivien Leigh and Robert Taylor, the picture was held over a second week at the Republic theatre, New York. It grossed more in its first week than did the last four films which played at that house. After four years, its box office values, combining strong star names and a romantic appeal, appear to support MGM's decision to reissue the picture.

Warners "Arsenic and Old Lace" appears to be the company's strong holdover picture of the season. Out of the first 800 engagements, 96 per cent gave the film additional playing time. It held seven weeks at the Strand, New York; six weeks in Portland, Ore.; five weeks in Pittsburgh, San Francisco, Oakland, Seattle, Cincinnati, Atlantic City and St. Louis.

Four-week holdovers include Brooklyn, Reading, Los Angeles, Minneapolis, Bridgeport, Milwaukee; three weeks in Dayton, Memphis, Cleveland, Indianapolis, Hartford, Philadelphia, Washington, Dallas, Kansas City, Wichita, Denver, Baltimore, Salt Lake City and Portland.

"Janie" Had 88% Extra Time On First 1,760 Bookings

Another Warner film, "Janie," has had 88 per cent extra playing time on the first 1,760 engagements, although not as many extended runs over a long period.

On the basis of initial business done by MGM's "Dragon Seed" and "American Romance," sold at specials, and "The Seventh Cross," "Kismet" and "Mrs. Parkington," the company forecasts all of these features will receive holdover engagements in practically every key city.

"Kismet," for example, has played three weeks in day-and-date runs on the west coast.

"Casanova Brown," International's first production, is RKO's first holdover picture of this season. Since its release, it played five weeks at the Uptown, Salt Lake City; six weeks at the Woods, Chicago; four weeks at the Music Hall, New York; third week in Atlantic City; second week at the Golden Gate, San Francisco; Twentieth Century, Buffalo; Richmond, Baltimore, Asbury Park, Boise, Akron, Oklahoma, St. Paul, Minneapolis and Lincoln.

"None but the Lonely Heart," starring Cary Grant, and Edward Golden's production, "The Master Race," have just started release. It is still too early to tell what their holdover performance will be. This is equally true of Paramount's "Frenchman's Creek," which, on the basis of current business, in all probability will chalk up several holdover records.

RKO reports several holdovers to date for the following pictures: "Bride by Mistake," second weeks in Milwaukee, Fall River, St. Louis, Pittsburgh, Toledo, St. Paul, Lawrence, Mass.; Louisville and Toronto; "Music in Manhattan," second weeks in Pittsfield, St. Louis and Los Angeles; "Youth Runs Wild," second weeks in Boston and Dallas; third weeks in Chicago and Los Angeles

"Greenwich Village," "Irish Eyes Are Smiling" and "Laura" give indications of becoming holdover pictures for Twentieth Century-Fox thus far this season. "Wilson," Darryl F. Zanuck's Technicolor production, which is exhibited at advanced admissions, has had several holdovers in key cities.

According to Twentieth Century-Fox, "Wilson" was held over in most situations where it played for second, third or fourth weeks, including Milwaukee, Boston, Cleveland, Los Angeles, Chicago, Pittsburgh, and Buffalo. "Wilson" played eight weeks at the Roxy, New York, and then moved over to the Victoria, where it is now in its seventh week.

"Wassell" Has Extended Runs in Most Spots

Paramount's "Story of Dr. Wassell," the Cecil B. DeMille production, in its key city engagements has had extra playing time in practically every situation.

The film played 12 weeks at the Rivoli, New York; six weeks at the State-Lake, Chicago; five weeks, day-and-date, at the Paramount theatres in Hollywood and Los Angeles; four weeks in Kansas City, Brooklyn, Boston and New Orleans.

Three-week holdovers included Newark, Hartford, Birmingham, Cleveland and Buffalo; two-week holdovers included Milwaukee, Houston, Paterson, Worcester, Springfield, Ill., Scranton, Wilkes-Barre, New Haven, Springfield, Mass., Wheeling, Atlanta, Columbus, Baltimore, Minneapolis, Oklahoma City, Memphis. In Washington, it played day-and-date at the Earle and Ambassador for two weeks and then moved over at the Metropolitan for two weeks.

OWI Produces 19 for Use Abroad Since March

Since March of last year, the overseas film division of the Office of War Information has produced 19 documentaries for showing in 41 countries and has 12 more in work, the agency reported in New York Friday. The films were produced to interpret to neutral and Allied nations the American way of life and the U. S. participation in the war.

In addition to these subjects, the OWI made seven 20-minute shorts called U. S. A. "Screen Magazines," for monthly release and has issued a weekly newsreel, the United Newsreel.

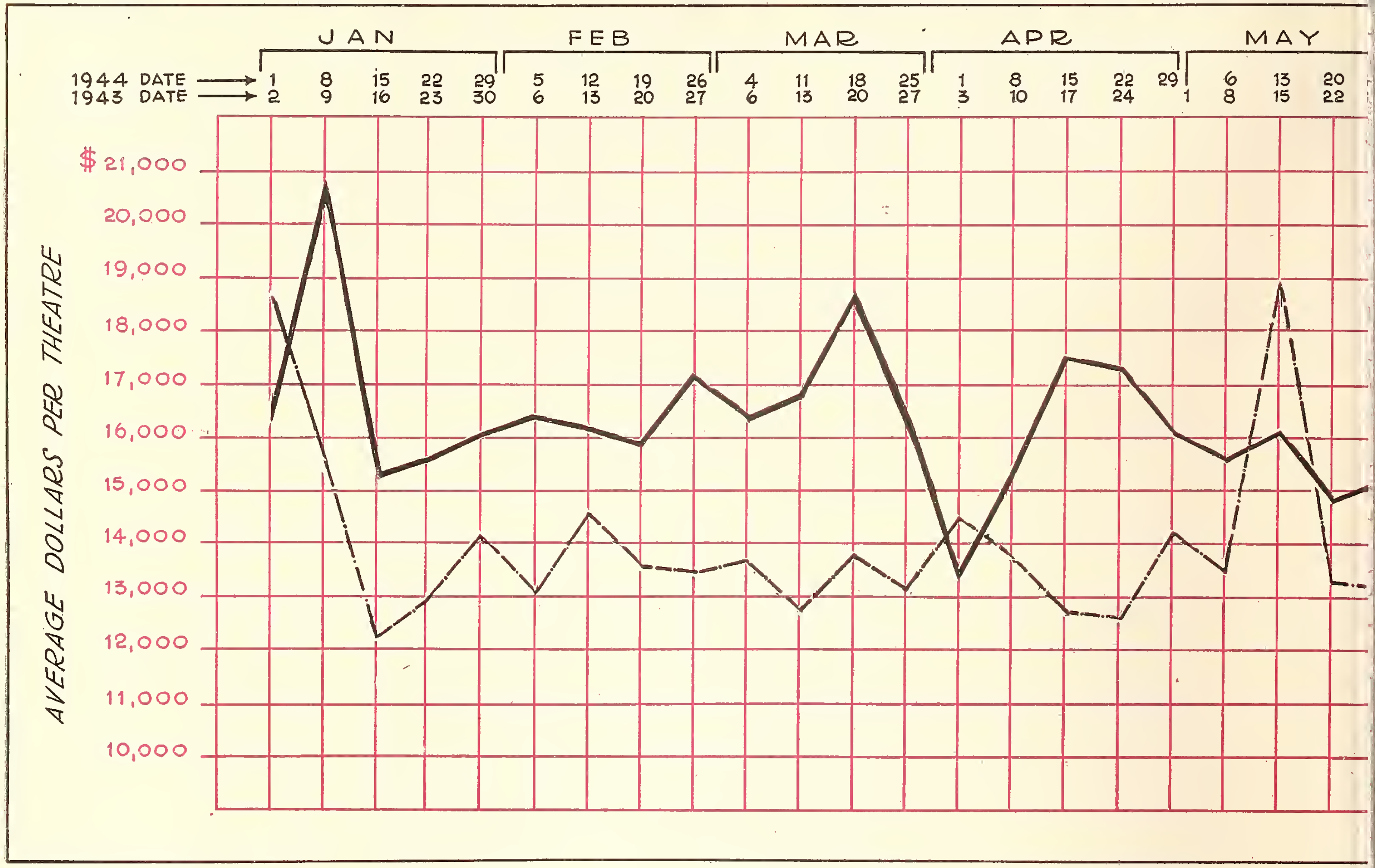
Nearing completion is a feature-length film called "News Review No. 2" which brings the survey of the war up to date, beginning where the first News Review ended. These two pictures were designed to describe events of the war to people in liberated countries who have been subjected to Axis propaganda and denied real news of the war developments.

"A Million Children" and "Our War in the Pacific" are two of the documentaries now in work.

Danson Joins Kayton-Spiero

Harold Danson, assistant advertising manager for Paramount Pictures, will join Kayton-Spiero Company, Inc., advertising agency, effective November 13, it was announced last week.

Key City Grosses Show Uptur



Dembow Leaves Paramount Post

Sam Dembow, Jr., vice-president of Paramount Theatres Service Corporation, has resigned, effective December 1 and will become president of Golden Productions, Inc., it was announced Monday by Barney Balaban, president of Paramount Pictures.

Mr. Dembow will be associated in the new company with Edward A. Golden and Robert S. Golden, who have produced "Hitler's Children" and "The Master Race."

Mr. Dembow has been in the business 30 years, and for more than 20 has been a theatre executive. His association with Paramount began in 1925 when he took over buying and booking for Famous Players theatres. With the organization of Publix Theatres Corporation, he became executive vice-president, and when Paramount Theatres Service Corporation was organized in 1933, he was elected vice-president of that corporation and a director on the board of the parent company, Paramount Publix Corporation. In October, 1934, he resigned to become general manager of National Screen Service Corporation. He subsequently acquired an interest in Fanchon & Marco, becoming executive vice-president. In 1939 he rejoined Paramount as a theatre executive.

In announcing Mr. Dembow's resignation, Mr. Balaban said:

"Needless to say we are reluctant to have Sam Dembow leave our organization. He has been a valuable co-worker with us at Paramount where he has a host of friends who wish him well. We hope that his new venture will prove a happy and profitable one for him and his associates. My very best wishes go with him in this new undertaking."

Leonard H. Goldenson, vice-president of Paramount Pictures in charge of theatre operations and president of Paramount Theatres Service Corporation, issued the following statement:

"We lose Sam Dembow with a feeling of keen regret. However, all of us at Paramount send with him our sincere good wishes for outstanding success in his new venture.

"Paramount's theatre partners and associates join with us in paying tribute to him for the valuable contribution he has made to the development and success of our theatre operations. Our association with him for the past five years has been a happy one and we will greatly miss him."

Plant Awarded Second Star

A second white star was added to the Army-Navy "E" production award flag at the plant of Alexander Smith & Sons Carpet Company, Yonkers, N. Y., on October 29. The company was advised of the second star by Robert P. Patterson, Under Secretary of War. The plant is engaged in manufacturing blankets and duck for the Army and Navy.

Postman Made Cummings' Aide

Harold Postman of MGM's home office sales staff has been promoted to assistant to Allan F. Cummings, in charge of exchange operations. He succeeds Arthur Sterling, who is taking a short lease of absence due to illness. On his return he will be assigned to other duties.

Wisconsin ITO Studies Decree

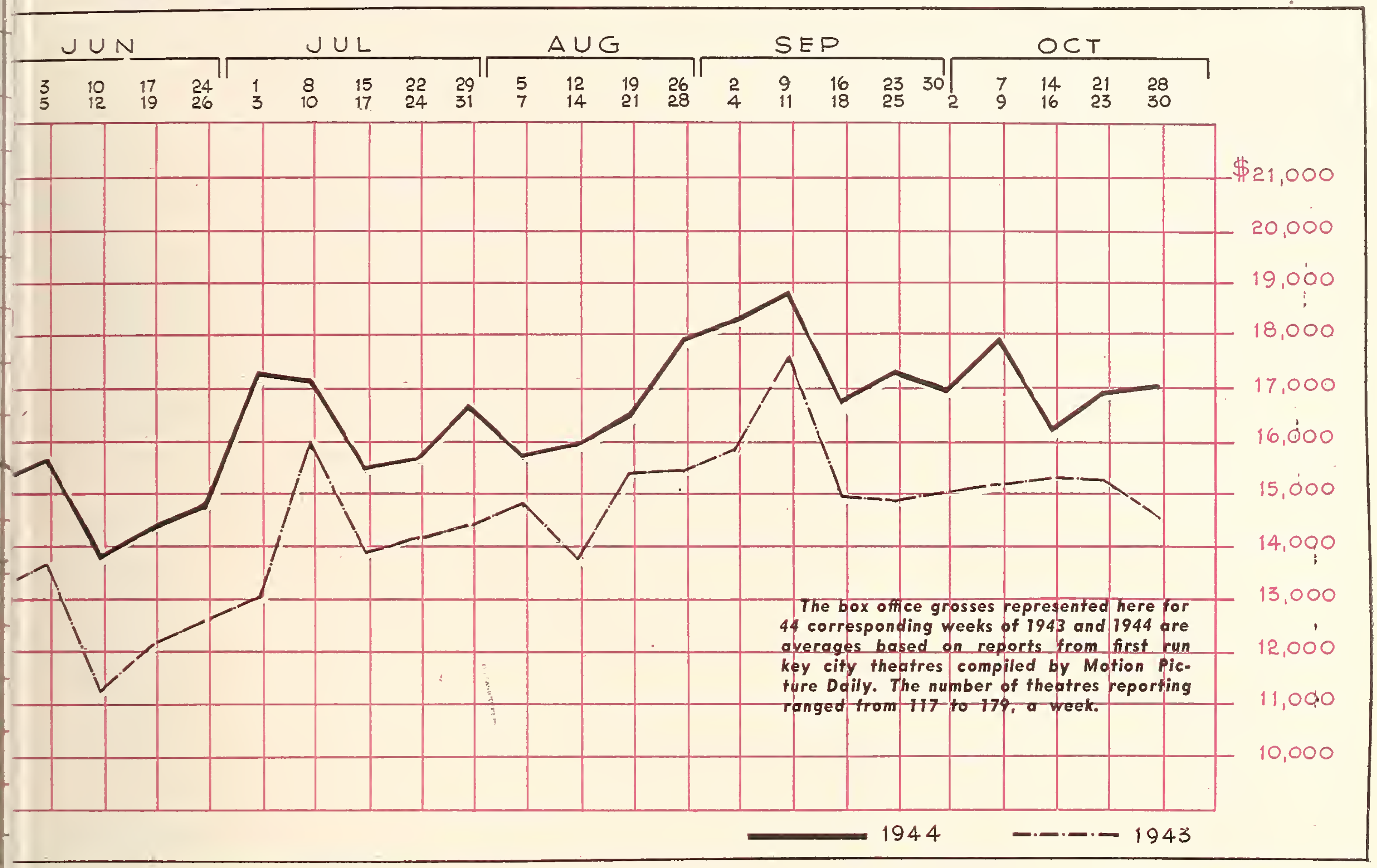
Members of the Independent Theatre Owne of Wisconsin and Upper Michigan in their six annual convention at the Schroeder Hotel in Mi waukee this Thursday and Friday, included their agenda discussions of the consent decree pr posals pending in New York, and continuanc after the war has ended, of the War Activiti Committee.

Discussions on the consent decree were to ha taken place at a closed meeting on Friday. Gue speakers at the session were to be Martin G. Smit national president of Allied; Abram F. Myer general counsel for Allied; Pete J. Wood, exec tive secretary of the ITO of Ohio; Colonel H. Cole, president of Allied of Texas, and Sidney Samuelson, of the Eastern Pennsylvania ITO.

On Thursday Don Woods, Wisconsin chairm of the distributors' division for the Sixth W Loan, addressed the session on the subject of pos war activities of the WAC. Others who were discuss the same subject were, Harold Fitzgeral WAC state chairman; Ray Colvin, president the Theatre Equipment Dealers Protective Ass ciation; E. C. Wallace of the WPB priorities d partment; Paul C. Mooney, Sr., executive of N tional Screen Service; Dave Palfreyman of t MPPDA, and Claude Lee, public relations dire tor of Paramount.

Election of officers was held on Thursday, fo lowed by a banquet that night.

How 1943-44 Averages Compare



The box office grosses represented here for 44 corresponding weeks of 1943 and 1944 are averages based on reports from first run key city theatres compiled by Motion Picture Daily. The number of theatres reporting ranged from 117 to 179, a week.

[Chart by Motion Picture Herald]

RCA Nine-Month Profit $6,734,670

The Radio Corporation of America announced is week net income of $6,734,670 after provisions r all taxes and other charges for the first nine onths of 1944, compared with $7,435,025 for a milar period in 1943, or a decrease of $700,355.

Total gross income for the first nine months of 944 was $239,936,717, or an increase of $21,695,16 over the $218,240,901 gross for the similar eriod in 1943. Provision for Federal taxes mounted to $21,745,500 for the first nine months f this year, as against $20,877,900 for the corresponding period last year, an increase of $867,600.

RCA's portion of the net income resulting from ar production is subject to renegotiation by the overnment, according to the statement of income sued by Lt. General James G. Harbord, chairman f the board. After payment of preferred diviends, earnings applicable to common stock for the rst nine months of 1944 were 31.5 cents a share, ompared with 36.3 cents a share of the comparable eriod in 1943.

WLB Approves Increases n Two Exchange Cities

The Regional War Labor Board having jurisiction over Boston and New Haven recently aproved a system of job classification and wage cales, together with a minimum 10 per cent wage ncrease for office workers in the Boston and New Haven exchanges. Similar approval has been obtained for workers in the New York, Albany and Buffalo exchanges, while applications have been filed with regional boards in all exchange cities except Los Angeles.

The minimum and maximum wage scales for 18 job classifications set up by the companies and the IATSE, representing the workers, are slightly lower in the Boston and New Haven areas than in the New York exchanges where the IATSE has jurisdiction over Warners, Paramount, RKO and Universal workers.

The wage increases are retroactive to December, 1943. About 140 workers are involved in the Boston exchanges and 50 in New Haven. About $25,000 in back pay is involved.

Associated British Stock Not For Sale, Says Milder

Warners' 25 per cent interest in Associated British Pictures "is not for sale at any price," Max Milder, managing director in England for the company, announced in London last weekend. Mr. Milder's denial followed the report last week that a syndicate headed by John Gibson Jarvis had been negotiating for the purchase of the Warner interest and Mrs. John Maxwell's 25 per cent share in APB.

Warner Bros. have a management contract with APB, the continuation of which is understood to be related essentially to the Warner ownership of APB securities. Associated British circuit has approximately 300 theatres and is managed jointly by Mr. Milder and Eric Lightfoot.

Arthur Jarratt, in charge of film buying for the circuit, is reportedly en route to New York from London for conferences with Warner executives.

Variety Actor Tax Status Clarified

Variety entertainers employed in short-term engagements for a number of different operators are independent contractors for the purpose of the withholding tax, according to the Internal Revenue Bureau, which last Friday in Washington affirmed its tentative ruling of last February.

It was pointed out, however, that performers in a "stage show," "floor show" or similar performance are held to be employees from whose remuneration the tax must be withheld. There was no change in the Bureau's position with respect to musicians, entertainers or actors performing under contracts of the "form B" type, for the furnishing of a complete unit of entertainment, who are held to be employees.

Referring to the entertainers exempted, the bureau said: "The control, if any, which is exercised over the performances of their services is purely incidental to the continuity of the entertainment programs. Such entertainers will be considered to be independent contractors for Federal employment tax purposes and for purposes of the income tax withholding under the current Tax Payment Act of 1943."

Brest Returns from England

Captain George Brest, former MGM star, known on the screen as George K. Arthur, has returned to New York after two years in England with the 8th Air Force Headquarters.

ON THE MARCH

by RED KANN

HOLLYWOOD

ARRAYED behind the ultimate plan to trim the running time of Metro's big attractions is an assortment of reasons. Behind it, too, is the easy probability a trend may be cooking. To cook up a trend in Hollywood is not difficult. Frequently, it merely requires somebody to do something. But to get to the reasons:

No. 1 is exhibitor complaint over excessive footage which upsets operating schedules, makes shows longer, reduces the number of turnovers or piles on overtime.

No. 2 is distribution department belief—conviction ought to be the word—that entertainment values are being dissipated through overlength. A great deal might be written on that score, never limiting the culprits to any one hatrack in any one studio.

No. 3 ties to the raw stock situation which is displaying such signs of tightening that one company has had to re-scramble its releases by setting back four because film for prints was not available.

No. 4, tying very closely to the trio of predecessor reasons, is an effort to keep Metro's costs out of the runaway division. Nick Schenck went into that on his recent visit here, submitting in evidence the recession in grosses which began to set in about Labor Day. He told them at the studio it was his opinion that, while the peak still reaches into the amazing stratosphere, the maximum had been touched and passed. Undoubtedly, he did not put it in this fashion, but the idea was, "Why wait until you're slugged on the head with a sledgehammer?"

Bill Rodgers, who preceded Schenck, was on top of this situation, too; in fact, he turned out to be a sort of one-man advance mission—tapping opinion and giving it, pitching feelers, catching reactions.

The reactions were several. There was resistance, it appears, and there was also one producer who insisted it was impossible to cut a foot from his latest epic. It may have been an epic to him. But what the public thought shouldn't happen to a dog, never mind an epic. A more widespread opinion was pretty adamant that the outstanding hits of previous years were the full-bodied, the well-rounded, the carefully unfolded attractions—in length. Attractions in which the characters had ample and always complete opportunity to establish themselves, their motivations and their emotions. Attractions in which incident was meticulously developed. Attractions in which mood was handled tenderly and graciously like rare wine, if you are still with us. In a word, a typical Hollywood analysis, the more reflecting how the producer thinks it ought to be than how the public might want to get it. Inevitably, "Gone With the Wind" was cited, proving some of the boys around town haven't abandoned the idea of matching it, if they can, and excelling it, if they know how.

Around Hollywood, additionally, persists the idea in many minds that the way to kill off double features is to make single features longer. Outside Hollywood, the answer is a cinch; inside the town, it is not. Isolated attractions, in length, bring about temporary departure from dual bill policies, but any individual informed in the ways of exhibition understands the rank-and-filers will not, and should not, bounce established house policy around to accommodate the exaggerated and uninformed notions of a producer. Or of a distributor, for that matter.

The fact happens to be Metro itself recognizes this full well, as obviously it must. The recognition is acknowledged by its experiment known as "Main Street After Dark." This is a "Crime Doesn't Pay" story in feature footage and the first of a series. It, and the series, will close out in about sixty minutes, is designed to fill the lower half of double bills where the upper half has greater strength. It is designated for the whole market, of course, but extremely interesting is Metro's intention of persuading its customers to couple these one-hour shows with other, and longer, Metro releases on the same show in the thousands of situations where nothing seems to imperil the Gibraltar-like solidity of the dual bill.

Yet, between this approach and that reason, this delicacy and that soft treading, Metro producers will make their topliners shorter. The intention is to try to hold to 100 minutes, but there's nothing immutable involved in a few minutes either way. The plan, furthermore, is not to disturb attractions finished, although the drastic reduction in the running time of "An American Romance" tends to indicate otherwise.

Generally, however, a picture completed will remain untouched. Metro has about two dozen attractions finished, shooting or set for fall and winter release. Thus, it will be the better part of a year, or perhaps a full year, before the impress of the new plan begins to assert itself in the theatres of the nation.

And It Worked, Too

"TOGETHER AGAIN" is a smart job. It begins with the title, furnishing an advertising keynote for the first film in which Irene Dunne and Charles Boyer have co-starred since "Love Affair" (circa:1939; producer: RKO Radio; history: ask the man who played it).

Their new one is smart in story line, situations, performances and construction and, more often than otherwise, is uproarious and funny. Virginia Van Upp, who produced, and Charles Vidor, who directed, have all reason to be well content with the outcome.

But "Together Again" is clever in one additional channel. Quite consciously, Columbia etched out uniformed men and women, avoided any dialogue references to the war. The result is a light, romantic comedy grooved completely in the escapist mood, removed from the calendar. It could have happened three years ago; presumably, it could happen years after V-Day.

For our part, we admit we never noticed this aloofness from contemporary matters while the film was under way. Later, we did. Thinking the reaction might set us apart from others, we checked the staff on the same point. Two other reviewers—one who caught the preview and the other went along for the ride—reacted identically, making the vote a miniature landslide.

What was done in this case, therefore, may not have been realistic. It might be viewed as an enterprise concocted on the approaches to a dream world, but the question leading to the answer is: Was it fun? It was. Grand fun.

■ *A producer was checking work in progress the other day. His director, shepherding a comedian through the agonies, went through the routine for a dozen takes.*

By that time, the producer couldn't take it any longer. So he upped with:

"What do you think I am? The Rockefeller Institute?"

Supreme Court Hears Crescent Case Appeals

Washington Bureau

Alleged monopoly of theatre situations, by la circuits, whether affiliated or independent, wil a key point in all motion picture anti-trust s now being conducted by the Department of Jus it was indicated in the U. S. Supreme Court week. The long-drawn-out Crescent Amusen Company case was on its way to final deci Wednesday after the presentation of argument fore the Supreme Court by counsel for the G ernment and the defendants on their cross-app from the decision of the Federal District C at Memphis, Tenn.

During the argument, which started on Mon and ran over into the following day, the justices of the highest court were told that Government was seeking to have the injunc granted by the Memphis tribunal expanded sc to require the defendants definitely to justify t future theatre acquisitions in advance of their summation, while the six exhibition companies volved in the case were seeking to overthrow injunction in its entirety.

Berge Presents U. S. Case

The presentation for the Department of Jus was made by Wendell Berge, assistant attor general, and chief of the antitrust division, Robert L. Wright, special assistant to the attor general in charge of the film unit, showing connection between the Crescent case and the now pending in the New York Federal Co Argument for the companies was made by liam Waller of the firm of Armistead, Wa Davis and Lansden, Nashville, Tenn.

Opening his argument for the Government, Berge told the court that the present provision a contempt proceeding against the compan should any theatre acquisitions be in violation the decree, would be ineffectual.

"One of the most important aspects of this is the use which the defendants made of t circuit buying power," Berge said as he went the Government's charges that the companies used their collective buying power for the pose of forcing distributors to make advantage contracts for their theatres in communities wh there was independent competition.

In several of these situations, he told the co the defendants forced distributors to cut off in pendent exhibitors who had been their custom for years and give their product to the comp theatre.

However, he concluded, the major point in is is the procedure to be followed with respect theatre acquisitions. The provisions of the inju tion as now written, he explained, would imp upon the Government the burden of showing any acquisition was barred.

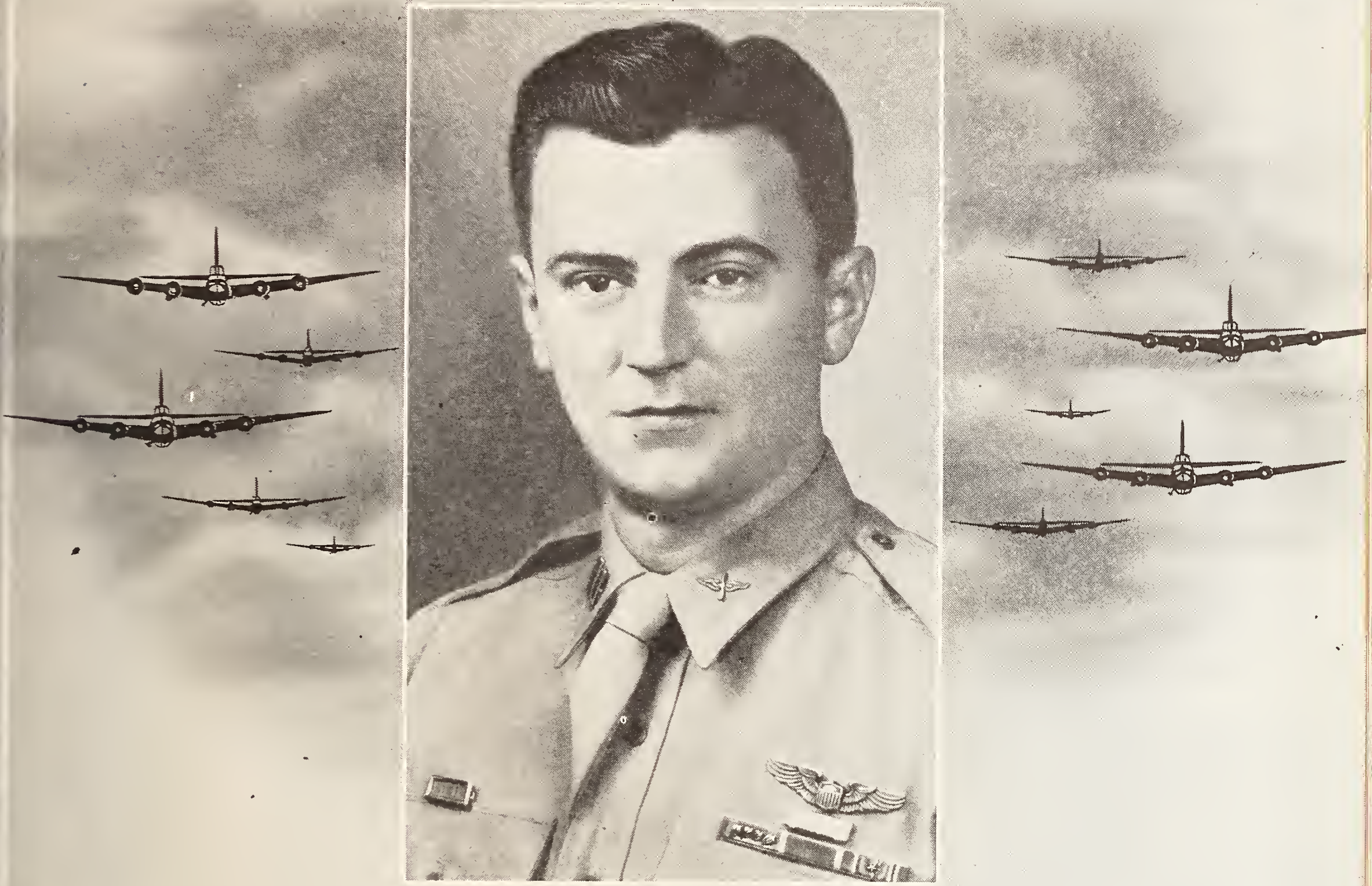
Dissolution Called "Harsh"

Declaring that the trial developed no evide of conspiracy, no evidence of coercion and evidence of discrimination against independent hibitors, Mr. Waller told the court that the quirement that the defendant companies divo themselves of stock ownership in each other a "harsh and unnecessary punishment" which, cause of the exisiting tax laws, would amount confiscation.

Mr. Waller belittled the Government's claims great circuit buying power, pointing out that M sic Hall in New York pays a distributor more one film than the defendants paid for product an entire year. All of the companies' theatres, said, are in small towns, many as low as 2, to 3,000 residents, and their combined populati would not make one fair-sized city.

Mr. Waller spent much of his time explaini to the court that the circuits had not put a exhibitor with a good house and a good repu tion with the distributors out of business, and t those independents who did get out of exhibit did so because they could not or would not the higher prices for pictures which the distri tors sought when competition appeared.

One Good Reason Out Of Millions Of 'Em Why You Need To Sell More In The Sixth



CAPTAIN RAYMOND W. WILD, A.A.F.,
wearer of the Distinguished Flying Cross, the Air Medal with Four Oak Leaf Clusters, the Purple Heart, the Presidential Unit Citation—now touring with War Activities Committee, Sixth War Loan.

HE'S HAD $4,000,000 WORTH OF WAR BONDS SHOT OUT FROM UNDER HIM

FIGURE IT OUT FOR YOURSELF. A fully equipped Flying Fortress (B-17) costs about a half a million dollars. In his 29 combat missions Ray Wild has had eight of them so badly shot up, he's just managed to bring 'em in on a wing and a prayer. O.K. That's four million bucks' worth of equipment used up by just one of our air heroes. No wonder Ray asks you, Mr. Exhibitor, to get behind the Sixth War Loan Drive and give it the greatest campaign ever. Total war costs money. And War Bonds supply that money—the mighty ammunition of Victory...and a lasting Peace.

MAKE THEM "BUY BONDS AT YOUR MOTION PICTURE THEATRE" in the SIXTH WAR LOAN DRIVE!

6TH WAR LOAN

This advertisement is published by this magazine in the interest of the Sixth War Loan campaign and prepared by the War Activities Committee of the Motion Picture Industry

STOCK SHORTAGE IN U. S. AND BRITAIN

Signal Corps in Economy Move; Agencies Must Curtail Distribution

The shortage of raw stock this week hit two Governments, the United States and British, brought conservation action by the Signal Corps of the U. S. Army, and produced a batch of rumors.

The latest film to be affected by the shortage is the British Ministry of Information short subject film, "V-1," dealing with the robot bomb blitz upon England. The picture has been set for release through the War Activities Committee November 16.

Government agencies, like most of the film companies, are confronted with the difficulty of keeping within the raw stock allocations allowed them by the War Production Board, and in some cases have had trouble obtaining raw stock within their allocations.

British Offered Raw Stock

The British Information Service, faced with the necessity of producing prints for the release of "V-1," offered to supply the 500,000 feet of raw stock required, although the Office of War Information would ordinarily have supplied the stock as it does for all WAC releases.

The British service was allocated some 11,000,000 feet of raw stock for its American requirements this year. Some 7,000,000 feet have been used so far, it has been said. Of the 7,000,000 feet used, 2,500,000 went into prints for the release of "Tunisian Victory," in the United States, although it was a joint production effort of the American and British Armies. The BIS had all the raw stock used in the distribution of "Tunisian Victory" charged against its allocation, and offered to do the same to obtain immediate release of "V-1." Although BIS still has some 4,000,000 feet of film due within the allocation, the British agency has run into a problem in its efforts to secure delivery of the 500,000 feet needed for "V-1."

As result of the raw stock shortage the U. S. Treasury has abandoned its plans to release OWI's "Hymn of All Nations," with Arturo Toscanini, for the Sixth War Loan drive.

WAC Cuts Bulletins

The War Activities Committee has cut its film bulletins for December and January release from 200 to 50 feet each in order to secure sufficient raw stock to make War Loan trailers. The cut will effect an estimated saving of some 2,000,000 feet of stock. WAC draws from OWI allocations for this purpose. And OWI has met with difficulties in its effort to supply prints of American films for exhibition in liberated areas under the U. S. Army's Psychological Warfare Branch.

Last weekend, on Friday and Saturday, film distribution officers of the Army Pictorial Service met at the Signal Corps Photographic Center, Long Island City, N. Y., to discuss means of conserving raw stock. Officers from all service commands in the United States, together with Air Force and other military personnel, attended the conference at the invitation of Colonel E. L. Munson, Jr., head of the Army Pictorial Service.

Colonel Munson explained the latest developments in military film distribution, referring to the type of material being filmed and the reduction in the number of prints distributed. He said that although the need for standard military training films remained high, rehabilitation activities and post-war educational projects were calling for attention. He told the officers that in view of the program ahead, every effort was being made to economize on the use of film stock.

Wobber Report Discussed

He called upon distribution officers to see that "every soldier sees every film the Army makes for him," so that no raw stock would be wasted.

The "Wobber report" was discussed. Herman Wobber, an executive of Twentieth Century-Fox, recently made a survey of Army film distribution, and distribution plans are being molded to conform to the line taken in the report. The report was designed to minimize waste of raw stock.

The situation abroad is being given attention by the London representatives of the War Production Board, who are cooperating with the motion picture industry. A survey of French markets already has been made, it was disclosed by Lincoln V. Burrows, chief of the photographic section, who is in charge of administration of the raw stock allocation order. Similar surveys will be made of markets in other European countries as they are liberated.

Mr. Burrows explained that when our troops went into France and Holland they found two film manufacturing plants, one on the outskirts of Paris and the other in Antwerp, which had been maintained in continuous operation by the Germans, using native labor, who had brought in considerable new modern equipment and who, when they pulled out, moved so hurriedly they had no opportunity to do any damage to the installations.

Need Coal for Production

Given coal, which the Army had promised to deliver, Mr. Burrows said, these plants can immediately be brought back into production, and their output will go far toward reducing the drain on our own facilities for military and other purposes in the European area.

At the same time, he said, the domestic film manufacturers are attempting to recruit additional labor which will enable them to increase their output somewhat by working three eight-hour shifts instead of the two eleven-hour shifts to which they have been limited for some time. This would permit an increase of 10 per cent or more in the production of the plants which could get the additional workers.

Banks Kennedy Dies

Banks Kennedy, composer and organist at the John Wanamaker department store in New York, died November 3. He was 47. During the silent film days, he played the organ at motion picture theatres throughout the nation in the Radio-Keith-Orpheum circuit. At one time he was organist at the RKO house at 86th Street and Lexington Avenue.

John Philliber

John Philliber, 72, stage and screen actor, died November 6 at his home in Elkhart, Ind. His most recent films were "The Imposter," "It Happened Tomorrow," "Double Indemnity" and "Ladies of Washington."

Rank Seeks Deal For Interchange Of Studio Crafts

A reciprocal agreement between American an
British production craft unions to eliminate pres
ent union organization barriers which preven
American technicians from working in British pro
ductions and vice versa, is advocated by J. Arthu
Rank, British film leader, Ronald Neame, Britis
photographer, said in New York yesterday.

Mr. Neame has spent several weeks in Holly
wood studying American production methods fo
Mr. Rank, and was to leave for London nex
week.

While in Hollywood, Mr. Neame addressed
meeting of American photographers, stressing thi
desire for Anglo-American cooperation in pro
duction on Mr. Rank's part.

"Mr. Rank expects to spend a lot of money i
the next two years," Mr. Neame said, "to captur
a fair share of the world's film markets." In lin
with these plans Mr. Rank intends to send a lo
of his production people to Hollywood to stud
American production methods. "Hollywood's pro
ducers, actors and directors want to go to En
gland to make pictures," he said, citing their rea
sons as a desire to get closer to the center o
things.

"The greatest problem in English production i
the shortage of studio space," Mr. Neame said
indicating that post-war plans undoubtedly wi
call for the doubling of present facilities, which ar
geared to a maximum of 70 feature films per year

Mr. Neame explained that while in the pre-wa
period expenditures on British films were limite
to about $500,000 so that they would return
profit in the British market without thought o
returns from other markets, Mr. Rank's presen
thinking in terms of a world market is permittin
budgets up to $2,000,000. He said it would tak
British production 10 years to build up what Holly
wood has today in the way of facilities and indi
cated that Mr. Rank intended to bring several ke
people from Hollywood as advisers.

Mr. Neame made a study of American produc
tion methods, including the proper type of dialec
for British films, citing the in-between dialect o
such stars as Ronald Colman, Herbert Marshal
and Greer Garson as the type he believes to b
most suitable for future British productions.

UA Deal with Rank Signed

The deal made in London several months ag
between J. Arthur Rank and Gradwell Sear
whereby United Artists would distribute the Brit
ish product, was completed last Thursday in New
York when contracts were signed between UA an
General Cinema Finance, a Rank company. Th
contract calls for UA to release seven films i
North and South America made by Mr. Rank'
producing units.

Maurice Leon, attorney, and Barrington Gain
official of GCF, signed for Mr. Rank. Mr. Sears
vice-president in charge of distribution for UA
signed for that company.

The seven films are: "Colonel Blimp," "Blith
Spirit," "This Happy Breed," "Caesar and Cleo-
patra," and "Henry the Fifth," all in Technicolor
and "Her Man Gilbey" and "Mr. Emmanuel." Th
latter will be the first picture released under th
deal, which is reported to be for five years. No
release date has been set by UA for "Mr. Em-
manuel."

McGovern Resigns Post

Elmer J. McGovern has resigned from Max Lasky Studios and Films of Industry, New York after serving for the past four years as production manager and film editor. He will free-lance in the documnetary and industrial films field.

PHENOMENAL

as Paramount's past product has been, it contained no single group of pictures that possessed such a lavish wealth of show values as our

SECOND BLOCK OF FIVE FOR '44 TO '45

We ask you in all sincerity:—Have you ever seen, from *any* company, any 5 successive pictures that could match the 2 top holiday attractions, the 4 great story properties, the 10 important stars, in this remarkable new block from

PARAMOUNT

FOR THE CHRIS

RELEASED DEC. 22 FOR EXHIBITIO
AT REGULAR ADMISSION PRICES

ADVERTISED TO
60,000,000
In Four-Color Full Pages in 24 Great Magazines Appearing Just Before and During Holiday Week!

S HOLIDAYS

BIGNESS—BEAUTY—COLOR—CLASS—GAY ROMANCE—EXCITING, CAREFREE ENTERTAINMENT... EVERYTHING YOU COULD POSSIBLY WANT IN A HOLIDAY ATTRACTION IS IN

"FRENCHMAN'S CREEK"

starring

Joan Fontaine
Arturo de Cordova

IN TECHNICOLOR

FROM THE GREAT BEST-SELLER BY THE AUTHOR OF "REBECCA"

A MITCHELL LEISEN PRODUCTION

with BASIL RATHBONE · NIGEL BRUCE · CECIL KELLAWAY · RALPH FORBES · HARALD RAMOND
B. G. DeSYLVA, Executive Producer · Associate Producer, David Lewis
Screen Play by Talbot Jennings · From the Novel by Daphne Du Maurier
Directed by MITCHELL LEISEN

THE PICTURE THAT HAS ALREADY SET THIS ASTOUNDING LIST OF RECORDS IN ITS FIRST TEST AT NEW YORK RIVOLI

Biggest OPENING DAY in Theatre's 27-Year History.
Biggest FIRST WEEK in Theatre's 27-Year History.
World's Record ATTENDANCE Per Seat in First Week.
FIRST DAY of Second Week Topped Opening Day.
SECOND WEEK Broke All Second-Week Records in House History.
All "WASSELL" and "BELL TOLLS" Figures Surpassed by Far.
3RD, 4TH & 5TH WEEKS Broke All Theatre's Corresponding Records.
Still Going Strong and Headed For All-Time Record TOTAL GROSS

FLASH! DETROIT OPENING JUST BROKE ALL RECORDS INCLUDING "GOING MY WAY"!

FOR THANKSGIVING

LADD'S BACK!

"THIS GUN FOR HIRE"

–from the Army, in his first film since he skyrocketed to super-stardom in 12 months and 4 pictures...

resuming the meteoric career that stamped him as "The Greatest Thing Since Valentino"...

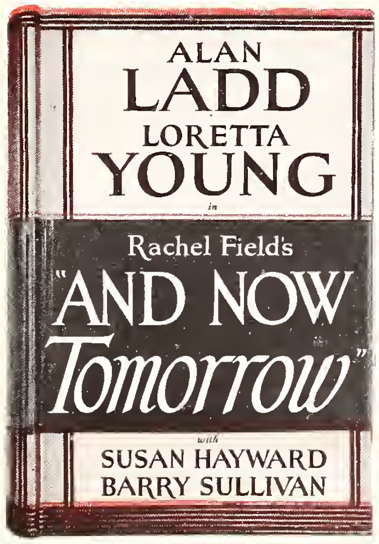
"THE GLASS KEY"

"LUCKY JORDAN"

but heading for even greater heights with a role far bigger than those that made him an overnight sensation . . .

adding class appeal to the amazing mass draw that makes him Paramount's top-ranking fan mail star . . . . .

"CHINA"



ALAN
LADD
LORETTA
YOUNG
in
Rachel Field's
"AND NOW
Tomorrow"
with
SUSAN HAYWARD
BARRY SULLIVAN

And Beulah Bondi—Cecil Kellaway. Directed by IRVING PICHEL. Screenplay by Frank Partos, Raymond Chandler.

in his most distinguished production ... his first great woman's picture ... from the best-seller by the author of "ALL THIS, AND HEAVEN TOO"...

PARAMOUNT'S

"And Now T

Released November 24

morrow”

Imagine How Ladd Handles Women When He Shares Their Secrets As A Woman's Doctor!

"Undoubtedly the best performance of his career ...Women will acclaim it as a 'mustn't miss'... Brilliant... spellbinding entertainment... all the elements to assure wide mass appeal." —*Boxoffice*

AND THE FIRST GREAT THRILL

OF THE **NEW YEAR** *WILL COME FROM*

THE NOVEL

by thrill-master Graham Greene, who wrote "This Gun For Hire" and other hits.

THE STARS

who gave such memorable performances in "Lady In the Dark" and "The Uninvited" (Ray Milland) — in "Dixie" and "Holiday Inn" (Marjorie Reynolds).

THE DIRECTOR

of such famous hits as "Man Hunt" and "Fury"—"acknowledged as one of the great masters of suspense," says Hollywood Reporter.

Actually, Almost Double the Thrills of "Double Indemnity"— In This Drama of the Voluptuous Beauty Whose Ruthless Spy Ring Tried to Steal a World-Wrecking Secret from a Man Who Didn't Know He Had It!... A *Big* Picture That Ranks Unquestionably With the Screen's Masterpieces of Suspense— Importantly Cast and Produced by

PARAMOUNT

RAY MILLAND

in

"Ministry Of

with

Marjorie Reynolds

Carl Esmond • Hillary Brooke • Percy Waram

Directed by

FRITZ LANG

Screen Play by Seton I. Miller

THE TRADE VERDICT IS "GREAT!"

"Gripping . . . melodramatic ten-strike . . . A thriller and a chiller . . . Unfolds cleverly, tautly, fascinatingly." —*M. P. Daily*

* * *

"Finger-nail-biting suspense . . . Grips from the opening scene . . . Fine performances." —*Showmen's Trade Review*

* * *

"An arch thriller . . . Directed to the hilt by Fritz Lang." —*The Exhibitor*

* * *

"Fresh and exciting as tomorrow's newspaper . . . Cast is outstanding under the brilliant, versatile direction of Fritz Lang." —*Hollywood Reporter*

Fear"
Released January 19

"THE MAN IN HALF MOON STREET"

WAS HE GREAT LOVER- OR MASS KILLER?

By What
Secret Evil
Did He Steal
From Helpless Men
The Power To Love
This Gorgeous
Young Girl
Forever?

with
Nils Asther • Helen Walker
Directed by RALPH MURPHY
Screen Play by Charles Kenyon
Adaptation by Garrett Fort

A FOURTH IMPORTANT STORY PROPERTY FROM THE SENSATIONAL LONDON STAGE SUCCESS BY BARRE LYNDON

Amazing, Daring, With a Sensationally Novel Theme So Strikingly Handled That It Builds Into a Definitely *Class* Dramatic Attraction With Powerful Appeal to Women.

And PINE-THOMAS Celebrate Their 4th ANNIVERSARY
With the Biggest Picture of Their Career — — A Show That

"CAN CARRY THE BILL-TOPPING SPOT," SAYS VARIETY

"ONE BODY TOO MANY"

Look At These Stars!

JACK HALEY
JEAN PARKER
BELA LUGOSI
Blanche Yurka
Lyle Talbot
Bernard Nedell

Look At These Reviews!

"Kind of entertainment audiences will eat up."
Hollywood Reporter

"A lot of laughs . . . fast entertainment."
—*Daily Variety*

"Haley goes to town in a swell comedy thriller."—*Film Daily*

It's Hair-Raising Fun
with fearless Jack Haley
filling a dead man's shoes
. . . and shaking in them!

Directed by FRANK McDONALD • Original Screen Play by Winston Miller and Maxwell Shane

There is Only one Paramount Company

GOING MY WAY

Top Picture of the Year in "Boxoffice" Exhibitor Poll.

STORY OF DR. WASSELL

Top DeMille Grosser of All Time.

RAINBOW ISLAND

Topping "Standing Room Only" and "Angels Sing."

OUR HEARTS WERE YOUNG AND GAY

Tops with Reviewers and in Preview Audience Votes.

TILL WE MEET AGAIN

Top-Grossing Timely Thriller.

I LOVE A SOLDIER

Topped All But "Going My Way" in Premiere.

HAIL THE CONQUERING HERO

Top of All Preston Sturges Comedies.

DOUBLE INDEMNITY

Tops in Suspense, Say Rave Reviews.

that has the Stars, the Story Properties, and the Production Talent to deliver a block of 5 such *top* attractions as we have just described, right on *top* of the above hit-after-hit list!

(AND SEE 2ND PAGE FOLLOWING FOR A GREAT *EXTRA* ATTRACTION FROM PARAMOUNT)

PRINTED IN U.S.A.

71 INDEPENDENT PRODUCERS SCHEDULE 196 FEATURES

Production Trend Matches Increases in Grosses; Income Tax a Factor

by WILLIAM R. WEAVER
Hollywood Editor

In close coincidence with the wartime increase in grosses, independent production has risen to an all-time high, with 71 concerns in this category committed to deliver 196 features to exhibitors, an undeterminable number of them during the 1944-45 season.

The rise in grosses, giving birth to the Hollywood colloquialism that "no picture can lose money in this market," is a principal reason among several accounting for the now two-year-old trend which has witnessed producers, directors, writers, players, even exhibitors, forming corporations of their own and setting out to make pictures.

Other reasons include such superficially unrelated matters as taxes, bank credit, artists' love of autonomy and pride of achievement.

The tax situation, to state it as simply as do some of the people who have formed their own corporations, is simply this: Income from a picture produced independently accrues over a period of years instead of in a lump sum. And there's a difference between the tax rate that runs on capital gains and that which runs on salaries. Not even the Treasury Department frowns upon a person who shapes his plans accordingly.

Bank Credits Related to Increase in Grosses

The matter of bank credits relates directly to the increase in grosses, a barometer of expectancy which has eased materially the conditions under which banking institutions are disposed to make funds available to producers. The variations in banker attitude toward motion picture loans have coincided always with the ebb and flow of coin through the ticket wickets.

There is nothing new, of course, about the love of the artist for autonomy, except that nowadays he can give that love expression. Time was when a producer, director or player had to do his work the way he was told to do it or else. So he followed instructions or quit. Now he has another alternative. If he's a person of established talent, and sometimes even if he isn't, he can whip up a company of his own, or of his backer's, and be his own boss or a reasonable facsimile thereof. And if he does a fair job of it he can wind up with as much money or more for his trouble, which is no trouble at all but a pleasure.

Nothing New About Artist's Pride of Achievement

Neither is there anything new about the artist's pride of achievement, although it's had considerably less billing over the years than the thing called artistic temperament. Pride of achievement most commonly afflicts producers, although directors run a close second, and consists of resenting the fact that the head of the studio is given a share or all of the credit for work which the producer, or director, considers to have been his own. A producer, for instance, who receives an Academy Award for a picture made by him for a major studio, must of necessity hear it referred to often by the name of the company or the company's production chief. Similarly, a director who believes he saved a producer's picture is in for hearing the production referred to some of the time as a triumph for the producer. Ditto players, writers and so on.

INDEPENDENT ACCENT IS ON COMEDIES

Following the production pattern of the major companies, Hollywood's 71 independent producers are concentrating on comedies, melodramas, romances and dramas in their 1944-45 schedules.

Of the 196 features in release, in work or preparing for the camera, 107 fall into the following categories:

Comedies	22
Melodramas and action pictures	21
Romances	18
Dramas	18
War backgrounds or themes	11
Westerns	9
Musicals	7
Cartoon feature ("Three Caballeros")	1

In addition to these, 89 are tantatively scheduled, for which the independents have not yet announced titles or details.

Must Take Into Account Element of Risk

The producer, or other professional, who finds himself disposed to form his own company must take into consideration, naturally, the element of risk which is represented by the chance that his production effort may turn out to be a cluck and net him less return than the salary he might have received for making the same film for a producer. But the amount of money involved in this risk, in these times when top-bracket salaries are taxed as they are, is relatively small, and it simply is not in the nature of the professional artist to fear that his production will be lacking in artistic merit, which is what he has to sell to an employer and will still have, he believes, if the picture of his own making lays a goose egg.

Around to the point of forming his own corporation, which any attorney can attend to in the twinkle of a legal eye, the professional inspired to go in for independence is confronted with a choice of several kinds of deals to make.

In the simplest form of independent production deal, which is also the rarest, the professional turning independent producer arranges with a distributor for release of a picture or pictures he has in mind and then proceeds to make that picture or those pictures with his own money, getting it back from the distributor when and as the distributor gets it from the exhibitor who gets it from the consumer.

More often, the professional turning independent producer varies this procedure by going to a bank, after he has arranged his releasing arrangement, and persuades the bank to lend him the money he needs to finance production. In a variation of this, he goes to one or more individuals for the money, instead of to a bank, and it is a circumstance of pertinence to the present trend that there are more willing individuals of this kind on hand just now (they are colloquially called "angels") than for many years.

Another common variation of the deal finds the distributor playing two roles, the natural one of distributor and that of the backer or partial backer of the independent producer.

One Independent Makes Product for Another

A somewhat less common arrangement, such as prevails in the case of Ripley-Monter Productions and Vanguard Films, consists of one independent producer making product for another independent producer who has a releasing deal with a distributor. In variations of this plan, financing comes from any one or more or all of the interested parties, or from outside, the standards of practical bargaining governing this aspect of the transactions.

In an essentially different type of setup, seldom undertaken prior to the present trend of grosses, a man with confidence in his ability foregoes the matter of obtaining a releasing deal until he has completed his picture, then shops around for one. W. R. Frank, the Minneapolis circuit operator who produced "Enemy of Woman" which Monogram distributed, is a disciple of this type of procedure.

It is to be noted in a discussion of independent production that not all professionals who set out to produce independently wind up that way. Sometimes a major company, having made a releasing deal with an independent producer for a piece of product, decides, at some point in the progress of production, to revise the arrangement and supply full financing, thus nullifying the significance of the "independent" appellation.

Field for Producers Recently Widened

For several years the principal source of encouragement for persons wishing to enter independent production has been United Artists, which draws its supply of product from independent producers exclusively. Latterly RKO Radio has veered toward a wider reliance upon independent production sources than formerly. PRC and Monogram are increasingly available for release deals, and it may be said that doors of most companies are not hermetically sealed against an independent producer whose proposition is sufficiently studded with marquee names or values.

The following list of independents functioning in Hollywood at this time includes all producers of that category, varying in degrees of independence from those making pictures without definite release arrangements to those producing practically as subsidiaries of major companies.

Abbott-Herbert Corp., formed by George Abbott, F. Hugh Herbert and Sol Siegel, is to make "Kiss and Tell" and "For Keeps." No distribution channel has been announced.

Action Pictures, of which William David is president, has made one Cinecolor Western titled

(*Continued on page 32*)

MAKING GOOD THE TRADE PREDICTION THA
“IT MAY WELL TOP ITS ORIGINAL GROSSES!

(AS PROPHESIED BY “SHOWMEN'S TRADE REVIEW”)

It doesn't just do re-issue business . . . .

It doesn't just do good average business

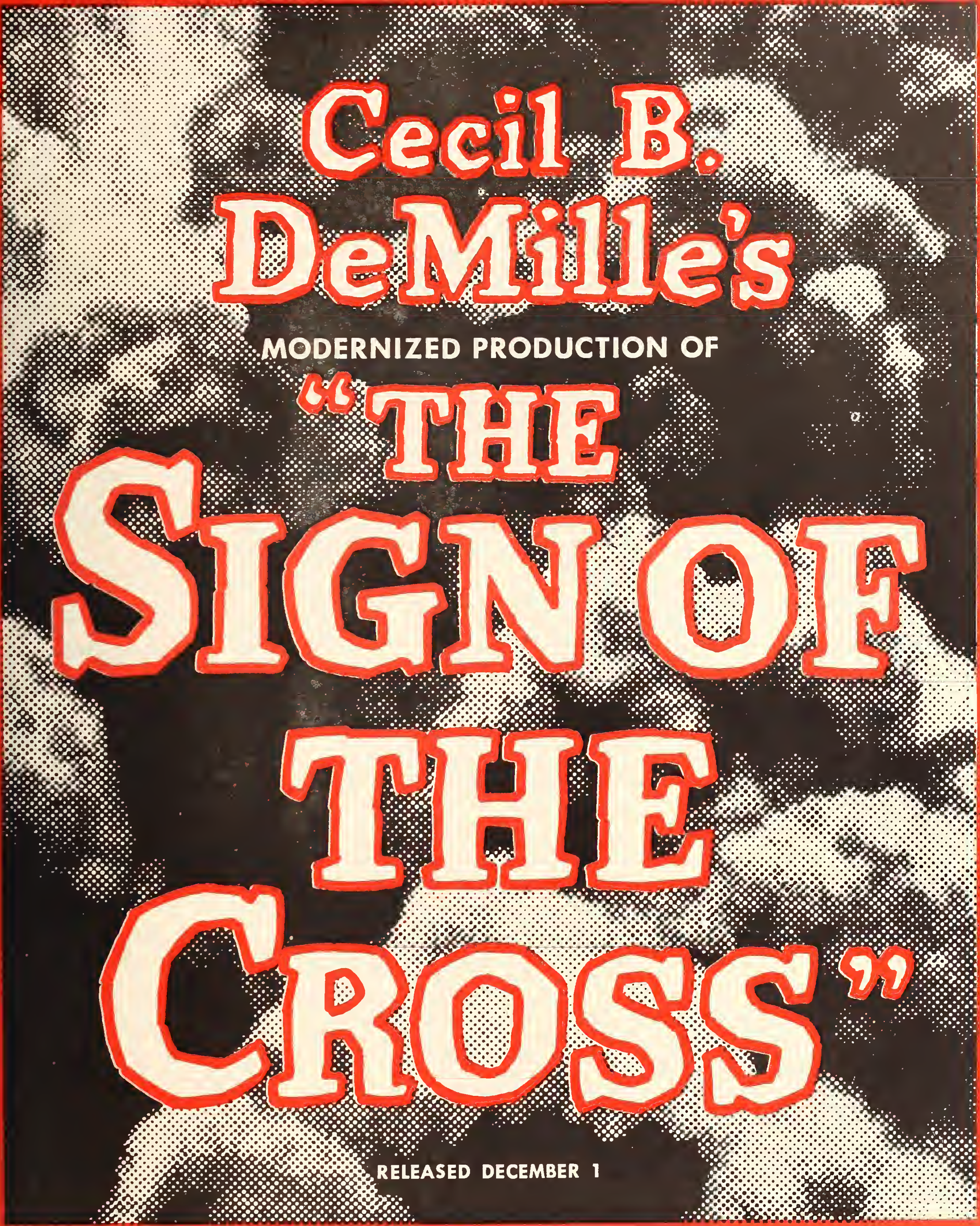
It does *better* than average *new-pictur*

business . . . . . The first tests proved it

THE SCREEN'S MOST FAMOUS SPECTACLE MADE TIMELIER THAN EVER WITH NEW, SPECIALLY-SHOT SCENES AND CHARACTERS—AND NEW ACCESSORIES TO MATCH! WITH THESE FAMOUS STARS IN CAST OF THOUSANDS—

FREDRIC MARCH
ELISSA LANDI
CLAUDETTE COLBERT
CHARLES LAUGHTON

From the Play by Wilson Barrett



Cecil B. DeMille's

MODERNIZED PRODUCTION OF

"THE SIGN OF THE CROSS"

RELEASED DECEMBER 1

It's that EXTRA attraction that's been added to the
Phenomenal list of hits from Paramount

INDEPENDENTS AT NEW PEAK

(*Continued from page 29*)

"Wildfire," and plans three more in the series, as well as one special. No distribution channel has been named.

Alexander-Stern Productions, consisting of Max Alexander and Alfred Stern, will make "War Marriages" and four "Texas Rangers" Westerns for PRC.

Edward L. Alperson, former head of RKO circuit, will make six pictures over a period of three years for 20th Century-Fox.

American Productions, consisting of Don McKean and Al Herman, will make "Phantom of 42nd Street," "Casey Jones," "Forgotten Children" and "Deadline" for PRC.

Angelus Productions to Make One for United Artists

Angelus Productions, headed by Seymour Nebenzal, will make one picture for United Artists.

Arnold Productions, headed by Arnold Pressburger, will make two for United Artists release: "Set the Wild Echoes Flying" and "Driftwood."

Arrowhead Productions, Inc., launched by Mervyn LeRoy and Arnold M. Grant, New York attorney, will make two pictures annually for Warner release. Leroy will direct.

Associated Film Producers has made one picture, "Mom and Dad." No distribution outlet has been set.

Constance Bennett will make "Paris Underground probably for United Artists.

Benedict Bogeaus Productions will make "There Goes Lona Henry," and two others, still untitled, for United Artists. "Dark Waters" is finished, awaits release.

Charles Boyer Productions is at present inactive.

Biltmore Productions recently completed "A Wave, a Wac and a Marine" for Monogram.

B. K. Blake, Inc., will make "Victory Parade" for PRC.

Samuel Bronston Pictures, Inc., will make "A Walk in the Sun," "Billy Mitchell," "Ten Little Indians," "Borrowed Night" and "Decision" for United Artists.

James S. Burkett will make three mysteries in the "Charlie Chan" series for Monogram.

Cagney Productions, Inc., headed by William Cagney, will make "Blood on the Sun," "Port Royal," "Only the Valiant," "Bugles in the Afternoon, "The Stray Lamb," and an untitled mystery, all for United Artists.

James Cassidy to Make "Green Mansions"

James B. Cassidy Productions will make "Green Mansions." No distribution channel has been announced.

Charles Chaplin Productions are currently inactive.

Walter Colmes recently completed "That's My Baby" for Republic.

Command Pictures, Inc., headed by Don Ameche, will make "Love Like Ours" and "What Manner of Love." No distribution outlet has been announced.

Gary Cooper will make a feature tentatively titled "American Cowboy" for release through International-RKO.

Lester Cowan recently completed "Tomorrow the World" and "Story of G.I. Joe" and will make "Woman of the Sea," all for United Artists.

Crosby Productions, headed by Bing Crosby, recently completed "The Great John L" for United Artists.

B. G. De Sylva will make two, and possibly three, pictures per year for Paramount.

Walt Disney Productions has made "The Three Caballeros" and other features for RKO.

Scott R. Dunlap Productions will make "The Golden Girl," "Sunbonnet Sue" and two others for Monogram.

Eureka Pictures, Inc., formed by Winfield R. Sheehan, is to produce "Rickenbacker" for release by 20th Century-Fox.

Charles K. Feldman will make "Uncle Harry" for Universal.

James Fitzpatrick of "Traveltalk" fame will make "Song of Mexico" for Republic.

Kay Francis to Make Three for Monogram

Kay Francis will make "Divorce" and two others for Monogram.

W. R. Frank recently completed "A Boy, a Girl and a Dog," and will start shooting shortly on another feature, as yet untitled. No distribution channel has been announced.

Edward A. Golden, who produced "Hitler's Children" for RKO, has "The Master Race" in release by the same company.

Samuel Goldwyn, who releases through RKO, has completed "The Princess and the Pirate," and now has in work "Wonder Man," starring Danny Kaye. Others to come are "Earth and High Heaven" and "Fancy Free."

Harry Gourfain will produce "Murder in Spades" for PRC.

A. W. Hackel, recently completed "Shadow of Suspicion" for Monogram.

Hugh Harmon Productions announced recently the company would discontinue making shorts and would produce Technicolor features combining live action and cartoons. Two are now in preparation: "King Arthur" and "Hollywood Merry-Go-Round." They may be released through 20th Century-Fox.

International Pictures, Inc., which releases through RKO Radio, made "Casanova Brown" and "Woman in the Window" and has completed "Belle of the Yukon" and "It's a Pleasure." Others in preparation are "Tomorrow Is Forever" and "Home Is the Sailor."

Sam Katzman and Jack Dietz, who release through Monogram, have completed "Crazy Knights." Others in preparation are "Gang War," two features starring Acquanette and four with the East Side Kids, first of which is "Bowery Champ."

King Brothers have completed "When Strangers Meet" and are shooting "John Dillinger," with "Honest Gambler" in preparation, for Monogram.

Philip N. Krasne will produce four Cisco Kid Westerns for Monogram.

Sol Lesser Productions has completed "Three's a Family" for United Artists, with "Civilian Clothes" scheduled for the same channel, and has "Tarzan and the Amazons" in production for RKO Radio, to be followed by "Tarzan and the Intruder." Other undertakings, for which release has not been decided, are "Alarum and Excursion," "Flash—Flood," "Canteen in Paris," "The Silver Flame" and "Crazy to Dance."

Mutual Productions, formed by Fred MacMurray and Leslie Fenton, will make "Pardon My Past." The actor will star and Fenton will direct. No distribution deal has been announced. The film, to start shooting early in 1945, is independent of MacMurray's contract with 20th Century-Fox, which permits him to make one picture a year away from that studio.

Neufeld Is Producing Several for PRC

Nero Productions, a Seymour Nebenzal concern, will make "Mayerling" and two others, as yet untitled, for United Artists.

Sigmund Neufeld Productions, Inc., recently completed "Swing Hostess," and has in work "The Kid Sister." Others yet to come are "His Adopted Daughter," "White Gorilla" and four Westerns, all for PRC.

Mary Pickford Corporation is to produce "One Touch of Venus" for United Artists.

William Pine and William Thomas, who release through Paramount, have four pictures in the company's first and second blocks: "Dark Mountain," "Double Exposure," "Dangerous Passage" and "One Body Too Many." Others in preparation are "High Man," "You'll Be the Death of Me," "Cheezit, the Corpse," "People Are Funny," "Storm," "Follow That Woman" and "N Escape."

Producing Artists Corporation have "Ho Autumn in Your Hand" in work, for United Artis

Producers Corporation of America, whi also releases through United Artists, will ma "The Old West," "O'Brien's Navy," "The Ne Cabinet of Dr. Caligari," "This Crazy, Love World," "Escape from Beauty," and "Insincere Yours."

Gregor Rabinovitch has announced that he w make "Latin Quarter" for United Artists.

Arthur Ripley and Rudolph Monter have r cently concluded an arrangement with David Selznick whereby, under the firm name, Riple Monter Productions, they will make two fil annually for release through Vanguard's Unit Artists outlet—first, "Look Homeward, Angel."

Rogers Has Six Pictures Now in Preparation

Charles R. Rogers, who releases throu United Artists, recently completed "Delightfu Dangerous," and has in preparation "Angel My Shoulder," "My Wild Irish Rose," "O Man's Family" and three others as yet unnamed

Rooney, Inc., recently was formed by Mick Rooney, with Morton Briskin and Sam Stiefeld

Frank Ross will make "The Robe" for rele through RKO Radio.

Roth-Greene-Rouse Productions, consisti of Bernard Roth, Clarence Greene and Russ Rouse, has completed "The Town Went Wild" PRC and is to make "Quebec" and an additio film, untitled, for the same release.

William Rowland recently completed "A Sc for Miss Julie" for Republic release and may m others for the same channel.

Jack Schwarz, who releases through PF will make "Enchanted Forest" and "Queen Burlesque."

Harry Sherman has announced that he resume production of the "Hopalong Cassi Westerns, presumably for United Artists rele

Manhattan Productions, headed by J Skirball, is at work on "It's in the Bag," and soon start "Guest Wife," both for United Arti

Edward Small, who releases through Uni Artists, has completed "Abroad with Two Yan and "Brewster's Millions." He is preparing "V entino," "Bella Donna," "Cagliostro," "Notori Nancy Grey" and "Kate Fennigate."

Andrew L. Stone, another who releases thro United Artists, will make "Bedside Manner" "Sensations of 1946."

Stromberg Working on Four For United Artists

Hunt Stromberg, who releases through Uni Artists, has completed "Guest in the House," has in preparation "This Is Life," "Dishono Lady," "Young Widow" and "Glamour Girl."

Preston Sturges and Howard Hughes h formed a producing corporation, as yet unnan with declaration of intent to produce an unsp fied number of pictures. Release not set.

Ulmer-Chadwick Corporation is committe produce "Minnesota" for PRC.

Vanguard Films, the David O. Selznick c pany, has completed "I'll Be Seeing You" and make "So Little Time," "Notorious," "Houd and "Sarah Bernhardt," for United Artists.

Votion Pictures have completed a film Lum 'n Abner, "Goin' to Town," for RKO.

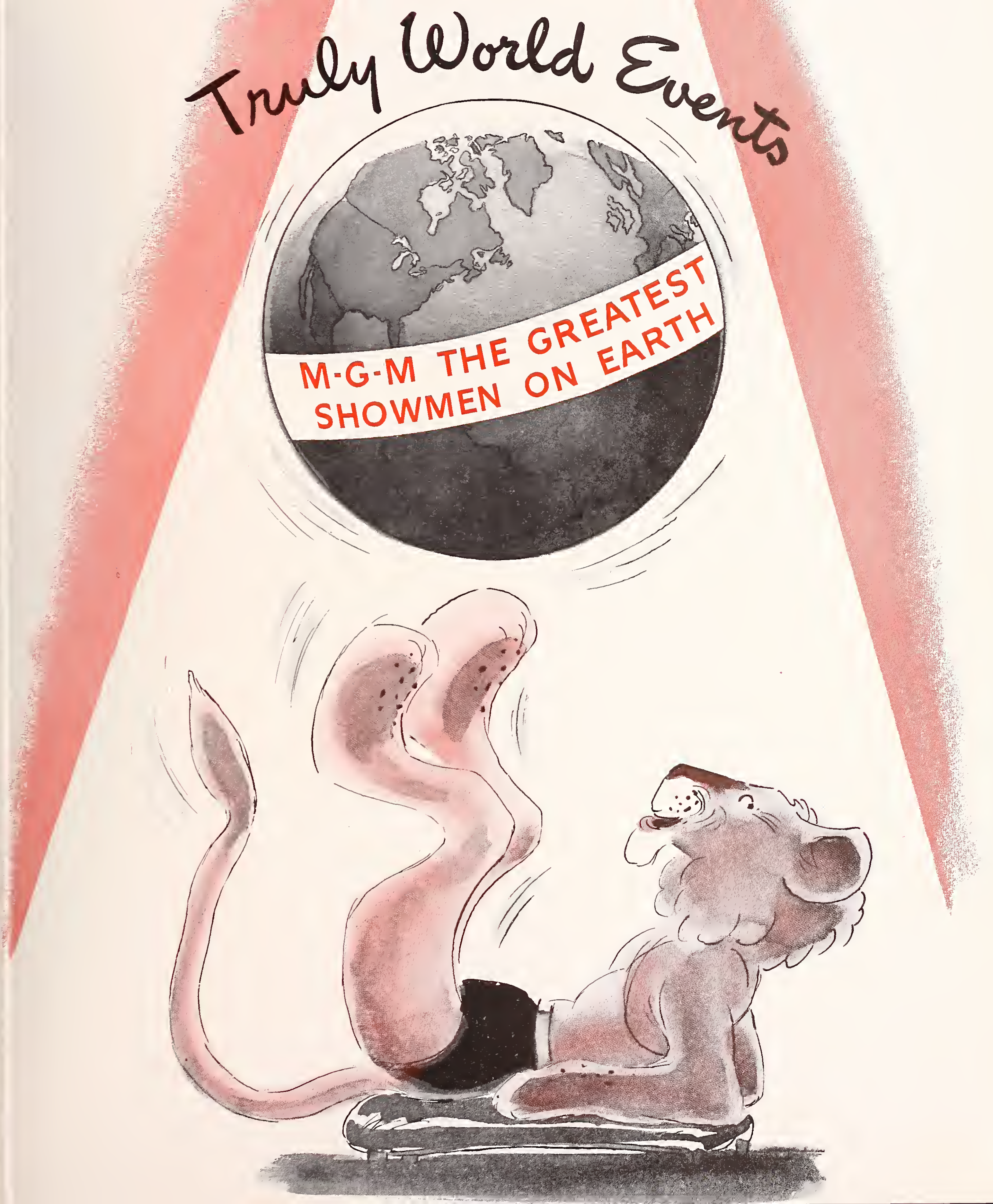
Hal B. Wallis Productions has two pict in shooting stage for Paramount release—" Love Letters" and "The Affairs of Susan"— is to make "Searching Wind," "Don't Ever Gr Me" and "Whenever I Remember," also for P mount. To supply two or three pictures annu

William Wilder recently completed " Great Flamarion" for Republic.

Sydney Williams recently completed "The Showoff" for Republic.

Sam Wood has a commitment to make "J Troop" for Columbia.

THREE GREAT M★G★M WORLD PREMIERES!


Truly World Events
M-G-M THE GREATEST SHOWMEN ON EARTH

CAPITOL

CAPITOL THEATRE WORLD PREMIERE M★G★M's TRIUMPH!

"THIRTY SECONDS OVER TOKYO"

A brilliant World Premiere to celebrate the Capitol's Twenty-Fifth Year. The opening night of November 15th will long be remembered. First Bond Premiere in the Nation to launch the Sixth War Loan.

★

ys VAN JOHNSON:
"How come you're so cute?"

ys his bride (Phyllis Thaxter):
"I had to be — to get such a good-looking fellow."

★

M-G-M's GREAT MOTION PICTURE

THIRTY SECONDS OVER TOKYO

A MERVYN LeROY PRODUCTION

with

VAN JOHNSON

ROBERT WALKER

PHYLLIS THAXTER • TIM MURDOCK
SCOTT McKAY • GORDON McDONALD
DON DEFORE • ROBERT MITCHUM
JOHN R. REILLY • HORACE McNALLY

and

SPENCER TRACY

as

LIEUTENANT COLONEL JAMES H. DOOLITTLE

SCREEN PLAY BY DALTON TRUMBO
BASED ON THE BOOK AND COLLIER'S STORY BY CAPTAIN TED W. LAWSON AND ROBERT CONSIDINE
A METRO-GOLDWYN-MAYER PICTURE
DIRECTED BY MERVYN LeROY • PRODUCED BY SAM ZIMBALIST

★

The Best-Seller and its real people come to thrilling life on the screen.

SALUTE!

The love story behind the greatest story of our time. It will run forever on the screens of the world and in the heart of humanity.

M ★ G ★ M's HONEY AT ST. LOUIS
WORLD PREMIERE & ASTOR, N.Y.

"MEET ME IN ST. LOUIS"

Leo unfurls his gayest banners on Nov. 22nd as jubilant St. Louis welcomes a World Premiere that will sweep the nation. Followed by a De-Luxe Pre-Release promoted in the M-G-M manner at the famed Astor Theatre on Broadway.

MEET ME IN ST. LOUIS

A Sweetheart of a Movie!

M-G-M's
Glorious **TECHNICOLOR** Romance
with Song, Gaiety and Heart-throbs

Starring

JUDY GARLAND

WITH

MARGARET O'BRIEN

Mary Astor
Lucille Bremer
Tom Drake
Marjorie Main

SCREEN PLAY BY IRVING BRECHER AND FRED F. FINKLEHOFFE
BASED ON THE BOOK BY SALLY BENSON

DIRECTED BY VINCENTE MINNELLI
PRODUCED BY ARTHUR FREED

A Metro-Goldwyn-Mayer Picture

HATS OFF! Just what the public needs of glowing good cheer. Come to St. Louis while the miracle Fair enchants the world and young hearts are in love and songs fill the air. "The Trolley Song" already on Hit Parade! It's M-G-M's Technicolor honey.

RADIO CITY
MUSIC HALL

A MUSIC HALL EVENT
M★G★M WORLD PREMIERE!

"NATIONAL VELVET"

While "Mrs. Parkington" sets new M-G-M records at this famed show-shop, advance tip-off is that the greatest of all M-G-M attractions is on the way. No wonder the celebrated Music Hall picks it for the Christmas-New Year's big holiday money. Opening date December 14th!

★

M-G-M's Great TECHNICOLOR Heart Drama

"NATIONAL VELVET"

A CLARENCE BROWN PRODUCTION

BASED ON THE NOVEL "NATIONAL VELVET" BY ENID BAGNOLD

starring

MICKEY ROONEY

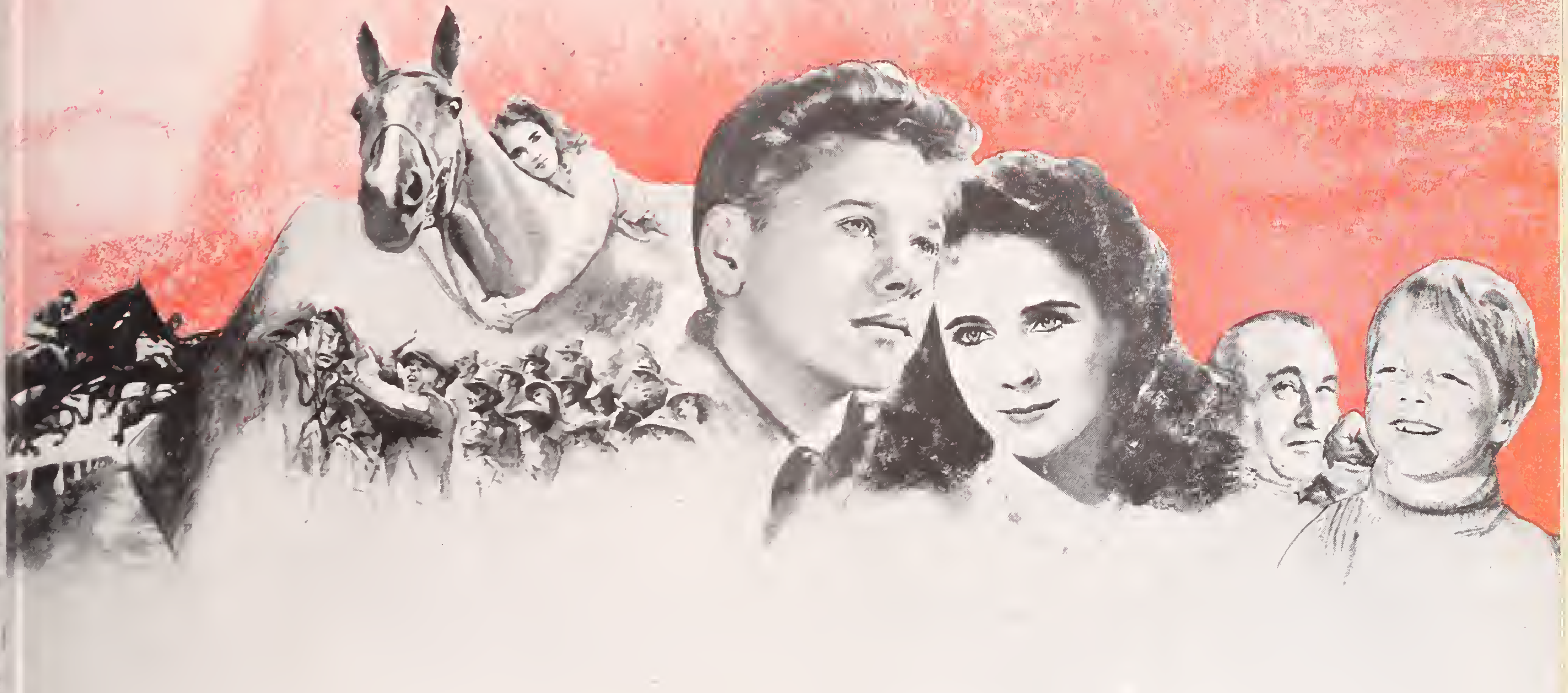
with

DONALD CRISP • ELIZABETH TAYLOR
ANNE REVERE • ANGELA LANSBURY
JACKIE JENKINS • ARTHUR TREACHER

Directed by CLARENCE BROWN
Produced by PANDRO S. BERMAN

Screen Play by Theodore Reeves and Helen Deutsch

A *Metro-Goldwyn-Mayer* Picture



PRIZE PACKAGE!

The Coast Preview set audiences cheering and now this thrilling human drama is the talk of the film colony. Watch the happy holiday records fall at the Music Hall!

THOUSANDS CHEER

2 GIRLS AND A SAILOR

GUY NAMED JOE

SEE HERE, PRIVATE HARGROVE

THE BIRTHDAY PARTY GOES ON!

TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

It's been Hit after Hit all our Anniversary Year—

Never in history so many BIG ones in a row!

And now...

To top all that has gone before M-G-M presents

"THIRTY SECONDS OVER TOKYO"
"MEET ME IN ST. LOUIS"
"NATIONAL VELVET"

Three Great World Premieres!

Three Great Entertainments!

Leadership indeed!

BATHING BEAUTY

MADAME CURIE

WHITE CLIFFS OF DOVER

DRAGON SEED

MARRIAGE IS A PRIVATE AFFAIR

BROADWAY RHYTHM

CANTERVILLE GHOST

GASLIGHT

SEVENTH CROSS

KISMET

MRS. PARKINGTON

AN AMERICAN ROMANCE

THIRTY SECONDS OVER TOKYO

MEET ME IN ST. LOUIS

PRINTED IN U.S.A.

"Bonds Buy Bombs! Sock 'Em With th

HOLLYWOOD CAPACITY 708 A YEAR; EXPANSION AHEAD

Planned Construction Would Raise Total to 985, with 46 New Sound Stages

Hollywood Bureau

Equipped now to turn out 708 features a year pressed, and committed for plant expansion which would raise that figure to 985, Hollywood contemplates without dismay whatever the post-war period may have in store for it in the way f quantity production.

Utilizing present facilities, and preserving the resent quality of product and proportion of A ictures to B pictures, the 11 principal companies estimate they could deliver features at the ollowing rates per annum if a now unforeseen set of circumstances made it mandatory, marketwise, to do so:

Columbia	**80**	**Republic**	**72**
MGM	**50**	**20th Cent.-Fox**	**58**
Monogram	**60**	**United Artists**	**41**
Paramount	**58**	**Universal**	**76**
PRC	**48**	**Warner**	**100**
RKO Radio	**65**		
otal			**708**

This total estimate is based on capacity use f the 186 sound stages now available in the 14 rincipal production plants. It does not take ccount of the 46 new sound stages that will e available when the production community's 13,575,000 building program, now in abeyance waiting relaxation of War Production Board controls, is implemented, which presumably will recede the advent of any world-wide condition f market that would require Hollywood to xtend itself to the utmost.

Planned Expansion Would Permit 985 Pictures

Predicating a computation of production apacity on the number of sound stages, which laces a floor of tangibility under a calculation which of necessity must ignore the fact that pictures can be and sometimes are produced entirely on location, the expansion of facilities would nable Hollywood producers to turn out 985 features a year without resorting to double or riple work shifts.

Far from anticipating pressures which would orce them to an all-out effort in volume producon, producers are given to studying past perormance, especially that of pre-war years, for lues as to what's to come when the war is over. These tend to reenforce the prevailing feeling hat Hollywood can handle with its present reources any demand likely to be made upon it. Here is the record:

Year	Features	Year	Features
935	**503**	**1939**	**527**
936	**566**	**1940**	**479**
937	**567**	**1941**	**546**
938	**491**	**1942**	**516**
		1943	**397**

In contrast to the 1943 total, the pre-season nnouncements of intention by the same 11 ompanies indicate a total of 488 for 1944-45, lthough several of those announcements were dmittedly tentative at the time of their public tterance.

It is not to be gathered from the foregoing tatistics, bland as they may appear, that Hollywood is not giving thought to the conditions which will prevail when the firing has died away and the foreign market is again open to American pictures. On the contrary, the matter has been called to the attention of anyone who may have been forgetful of it by Judge Harlan G. Palmer, publisher-editor of Hollywood's own newspaper, the *Citizen-News,* who last week editorialized as follows:

"Long queues form every day in the streets of Rome, Paris and other European cities liberated from the Nazis. But these people are not waiting for free handouts of food and clothing. They are waiting to see American movies.

Many Players New Stars In War-Torn Europe

"During the occupation years these people missed their Hollywood entertainment as much as anything else. The long lines assure us that American producers have a big market in Europe if the new governments set up there are induced to permit reasonable importation of American films.

"A good foreign market for American films means more than profit for the producers and good entertainment for the movie fans. It means that international understanding will be furthered; it will tighten the handclasp across the sea."

Production executives do not require editorials to remind them of the public appetite for American films in the liberated countries, and still unliberated ones, for they are more keenly aware of what's been going on in those areas, with respect to American films, than newspaper editors are. They know, for instance, that the citizens of France have had only one slight peek at Lana Turner and Judy Garland, to name two of many players who have become ranking stars in the unconquered nations, and that all the pictures presenting these players are but a fraction of the total available but unseen product awaiting exhibition in the war-frozen areas of the world. If production executives see a problem in those areas, it is less one of producing films to be exhibited than it is of exhibiting films already produced.

Shortage of Stories Is Considerable Problem

But quantity, although the only one admitting of ready measurement, is not the only problem of post-war coloration confronting producers. Uppermost among the others is that of story supply. Most producers mention this first in their enumeration of factors bearing upon the question of what's to be done for the post-war market.

There were never enough good stories, most producers say bluntly, and many kinds of stories have had to be by-passed in the past three years, due to risks and uncertainties inherent in a period of fundamental change. This state of flux is not ended, producers observe, and it will be some while after the war is over before life in the world, inclusive of the United States, settles down to something like a pattern of existence against which the acceptability of a story can be measured with any considerable degree of confidence that the pattern will not change before the film can reach the screen.

It is this shortage of story material suitable for filming which accounts for such fore-handed procedure as MGM's employment of Carl Sandburg and other established novelists assigned to write books from which, following their publication and popularization, films of dependability can be made. The financing of stage productions by film producers is an enterprise based likewise on the scarcity of material which is at the same time amenable to screen handling and possessed of some pre-established popularity.

Foreign Rules Beyond Hollywood Control

Sources interrogated in quest of the maximum production estimates listed above gave talent supply a place of importance secondary to story supply in their enumeration of problems to be solved in any sharp increase of output. There are, most of them agreed, stars enough to make about as many pictures as could be turned out, although they might have to work a little oftener and perhaps less frequently in all-star combinations. But they say there is no equivalently plentiful supply of producers and directors to whom top-budget pictures can be entrusted with complete confidence. There has been some taking of steps to remedy this situation, notably at Twentieth Century-Fox, where writers have been converted to director rank recently in keeping with a policy inaugurated some months ago, but it will be some while before the effect of this and similar undertakings will figure importantly in the whole question of talent supply.

Publisher-editor Palmer's qualifying phrase,

(*Continued on following page, column 1*)

FACILITY TO PICTURE RELATION VARIABLE

The relation of studio facilities to finished product, a factor reckoned with in the estimates of production capacities presented in the accompanying story, varies sharply according to type of product in manufacture.

Hollywood at large settles for the equation: One production unit working one eight-hour day equals two minutes of finished picture on the screen. But this, as is shown in the following examples, is an over-all equation based on years of performance and is practically never reflected exactly in the case of any one picture.

"Lifeboat", produced on a single sound stage, was filmed in 99 days and ran 96 minutes on the screen.

"Wilson", produced on 162 sets (largest number ever used for one picture), was filmed in 127 days and ran 154 minutes.

"A Walk in the Sun", now in production, is being filmed entirely on location, utilizing no sound stage or studio space, with a 55-day shooting schedule calculated to yield about 90 minutes of screen time.

The run-of-mill Western running 60 minutes is shot in six days, or at the rate of 10 minutes of screenable film per eight hours.

Hollywood Plant Can Turn Out 708 Films Annually

(Continued from preceding page)

"if the new governments set up there (in Europe) are induced to permit reasonable importation of American films," points up an imponderable beyond Hollywood's sphere of control but one not without precedent. Europe has displayed varying degrees of reasonableness in this matter prior to now, as is mirrored in the statistics pertaining to American imports of European pictures. The record of the past nine years follows:

Year	Features Imported*	Year	Features Imported*
1935	61	1939	57
1936	55	1940	44
1937	41	1941	22
1938	54	1942	30
1943	20		

***For general theatrical exhibition.**

Broadly considered, the record displays no direct relationship between the number of European pictures imported and the number of pictures produced in Hollywood during the nine years covered by available statistics. Yet it is in the calculations of producers with respect to the post-war years that a free flow of American product into the European countries would be accompanied by a reciprocal acceptance of European product on the part of the United States.

So far as numbers are concerned, it is figured, the wide opening of the European market would tend, therefore, to lessen rather than heighten the pressure upon studio capacity. As to quality, on the contrary, it is reasoned that the post-war period is certain to require intensification of effort all along the production line.

With introduction of the quality question into the survey of production plant capacities, statistics predicated on present equipment and type of product are subjected to influences which cannot be computed. It is axiomatic that it takes longer to make better pictures that it does to make pictures on prevailing levels. That entails a lengthening of shooting schedules, which operates to cut down the total yield from the total available sound stage space. It appears to follow that the studios are not without justification in making arrangements for the building of 46 new stages in anticipation of post-war potentialities.

Thinner Fluorescent Lamps, Eight Feet Long, Promised

Flourescent lamps eight feet long and only three-quarters of an inch in diameter will be placed on the market as soon as Government release of the necessary materials permits their manufacture for civilian uses. The General Electric Company, Nela Park, Cleveland, already has issued technical data for the application. The new lamps, which will start instantaneously, should prove especially suitable for coved running lights in theatre anditoriums, for attraction panel lighting, and for marquee soffits, declares J. W. Servies of National Theatre Supply, since they approach the physical characteristics of continuous tubes, yet are readily replaceable.

Whelan to Mexico for "Bernadette" Opening

Leslie F. Whelan, publicity manager for the foreign department of Twentieth Century-Fox, left New York for Mexico City Monday. He will supervise the promotion campaign for the opening of "Song of Bernadette," at the Palacio Chino there, December 22.

Luporini Named Manager In Italy for 20th-Fox

Mario Luporini, who was Italian manager for United Artists for many years, has been named manager for Italy by Twentieth Century-Fox. Recently, Mr. Luporini has been in charge of Spanish dubbing for the company.

He will leave for Italy as soon as transportation has been cleared with the State Department and will head operations for 20th Century-Fox as soon as the Psychological Warfare Division has returned distribution to the major companies. He will operate under the supervision of Ben Miggins, European manager.

Bruno Fuchs, former manager in Rome for the company, has communicated with the home office, reporting that he is ready to aid in reestablishing the offices there. It is understood that dubbing in Italian will be done by 20th Century-Fox in Rome.

Venezuela Gross Increases 50%

Venezuela exhibitors have experienced a 50 per cent increase in business in the last three years, Stanley Day, Venezuelian manager for Twentieth Century-Fox, said in New York last week.

Mr. Day, in New York for the first time in four years, said that a large part of the increase in business had been absorbed by Spanish-language films and that the gains had not been reflected in revenue of American companies.

He predicted that when exhibitors could obtain equipment, mainly projectors, business would advance even further. Ten theatres are now under construction and many more will be built when equipment is again available, he said.

Mr. Day explained that almost 50 per cent of first run playing time was devoted to Spanish-language film fare, with the percentage somewhat higher in the subsequent run houses. The best of the Spanish speaking films grossed three times as much as American films, he said.

He said that Spanish-language product had served to create a market for films where they were once non-existent. "Dubbing has great possibilities, especially where illiteracy is high," he said.

Mr. Day will return to Venezuela about November 25.

Majors May Open Offices in Africa

Several distributors, including Columbia, Paramount, Universal and Warners, are considering establishing their own exchanges in South Africa, where their distribution at present is handled on a franchise basis by the Schlesinger Brothers. MGM, United Artists and Twentieth Century-Fox operate their own exchanges in South Africa.

A few American companies also are considering plans to build theatres in Johannesburg when restrictions are lifted after the war, according to reports. The majority of the houses in the territory are operated by the Schlesingers.

Del Goodman, Paramount's west coast district manager, recently returned from a six-month trip to South Africa undertaken on a special assignment from Barney Balaban, president. Mr. Goodman's mission, it was said, was to survey the possibility of the company's opening a distribution office in Johannesburg.

Drive-In Ramp Patent At Issue in Suit

The drive-in theatre ramp patent is again at issue in a suit brought by Park-In Theatres, Inc., Camden, N. J., holders of the patent, against the drive-in theatre operated by E. M. Loew Theatres of Boston, charging infringement. In a similar suit instituted by Park-In Theatres against a drive-in at Colton, Cal., the patent was upheld last year by the U. S. Circuit Court of Appeals.

First Day Covers On Film Stamp Go To Many in Trade

Many of the film industry, which is honored b the Post Office Department's new three-cent stam commemorating the industry's 50th anniversar were given the privilege of possessing "first da covers." These, envelopes bearing the stamp ca celled the day before sale by the issuing po master, were mailed to executives of the industr by Postmaster General Frank Comerford Walke himself a leading figure in the motion pictur business by virtue of his ownership of the Come ford Theatre circuit.

The first-day covers received in the industr bore the date October 31, the day the stamps we placed on sale, with appropriate ceremonies, i New York and Los Angeles. The cancellatio bear the line: "First Day of Issue."

"As one of the great media of expression an education of this age, motion pictures are partic larly recognized on this 50th anniversary," M Walker's accompanying letter to film industry e ecutives read.

Will H. Hays, president of the Motion Pictu Producers and Distributors of America, and former Post Master General, also mailed first d covers to friends and interested persons. Mr. Ha was present, with Mr. Walker, at sale ceremoni in New York.

Mr. Hays' first day covers carried his facsimi signature on an envelope which, in addition to t cancelled stamp, reproduced an illustration of t first public motion picture exhibition, at the Edis Kinetoscope Parlor, New York, 1894; and it co tained a letter from Mr. Hays, which, after noti the role of films in war but especially in peac read:

"If this letter can convey to our friends the i portance their support and counsel has been a will be to us . . . this 'First Day Cover' will ha more than philatelic significance."

First day sale ceremonies were staged in sever cities after the October 31 New York and L Angeles affairs. In Columbus, Ohio, Post Mast Nathan McCoy made the sale of the first stan there to Al Taylor, 98, owner of the Dixie theat in that city, and the state's oldest exhibitor. Baltimore, Post Master Neil Sibley sold the fi stamps to Frank Durkee of the Durkee circuit, a William K. Saxton of Loew's.

Loew's Mailing Editors Anniversary Stamps

Nearly 200 motion picture editors in cities which Loew's theatres are located will recei "first-day-cancellation" mail bearing the 50th a niversary commemorative postage stamp, as pa of Loew's cooperation with the postal departme in promoting the new issues. A letter was writt to each editor by Oscar A. Doob, Loew's adve tising director, calling attention to the commem rative stamp and the fact that the envelope bea one of the very first of the first day October cancellations. Mr. Doob also is mailing to edito the book, "Thirty Seconds Over Tokyo," to tie with the jungle scene on the stamp.

Decency Legion Reviews Four New Pictures

The National Legion of Decency this week cla ified four new pictures as follows: In Class A unobjectionable for general patronage, is "Sher of Las Vegas." In Class A-2, unobjectionable f adults, are: "And Now Tomorrow," "Bowery Broadway" and "Man in Halfmoon Street."

Daphne Skouras Joins Circuit

Daphne Skouras, daughter of Spyros Skour president of Twentieth Century-Fox, has join the staff of the Skouras Theatres war effort partment as assistant to Nick John Matsouk director. Miss Skouras is a graduate of Manh tanville College of the Sacred Heart.

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING					
		(A) THIN MAN GOES HOME (B) BLONDE FEVER			(A) MAIN STREET AFTER DARK (B) NOTHING BUT TROUBLE		
ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 11/21		8 P.M.	MON. 11/27		8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N.W.	TUES. 11/21		10:30 A.M.	MON. 11/27		10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 11/21 WED. 11/22	(A) (B)	10 A.M. Also 2:15 P.M. Each Day	MON. 11/27 TUES. 11/28	(A) (B)	10 A.M. Also 2:15 P.M. Each Day
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 11/21		7:45 P.M.	MON. 11/27		7:45 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 11/21		1:30 P.M.	MON. 11/27		1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 11/21		2 P.M.	MON. 11/27		2 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 11/21	(B) (A)	10:30 A.M. 2:30 P.M.	MON. 11/27	(B) (A)	10:30 A.M. 2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 11/21		2 P.M.	MON. 11/27		2 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
DETROIT	Max Blumenthal's Sc Rm. 2310 Cass Avenue	TUES. 11/21		1:30 P.M.	MON. 11/27		1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 No. Illinois Street	TUES. 11/21		9 A.M.	MON. 11/27		9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 11/21		1:30 P.M.	MON. 11/27		1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 11/21	(B) (A)	10:30 A.M. 2:30 P.M.	MON. 11/27	(B) (A)	10:30 A.M. 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 11/21		1:30 P.M.	MON. 11/27		1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 11/21		10:30 A.M.	MON. 11/27		10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 11/21		2:30 P.M.	MON. 11/27		2:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 11/21		9:30 A.M. also 1:30 P.M.	MON. 11/27		9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 11/21	(A) (B)	10 A.M. 1 P.M.	MON. 11/27	(A) (B)	10 A.M. 1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 11/21		1:30 P.M.	MON. 11/27		1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 11/21 WED. 11/22	(A) (B)	11 A.M. 11 A.M.	MON. 11/27 TUES. 11/28	(A) (B)	11 A.M. 11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 11/21 WED. 11/22	(A) (B)	2 P.M. 2 P.M.	MON. 11/27 TUES. 11/28	(A) (B)	2 P.M. 2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 11/21		1:30 P.M.	MON. 11/27		1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 11/21		1 P.M.	MON. 11/27		1 P.M.

"THIN MAN GOES HOME"—*William Powell, Myrna Loy* "BLONDE FEVER"—*Philip Dorn, Mary Astor*
"MAIN STREET AFTER DARK"—*Edward Arnold, Hume Cronyn, Selena Royle*
"NOTHING BUT TROUBLE"—*Stan Laurel, Oliver Hardy*

DRIVE TO GET MORE THEATRES BEHIND 6TH BOND CAMPAIGN

U. S. COMPANIES INVEST IN CANADIAN BONDS

Several American film companies with Canadian holdings have announced subscriptions to Canada's Seventh Victory Loan. The list of figures, which does not include individual subscriptions for Bonds by home office and circuit theatre employees, includes: Famous Players Canadian Corporation, $1,221,200; Warner Brothers, $200,000; Paramount Film Service, $125,000; Loew's theatre, Toronto, $150,000, and Loew's Uptown theatre, Toronto, $50,000.

Showmen Flood WAC Office with Requests for Data on Issuing Agents

With the entire industry ready, and the touring national committee back on the eastern seaboard for the last of its 19 meetings in key cities, exhibitors this week were putting the final touches to their promotion for Bond-selling November 20, the first day of the Sixth War Loan, which will end December 16. The industry's national Sixth War Loan Drive committee this week started special efforts to increase the number of theatres participating.

On the eve of the opening of the drive Harry Brandt, national chairman, released some figures and with them a plea to exhibitors: "We can beat these figures in the Sixth War Loan, but we need your help."

The figures showed there were, in the Fifth War Loan, 6,017 issuing agents, 8,061 participants in Free Movie Days, 5,032 Bond Premieres and 1,116 Children's Bond matinees.

Mr. Brandt added: "Many exhibitors have done much, but there are still a few who have not extended themselves."

Many Theatres Seeking Issuing Agent Status

War Activities Committee headquarters in New York the past few weeks has been flooded with requests from showmen asking how they may become issuing agents. Jay Emanuel, campaign coordinator, has explained that "exhibitors must first apply to the Federal Reserve Bank in the area of the theatre, with a letter of recommendation from the chairman of the local WAC."

Mr. Emanuel said local WAC headquarters or local Treasury Department offices could provide exhibitors with full information regarding the means of becoming an issuing agent. He suggested to exhibitors, "in the event you find it impractical to become an issuing agent, purchase any Bonds for yourself, staff or patrons through a competing theatre which is an issuing agency so that your industry can get credit, which is highly important in the final analysis."

Outlines Procedure on Military Requests

Last week Tom W. Baily, WAC consultant to the Treasury Department, a member of the national committee, outlined the proper procedure for requests for military personnel or equipment. Explained Mr. Baily: "Exhibitors desiring to utilize war heroes, military bands, personnel or equipment, should follow the simple but necessary routine of first making the request of the WAC Bond chairman, who in turn will apply to the local War Finance Committee chairman. Requests from the latter will be given proper consideration by the military. This applies to all local military cooperation."

Mr. Baily, in a letter to Neil Agnew, industry sales chairman, said the War Labor Board, through an amendment to its general order, had made it possible for employers to give their employees bonuses in the form of Bonds. The maximum amount, the letter stated, was $25.

Participating theatres will receive a special Sixth War Loan campaign song, "Buy a Bond Today," sung by Milton Berle to the accompaniment of Ray Block and his 21-piece orchestra, authors of the song.

In New York next Friday at 9 A.M. the Hotel Astor will be the scene of a gathering of exhibitors of the New York area and the sections of New Jersey where Harry Lowenstein and Frank Damis are chairmen. Others present will be district and branch managers, salesmen from all the companies in New York and Albany, home office executives and industry leaders.

Those gathered at the Hotel Astor will hear detailed plans for the drive. They will welcome back the national committee from its national tour.

Ask $1 Per Theatre to Pay Advertising Kit Cost

In a bulletin to all circuit operators, state exhibitor and publicity chairmen, Mr. Brandt announced, late last week, that "during the Fifth War Loan advertising kits were sent to all theatres with the request that exhibitors contribute $1 per theatre to help defray the cost, which most did. In the current drive it is necessary to follow the same procedure."

Si Seadler, MGM advertising manager, has been named advertising consultant for the drive, as in previous campaigns. He will work with John Hertz, Jr., advertising and publicity director for the current campaign.

In Richmond, Vt., Thursday of last week, exhibitors of Virginia met at the John Marshall Hotel for a state meeting. They were addressed by Ted R. Gamble, director of the War Finance Division of the Treasury Department, who spoke of the importance the Treasury placed on the efforts of the industry in Bond activities, and commended its members "for their splendid performances" in past drives.

Hold Pre-Drive Meeting in Northern New Jersey

Tom Baldridge of MGM told the Virginia showmen that the MPTOA of Virginia would sponsor a Bond-selling contest for exhibitors similar to the one held in the previous drive. State chairman Morton G. Thalhimer of Richmond, presiding at the meeting, asked for unanimous support of the state committee's program.

Last Thursday morning more than 200 Northern New Jersey exhibitors attended a pre-drive meeting at the Little theatre in Newark. The two state co-chairmen, Harry Lowenstein and Frank Damis, presided. Max E Youngstein, representing John Hertz, Jr., national publicity chairman, outlined the publicity, advertising and exploitation campaigr and showed the complete list of accessorie and final proofs of the press book.

In Buffalo, N. Y., Thursday local exhibitor gathered at the Statler Hotel, and 236 theatres were pledged to cooperate in the drive Upstate New York chairman C. J. Latta, an George H. McKenna, Buffalo exhibitor chairman, presided. Members of the national committee and Gertrude Bunchez, who assiste with publicity for meetings in Chicago, Cleveland and Detroit, were the featured speakers

Regional Meetings Held In Detroit, Cleveland

The same day in Louisville, 162 distributo and exhibitor executives gathered at the Kentucky Hotel for a meeting with national committee members headed by Mr. Brandt. Th mayor of Louisville, Wilson Wyatt, opene the meeting. Mr. Brandt emphasized the importance of coordination between distributor and exhibitors. State chairmen of Kentucky Indiana, Ohio and West Virginia were present

Last Wednesday the Hotel Book Cadillac i Detroit was the scene of a national committe regional meeting with more than 300 exhibitor representing 500 theatres in attendance. Ra Branch, state chairman, announced an effor was being made to make every theatre in Michigan an issuing agent. The speakers stresse the necessity of extra effort to combat complacency, pre-Christmas and pre-income ta handicaps.

In Cleveland last week some 350 industr members attended a luncheon at the Statle Hotel. Mr. Brandt told the gathering that tw nationwide broadcasts would be the bigge publicity items in the campaign, one fro Madison Square Garden in New York o opening day, and the second from Hollywoo featuring screen stars.

Pledges Greater Effort Than Ever Before

Following a key city meeting in Portlan Ore., State Chairman O. J. Miller, discussin the plan of campaign in his territory, said, " make you this promise now—we will hav more Bond Premieres, more Children's mat nees and more Free Movies December 7 tha we have ever before had in any drive in th territory.

Dave Bader, who in a 7,500-mile trip heral ed the coming of the national committee men bers for key city regional meetings, returned t New York and his desk in the publicity de partment of the Twentieth Century-Fox hon office last weekend. Mr. Bader made the 7 500-mile journey in three weeks, and most by air. He called at all the 19 cities late visited by the national committee.

Three Circuits Book Monogram

Monogram's program for 1944-45 has bee signed by three additional circuits, with a total 51 theatres, it was announced last week. Th are the Kallet Circuit, with 36 theatres in Ne York; Joseph L. Lawrence Theatres, with eig houses in Utah, and A. R. Boyd Enterprises, wi seven in Pennsylvania.

Gloriously ...
Enchantingly...
Daringly...
Together Again

COLUMBIA

IRENE
DUNNE

The year's
most exciting
romantic
comedy!

ICTURES presents

CHARLES

BOYER

Together Again

with CHARLES

COBURN

Turn please...

Screen Play by **VIRGINIA VAN UPP** and **F. HUGH HERBERT**
Produced by **VIRGINIA VAN UPP** · Directed by **CHARLES VIDOR**

There can be no question of the widespread appeal of IRENE DUNNE and CHARLES BOYER with CHARLES COBURN in a picture carrying the significant title "TOGETHER AGAIN"

Question: Is it a good picture?

Answer: It is an outstanding comedy.

It will rank high in the list

and in the tradition of the

greatest comedy pictures

ever produced by Columbia.

COLUMBIA PICTURES

KEEP SELLING WAR BONDS! FIGHT BY THE SIDE OF THE TROOPS WHO NEVER STOP!

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

OMPLETED

AMOUNT
ty O'Rourke
s Susie Slagle

ked for Murder

RADIO
st of the Pecos

JBLIC
ing Holiday

H CENTURY-FOX
ngover Square

TED ARTISTS
d Autumn in Your
land (PAC)

STARTED

COLUMBIA
Leave It to Blondie

MONOGRAM
Cisco Kid Comes Through

PRC
Crime, Inc.

REPUBLIC
Jealousy
Moonlight and Roses

20TH CENTURY-FOX
Bell for Adano
Molly, Bless Her

UNIVERSAL
Song of the Sarong

SHOOTING

COLUMBIA
I Love a Mystery
Our Wandering Daughters
One Against Seven (formerly "Counter-attack")

MGM
Without Love
Our Vines Have Tender Grapes
Hold High the Torch
Women's Army
Son of Lassie
Valley of Decision

MONOGRAM
John Dillinger

PARAMOUNT
Lost Weekend
Love Letters
Affairs of Susan
Duffy's Tavern

PRC
Fog Island

RKO RADIO
Body Snatcher
Isle of the Dead (temporarily suspended)
Wonder Man (Goldwyn)
Tarzon and the Amazons (Lesser)

REPUBLIC
Phantom Speaks
Earl Carroll Vanities

20TH CENTURY-FOX
Circumstantial Evidence
Bon Voyage (temporarily suspended)
Royal Scandal
Where Do We Go from Here
Billy Rose's Diamond Horseshoe

UNITED ARTISTS
Walk in the Sun (Bronston)
Blood on the Sun (Cagney)

UNIVERSAL
Here Come the Co-Eds
Salome — Where She Danced
Frisco Sal
She Gets Her Man

WARNERS
Big Sleep
God Is My Co-Pilot
Pillar to Post
Nobody Lives Forever
San Antonio

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roduction Index Hits 46; Bell for Adano" Started

ollywood Bureau

was a dull week in Hollywood. The pro- tion index climbed one notch to 46, as work finished on seven pictures and eight others ched shooting stages. The two most ambi- s undertakings of the week were both ched at 20th Century-Fox.

A Bell for Adano," based on the best selling el laid in liberated Italy, went before the eras with Louis D. Lighton producing and ry King directing. Gene Tierney, John diak, William Bendix, Richard Conte and nn Langan head the cast. "Molly, Bless ," a biography of the late Marie Dressler, Monty Woolley, Gracie Fields, Roddy Mc- wall, Reginald Gardiner and Natalie Schafer principal roles. Robert Bassler produces, vis Seiler directs.

roducer-director Gustav Machaty began k on "Jealousy" for Republic release. It's sychological melodrama with John Loder, e Randolph, Karen Morley, Nils Asther and ga Haas in the cast. Producer Eddy White ted "Moonlight and Roses," featuring Jane zee, which William Beaudine is directing.

lumbia Starts Another "Blondie" Series

olumbia launched another in its "Blondie" es, this one titled "Leave It to Blondie." ondie" and "Dagwood" have budget trouble, after a good deal of domestic drama it all s happily. The cast includes Penny Single- Arthur Lake, Larry Simms and Danny mmert, and Abby Berlin is the director.

niversal's entry is a South Sea saga titled ng of the Sarong," with Nancy Kelly, nuel Hinds, William Gargan and George enz. Gene Lewis is the associate producer, old Young the director.

Ionogram launched another in its "Cisco " series of Westerns, titled "The Cisco Kid nes Through." Duncan Renaldo, Martin ralaga, Roger Pryor, Vicki Lane and Em- t Lynn head the cast. Philip N. Krasne duces and J. P. McCarthy directs.

RC started work on "Crime, Inc.," an ex- e of racketeers who operated during the 0's. Lew Landers is directing for Producer n Fromkess and the cast includes Leo Car- , Tom Neal, Martha Tilton, Lionel Atwill Grant Mitchell.

Philip Yordan, author of the Broadway hit, "Anna Lucasta," has formed his own independent company. His first will be a film version of Maritta Wolff's novel, "Whistle Stop," which won the Avery Hopwood award in 1940. The new company, financed independently, is now completing negotiations for release through a major organization.

Personnel Intelligence About Hollywood

MGM has announced production of the film version of Marjorie Kinnan Rawlings' Pulitzer prize-winning novel, "The Yearling," was to be resumed in the spring. Originally started in 1941, work on the picture was halted due to numerous production difficulties. However, much of the footage made at that time will be used in the completed version. Sidney Franklin will produce in Technicolor. Gene Eckman, the youth originally selected to play the lead, has outgrown the part, and the studio is searching for another lad to portray "Jody." . . . Alex Gottlieb has been assigned to produce "Three Men on a Horse" for Warners. Mervyn LeRoy made the original screen version of the famous play for that studio back in 1936. . . . Wanda Tuchock, 20th Century-Fox writer, has been commissioned to write a special course on screenplay writing for her alma mater, the University of California at Berkeley.

Richard Thorpe has been assigned to direct "Her Highness and the Bellboy" for MGM. The picture is to star Hedy Lamarr and Bob Walker. Joseph Pasternak will produce. . . . John Emery, Nancy Gates, Jack LaRue and Fritz Leiber are set for important roles in RKO Radio's Technicolor period piece, "The Spanish Main," which stars Paul Henreid and Maureen O'Hara. Frank Borzage will direct for Producer Robert Fellows. . . . Peter Lorre has been assigned a featured role in "Hotel Berlin" at Warners. . . . Columbia has signed Jerome Cowan for a character part in the next "Crime Doctor" film

DeCordova Receives Medal From Mexican Press

Arturo de Cordova, currently appearing in Paramount's "Frenchman's Creek," has been presented a gold medal by Mexican newspapermen and radio announcers. . . . Victor McLaglen and Chester Morris will co-star in "Men of the Deep," an action film based on the operations of the salvage division of the U. S. Army Engineering Corp. Del Lord will direct for Columbia. . . . Raymond Crossett, story editor for International Pictures, is in New York conferring with publishers and story agents.

Morgan B. Cox has been promoted from associate producer to supervisor of Universal serials, with "The Master Key" as the first under his new status. . . . RKO Radio has purchased "Travelers Three," an original by Kenneth Earl. It's the story of three people forced by current travel conditions to journey together from New York to Los Angeles. . . . Paramount has completed plans for the production of Irving Berlin's "Blue Skies," to be produced and directed by Mark Sandrich. . . . Jackie Moran, Sidney Miller and Wanda McKay have been signed for featured roles in "Make Way for Kelly," second in Monogram's "Kelly" comedy series. Phil Karlstein will direct.

Jacqueline Dalya has flown to Mexico City to join the cast of "Song of Mexico," which James Fitzpatrick is producing for Republic release. . . . Another Mexican traveler is Constantine Bakalinikof, musical director for RKO Radio. . . . Bob Graham, 19-year-old baritone, has been signed by Paramount to a long term contract. The studio plans to groom him for stardom. . . . Carole Thurston has been signed by RKO Radio on a long time deal calling for two pictures a year. . . . Frank Morgan will have a top spot in the MGM musical, "Yolanda and the Thief."

Metro Purchases Radio Feature with Kelly

"The Man Who Couldn't Lose," recently introduced as a radio dramatization with Gene Kelly in the title role, has been purchased by MGM. Jerry Bresler will produce it as a feature-length film. . . . Paramount will co-star Eddie Bracken and Veronica Lake in a comedy called "Good Intentions," with George Marshall as director and Paul Jones as producer. . . . Columbia has exercised its option on the services of Edgar Buchanan and assigned him an important role in "Kiss and Tell," to be produced by Abbott-Herbert Productions.

John Sheridan, who made his debut in "The Very Thought of You" has had his Warner contract renewed. . . . Rudolf Friml has been signed by Gustav Machaty to write special songs for "Jealousy." . . . Buddy Swan has been signed for a featured role in "You'll Be the Death of Me," the next Pine-Thomas picture for Paramount release. . . . "The Magnificent Tramp" is the title selected by RKO Radio for the first picture it will make starring Cantinflas, the Mexican star.

BRAZIL

WONDER PICTURE OF THE YE

BRAZI

co-starring

TITO GUIZAR
VIRGINIA BRUCE

featuring

EDWARD EVERETT HORTON
ROBERT LIVINGSTON • VELOZ and YOL
FORTUNIO BONANOVA • RICHARD LANE
FRANK PUGLIA, AURORA MIRANDA, ALFREDO
HENRY DA SILVA, RICO de MONTEZ, LEON LE

and **ROY ROGERS**
KING OF THE COWBOYS, as Guest Sta
JOSEPH SANTLEY, *Director*
Screenplay by Frank Gill, Jr. and Laura Kerr
Original Story by Richard English

Songs: "BRAZIL" • "RIO DE JANEIRO"
"TONIGHT YOU'RE MINE" • "MOONLIGHT FIE
"UPA UPA" • "VAQUERO SONG" • "CAFE" • "CH

BRAZIL WILL FILL THE TILL

S BRILLIANT: says The Trade Press

HOLLYWOOD REPORTER: "Top honors go to North and Santley. It is very apparent that Republic has spared neither time nor expense in the production of 'Brazil,' for it is as classy, sophisticated and sparkling a filmusical as the studio could turn out. Head and shoulders above any other picture Hollywood has made to date in the matters of authenticity and the capable handling of the delicate problem of depicting our South American neighbors to the world."

WEEKLY VARIETY: "Sock musical: top biz and holdovers in most spots. Should prove a block-buster at the wickets."

MOTION PICTURE HERALD: "Republic's bid for major attention is now supported by a major attraction in the musical comedy field. 'Brazil' is gay and tuneful, handsome in setting, engaging in story and well endowed with singing and dancing talent."

THE FILM DAILY: 'Romance and music are wedded in 'Brazil' to create a show that is easily the worthiest of its kind to come from Republic. Here is big-time entertainment astutely keyed to popular taste."

BOXOFFICE: "A tuneful, romantic, bright morsel of good entertainment. Mounted expertly to reflect the upped appropriation that went into its making, the offering is breezily-written and dialogued, expertly-directed, competently-delineated, and tauntingly-melodied. Production numbers are clever, original and masterfully staged."

SHOWMEN'S TRADE REVIEW: "The music, fresh background and intriguing personality of Tito Guizar will have sure-fire appeal for all types of audiences. This is an 'A' picture and should be handled as such. Treat it right and it will treat your box office to a party of big profits."

MOTION PICTURE DAILY: "Hats off to a young company with a grand, big show; a smooth, charming, clever and extremely amusing musical that fulfills the familiar box-office dictum of being 'different but not too different.' Exhibitors will do well to reserve a top spot for 'Brazil.' "

DAILY VARIETY: " 'Brazil,' a musical with a Latin-American background carrying one of the highest budgets in the history of Republic, is worthy of its production. Excellent humor in the dialogue; smart, well-timed direction."

HARRISON'S REPORTS: "Produced on a lavish scale, this is a delightful combination of romantic farce and music, different from the usual run of stories generally found in musical entertainments. Its Brazilian background is colorful and interesting, the comedy situations good, the dialogue witty, and the music by Ary Barroso, celebrated Latin-American composer, is so tuneful that one finds himself humming the songs at the conclusion of the picture."

HIGHLIGHTS REPUBLIC'S GOLD NEIGHBOR POLICY!

New 300-Theatre Circuit Organized In Mexico City

by LUIS BECERRA CELIS

in Mexico City

Aftermath of the accusations, published in the form of paid newspaper advertisements, by the Empresa Espectaculos, S.A. of Tampico, theatre operator, headed by Vicente Villasanta, publisher of *El Mundo,* important Tampico daily newspaper, that William Oscar Jenkins, American who is a prominent exhibitor, here and in the provinces, strives to monopolize exhibition in Mexico, was the organization here of a circuit of 300 theatres.

This enterprise is known as the Grand National Circuit. It has been registered before a local notary public and is headed by the Alameda, Palacio Chino, Metropolitan and Olimpia, local first run theatres, and the Bucareli and Rex, subsequent run theatres here. Prominent in organization of this circuit was Emilio Azcaraga, owner of the Alameda and Bucareli and Mexico's two largest radio stations, XEW and XEQ, both here.

Members of the new circuit must book pictures collectively. That assures all films exhibited by the circuit's head theatres being screened by the rest of the circuit. Film circles say that this circuit, Mexico's largest, will effectively curb the alleged monopolistic activities of Mr. Jenkins.

▽

The National Cinematographic Industry Chamber, president of which is Jesus A. Grovas, prominent producer, issued a statement concerning reports from Havana about an alleged move by Cuban exhibitors, said to be aided by Hollywood interests, to boycott Mexican pictures in the Island Republic, which have worried the Mexican industry.

"Cuban contracts for Mexican pictures provide for the full exhibition of them for two more years," the Chamber said. "The Cuban people have always favored Mexican pictures and we can count upon that cooperation. So there need be no concern about reports of a boycott of our pictures in that friendly sister land."

▽

Enrique Saro, for several years subdirector of the Nacional Financiera, the Government's fiscal agency, has become the general manager of the Banco Cinematografico, S.A., the picture industry's own bank. He replaces Carlos Garriedo Galvan, who is now the general manager of Films Mundiales, important producer.

▽

Labor problems, taxes, theatre building and financing, film distribution and booking and social insurance, are prime matters of discussion for the convention of the National Motion Picture Theatre Impresario's Association of the Mexican Republic, to which most exhibitors belong, scheduled for here, November 16 to 19.

▽

Sam Seidleman, United Artists' Latin American manager, former United Artists and Paramount manager here for many years, pleased the Mexican industry and public, when, on stopping off here en route by plane from Hollywood to his headquarters in Buenos Aires, he declared that his and other American companies were intent upon improving the themes and treatment of their pictures dealing with Latin America and that they were scrupulously avoiding offending Latin Americans. He added that though there was considerable competition from Mexican and other Latin American Pictures, the market for American films was increasing in the Spanish southlands.

▽

John Goodham, one of the principal stockholders in Posa Films, producer of pictures of "Cantinflas," in private life Mario Moreno, Rosa's vice-president and Mexico's leading tramp comedian and highest paid film actor, back from Buenos Aires where he attended his company's business, reported great trade for Mexican pictures in the Argentine. He said that 18 Mexican films had been exhibited in that country this year and that about 24 would be screened in that country in 1945.

Loew's and Paramount Sue Boston Circuit

Loew's and Paramount each filed an action Wednesday in the U. S. District Court for Massachusetts against Fred E. Lieberman and the various theatre corporations associated with him in the operation of a circuit of theatres in and around Boston.

It is alleged in each distributor's complaint that the exhibitor defendants joined in a general plan and design to furnish to the plaintiff distributor "intentionally false and inaccurate statements" of gross admission receipts in accounting for the license fees due on various pictures, and that the plaintiff was substantially damaged in relying upon such misrepresented receipts. The charges cover both percentage and flat rental pictures.

Damages are claimed and an accounting is demanded. It is also requested in each action that, pending an audit and accounting of their books and records, the defendants be enjoined and restrained from disposing of or altering them in any way.

The action by Paramount Film Distributing Corp. is brought against Fred E. Lieberman and five corporations associated with him in the operation of the Normandie, Bijou and Uphams Corner Theatres in Boston, and the Medford Square Theatre in Medford, Mass. The action by Loew's Inc. involves the same defendants and theatres as well as two additional corporate defendants associated in the operation of the Holyoke Theatre in Holyoke and the Strand Theatre in Brockton, Mass.

"Now Tomorrow" Has Strong Holiday Booking Dates

"And Now Tomorrow," Paramount Thanksgiving release, starring Alan Ladd in his first production since "China," will have important key city engagements during holiday week, Charles M. Reagan, vice-president in charge of distribution, announced this week.

"And Now Tomorrow" is Mr. Ladd's first picture since his honorable discharge from the Army.

Mr. Reagan announced that the film would have a large number of day-and-date holiday engagements in important key cities, with numerous engagements already scheduled.

Among the dates already set are: Paramount, New York; Paramount, Los Angeles, and Paramount, Hollywood; Metropolitan, Boston; Shea's Buffalo, Buffalo; Radio City, Minneapolis; Des Moines and Roosevelt, Des Moines; Norshor, Duluth; Paramount, New Haven; Allyn, Hartford; State, Portland, Me.; Fox, Atlanta; Florida, Jacksonville; Tampa, Tampa; Center, Salt Lake City; Orpheum, Omaha; Lincoln, Lincoln; Rialto, Tucson; Orpheum, Phoenix; Orpheum, Springfield, Ill.; Palace, Youngstown; Plaza, El Paso; Paramount, Austin; Worth, Ft. Worth; Martini, Galveston; Malco, Memphis; Criterion, Oklahoma City; Capitol and Pulaski, Little Rock; Aztec, San Antonio; Paramount, Springfield, Mass., and others.

N. Y. Mediation Board Hears RKO Circuit-Union Dispute

The dispute over a contract between the RKO circuit and the Motion Picture Theatre Operating Managers and Assistant Managers Guild, in New York, was placed before the New York State Mediation Board Wednesday. Negotiations were broken off last week, after the circuit offered $75 per week for managers, and $37.50 for assistant managers, as a counter-proposal. The union had asked $115 for managers, and $75 for assistants.

Club Dance November 15

The Columbus, Ohio, Variety Club will hold its annual Victory Barn Dance in Memorial Hall, November 15, with a considerable portion of the proceeds to be turned over to support of wartime programs of the junior hostesses of the club, it has been announced by John Jones, chief barker.

Fox Awarded Bronze Star

Captain Matthew J. Fox, Universal vice-president on leave, has been awarded the Bronze Star, it was disclosed last week.

WPB Holds Dow Production of Projector Parts

Little chance for any material expansion of booth equipment production program is seen War Production Board circles for the first qu ter of next year, but some equipment in addit to that specifically scheduled by the board may turned out under the "spot authorization" p which permits the use of excess materials, la and machinery for the production of civilian goo it was learned this week.

As yet, the board has not definitely set the p duction program for the next quarter, but it understood that proposals to double the pres program have been rejected because of the c tinuance of the war in Europe and the need assuring the military of all required supplies.

Indications are that the first-quarter sched will be approximately the same as those for third and fourth quarters of this year—335 p jectors, 156 sound systems, 365, each, lamps rectifiers and 45 motor generator sets.

At the same time, it was learned, there are so inventories of ball bearings available and sn motor production is improving, paving the way the manufacture of some items of equipment excess of program, under the spot authoriza plan.

So far, it was said, only one manufacturer made application for such production, asking receiving authorization to turn out 200 rectif during the current and coming quarters, but portunities may be afforded in some areas for p duction of projectors, motor generator sets lamp houses without indicating meters.

Any applications for authority to undertake s production, supported by conclusive evidence materials, manpower and machinery are availa will not be opposed in WPB offices in Wash ton if given the approval of the regional offic it was indicated.

All of the additional production contemplate the program which was unsuccessfully urged u the board, and all of the equipment which may produced under the spot authorization plan is l ly needed by exhibitors, it was said.

Admitting that continuance of the Euro war has necessitated extension of production strictions which it had been hoped could be li by the turn of the year, Allen G. Smith, chie the theatre equipment section, disclosed this w that his major problem now is the straighte out of the situation occasioned by the switc application forms to be used by manufacturers dealers.

Under date of September 30, the WPB se notice upon the industry that, effective Noven 1, it would file its applications under the L order on Form WPB-1319 instead of WPB-3 which had been used theretofore, but since beginning of the month, Mr. Smith said, a la proportion of the applications filed have been on obsolete form.

Skouras Aids Rally for Notre Dame Servicemen

Spyros Skouras, president of Twentieth tury-Fox, was named a member of the hono committee for the seventh annual Notre D rally, held at the Waldorf-Astoria Hotel, York, this Friday, November 10, for the benef the university's alumni and under-graduates are in the armed forces.

Roy Rogers in New Radio Series on Mutual

Roy Rogers, Republic Western star, will a weekly Western musical series Novembe over the Mutual Broadcasting System with G year Tire and Rubber Company as sponsor. show will originate from Station KHJ, Hollyw where Mr. Rodgers returns November 16th lowing his rodeo tour in the east.

A SCREEN TREAT YOU
MUST NOT MISS!

ROY ROGERS

KING OF THE COWBOYS

TRIGGER

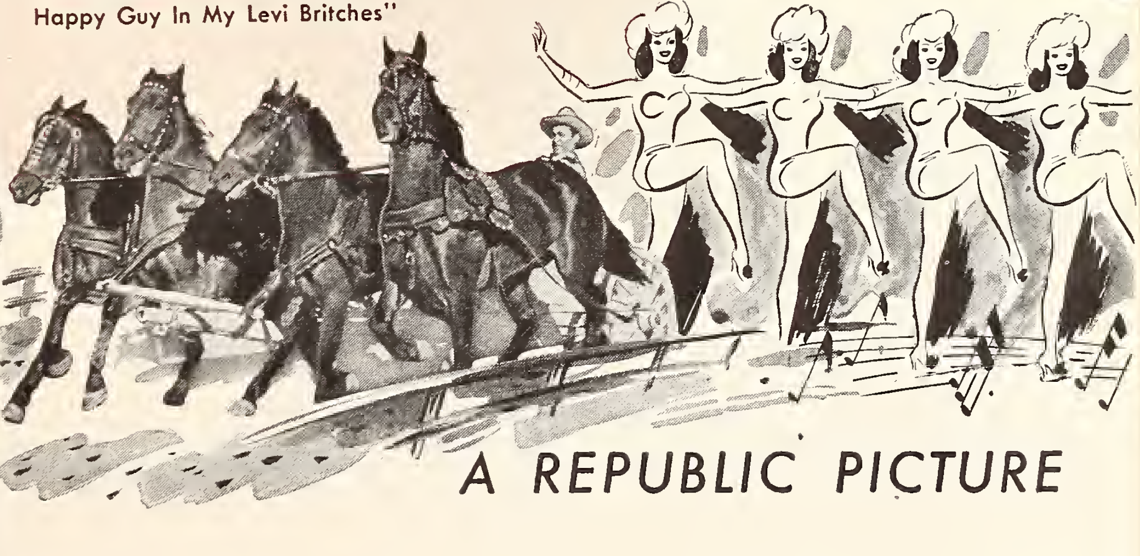
SMARTEST HORSE IN THE MOVIES

"LIGHTS OF OLD SANTA FE"

Featuring **GEORGE "GABBY" HAYES**
and **DALE EVANS**
LLOYD CORRIGAN • RICHARD POWERS
CLAIRE DU BREY
and **BOB NOLAN**
and **THE SONS OF THE PIONEERS**
FRANK McDONALD, Director
Original Screenplay by Gordon Kahn and Bob Williams

SONGS...

"Amor" • "The Nerve of Some People" "Lights of Old Santa Fe" • "Cowboy Jubilee" "Ride 'Em Cowboy" • "Trigger Hasn't Got A Purty Figger" • "Cowpoke Polka" • "I'm A Happy Guy In My Levi Britches"



A REPUBLIC PICTURE

A. W. Smith Denies Schine Collusion With Distributors

The testimony of A. W. Smith, Jr., eastern sales manager for Twentieth Century-Fox, in which he denied collusion between the Schine theatre circuit and distributors, was completed last Friday before Federal Judge John C. Knight in the U. S. District Court, Buffalo. Thereafter the trial of the defendants, charged by the Government with violations of the Sherman Anti-Trust Act, was adjourned to Wednesday of this week.

Robert L. Wright, special assistant to the Attorney General, cross-examined Mr. Smith with a view to showing that circuits were given preference over small independent exhibitors in buying product. He failed, however, to elicit from the witness any statement to the effect that Schine had been given better terms than other exhibitors by his company.

Because Mr. Smith had been general sales manager for RKO, United Artists and Warner Bros., Mr. Wright encompassed in his cross-examination Mr. Smith's services to all those distributors.

Says No Better Terms Offered

Mr. Smith denied recalling that there was any deviation from the 35 per cent figure in dealing with Schine and offering the circuit 20 per cent and flat rentals. · Mr. Smith declared that Twentieth Century-Fox considered the exhibitor first and itself second in the sale of product. He later qualified this statement by saying that deals should be fair to both exhibitor and distributor.

Under direct examination by Edward F. McClennen, Schine attorney, Mr. Smith said that about 70 per cent of distributor business came from first run houses and that in selecting a customer for product in a competitive area, a distributor took into consideration the ability of the customer to gross. Mr. Smith denied that he or any others in his company were asked by Schine not to sell to Schine competitors.

Another Twentieth Century-Fox salesman, William C. Rowell, of Rochester, took the stand Thursday as a defense witness. He testified that a request for first run product, made by Hubert P. Wallace, operator of the Strand theatre, Syracuse, was turned down on the ground that none was available and that his company had an established first run contract. He also said that Mr. Wallace was denied second and third run product for the same reason.

Schine Completes Testimony

Earlier Thursday, the testimony of J. Myer Schine, begun Tuesday afternoon, was completed under cross-examination by Mr. Wright. The witness was questioned on various Schine theatre acquisitions and the amount of money invested in them by the circuit. Mr. Schine denied ever having seen certain answers to Government interrogations concerning acquisitions with which Mr. Wright confronted him.

Long Island Circuit Asks Anti-Trust Damages

Associated Playhouses, Inc., operators of the Bayshore theatre, Bayshore, Long Island, filed a triple damage anti-trust suit in the New York federal Court Monday against Paramount Pictures, Inc., Paramount Film Distributing Corp., Columbia Pictures Corp., Universal Corp., Universal Pictures Co., Big U Film Exchange, Inc., United Artists, Inc., Loews, Inc., Loew's Theatre and Realty Corp. and the Marcus Loew Booking Agency, Inc., claiming restraint of trade under the Sherman Anti-Trust Act.

The plaintiff claims it has no access to films released by the defendants until 140 days after they are first exhibited on Broadway. It is alleged that Loew's Valencia in Jamaica is the nearest opposition, and that theatre is 32 miles away.

Despite this distance, it is charged, the Valencia overbuys to prevent the plaintiff from securing product.

FROM READERS

G.I. JOE WONDERS ABOUT JOB WHEN WAR ENDS

To the Editor of the Herald:

I was connected with the motion picture business before I entered the service as a theatre manager for the Y. & W. Management Corporation, Indianapolis, Indiana—which operates 32 theatres in Indiana. After this war is all over, I think I will want to get back in the show business in some capacity and wondered if you are doing anything in the way of placing men or advising men about post-war motion picture jobs. I am sure I can go right back to my old job but may want to go to a larger town or have thought a lot about sales work in the theatre world—such as a film salesman or a representative for a chain theatre firm contacting their various houses. — *KENNETH ELMORE, S 2/c (Adm.) U.S.S. LSM* 234, *c/o Fleet Post Office, San Francisco, Calif.*

To the Editor of the Herald:

If it is possible I would like some information from you as I feel you could tell me better than anyone. I'm a soldier whose job it has been to run 35mm movie machines. I ran them for 15 months overseas and six months in the states. My home is in New York City. Well, when this war is over do you think that there will be openings for me and other guys in the same boat as I? I have no other occupation to look forward to, and to me the outlook doesn't look too smooth. I don't see how it will be even possible to get in that line. Surely, if there are enough operators now, where will G.I. Joe fit in?—*ROBERT L. PELOSO, PFC,* 12151003, *Section "A," Army Air Base, Dyersburg, Tenn.*

Plans for the return of men discharged from the armed services to their prior employment in the industry have been made or are under consideration by the employers, either as corporations or as individuals. There is not and cannot be a completely unified blanket plan for the entire industry. All employers, however, are manifesting a desire to fit returning service men to their old, or better, jobs. The pressures on most organizations will not be as acute as might be anticipated, in that many returning soldiers prefer to cast about for new opportunities and often in new fields. —THE EDITOR

INDUSTRY IS DOING A DARN GOOD JOB

To the Editor of the Herald:

At the present time, I am in the hospital but hope to be out soon. Last night at the movies, we had "Devotion" with Ida Lupino and Paul Henried on. It isn't going to show in United States until 1945. We get the shows first and the industry is doing a darn good job. — *PVT. JAMES J. HAYES,* 42024718, *APO* 501, *c/o Postmaster, San Francisco.*

Name Officers of Warner International Unit

Officer personnel of Warner Bros. Pictures International Corp., new foreign organization for Warners, includes the following:

Joseph S. Hummel, vice-president in charge of Continental Europe, Africa, Scandinavia, Palestine and Syria; Wolfe Cohen, vice-president in charge of Mexico, South America, Australia, New Zealand and Far East; Karl G. Macdonald, vice-president; J. J. Glynn, vice-president and treasurer; Morris Ebenstein, secretary; M. Greenberg, assistant secretary; T. O'Sullivan, auditor; G. R. Keyser, publicity and advertising director.

Gerber Waits Discharge

Lieutenant Morton Gerber, member of the Warner publicity department before entering the Army, is back in New York awaiting orders placing him on the inactive list due to physical disability.

Trans-Lux Changes Name

The corporate name of Trans-Lux Movies Corporation has been changed to Trans-Lux Theatres Corporation, it was announced last week by the company.

Majors Booking Old Product for French Houses

Representatives of American companies are distributing old Hollywood product in France which had been hidden from the Germans in 1940, the overseas film division of the Office of War Information reported last Friday.

Hundreds of the prints which were salvaged are now being booked into theatres by French representatives of the majors. The Psychological Warfare Division decides only whether or not a particular film is suitable for distribution. Thus far, no picture has been termed "anti-democratic," "anti-French" or "anti-Allies," of those now being shown in French theatres.

To Resume Distribution

Distribution of the 40 American films turned over to the OWI for the liberated countries of Europe and dubbed in French and Italian, is expected to be resumed by the majors shortly. Robert Riskin, director of the OWI overseas films, is en route to Paris from London to speed arrangements for the American companies to resume operations in France.

Henri Lartigue, a director of MGM's French company, who has been named to take temporary charge of the company's operation in France, salvaged 300 MGM prints, including those of "Gone With the Wind," it was learned Monday. Mr. Lartigue will operate the MGM office in Paris until Laudy Lawrence, currently with the OWI, can resume as European manager.

Of the 60 pictures now being shown in Paris, 40 are American, 17 British and three Russian. The British originally prepared 12 for liberated areas. Five more have been added.

Because of the serious power shortage which has curtailed theatre operation in the French capital, pictures are being exhibited only after 9:30 P.M. three days a week, afternoons and evenings weekends and not at all Tuesdays and Thursdays.

In Washington, Friday, the Treasury Department removed the liberated areas of France from the category of "enemy territory," and lifted restrictions on business and commercial communications with these areas. Treasury licenses no longer will be required for concerns in the U. S. and liberated France to exchange financial and commercial information and to establish business contacts.

No Licenses Granted Now

No licenses, however, will be granted at this time, it was learned, for the sending to France of powers of attorneys, payment instructions or other communications of similar nature. In order that American business interests may not be placed at a disadvantage, the British Government adopted similar rules for British concerns.

Wallace Feignoux, Walt Disney's Paris representative, has communicated with the New York office of the company and has reported that the Paris offices and the studio used for dubbing are intact. "Snow White" was the last Disney picture shown in France. A print of "Pinocchio" was shipped to Paris before the German occupation but was never shown.

Upon completion of the French dubbing of "Pinocchio," it probably will be released in France and Belgium. William Levy, former managing director for Great Britain and European supervisor for Disney, is awaiting transportation clearance to London and the Continent.

Deny Guilt in Spy Case

Simon Emil Koedel, projectionist, pleaded not guilty November 2 in United States District Court in Brooklyn, to an indictment of espionage charging that he supplied shipping information to German agents before the U. S. entered the war. Judge Robert A. Inch held him in $25,000 bail for trial on November 13. His foster daughter, Marie H. Koedel, pleaded not guilty to the same indictment October 30 and will stand trial with her foster father.

Cine Television to Offer Film Shows For New Medium

Another company which plans to serve television studios through motion pictures has been formed. It is Cine Television Studios, New York, and its managing partner is Fred H. Fidler, who resigned recently from the J. Walter Thompson advertising agency.

"Cine-Television will function directly as consultants and production supervisors in filmed television programming and sponsored films, with production of filmed television for national syndication as its eventual goal," the new company announced.

"Planned distribution of sponsored motion pictures of any length" is offered telecasters by the firm's distribution division, Motion Picture Networks. The latter is special sales representative for "Minute Movies."

With Mr. Fidler in the venture are Yasha Frank, Rohama Lee, Rose Gray, Reg Rollinson, William Ogden, Doris LeRoy and Roberta Dufton.

RCA Victor New Sponsor

Adding to the growing list of sponsors of television programs, RCA Victor will begin broadcasting November 17 over the National Broadcasting Company's New York television station. WNBT. The program will offer "science, education, sports news, special events, entertainment." Some of the films produced by Walt Disney for the Office of the Coordinator of Inter-American Affairs will be telecast.

In the continuing hearings before the Federal Communications Commission in Washington, additional agencies last week urged immediate commercialization of television in its present allocations. The FCC is hearing testimony, the result of which probably will be new allocations in the spectrum for many communications mediums.

Among the proponents of television now is the American Federation of Labor.

Six New Applications Filed

A recapitulation of applications for television stations to the FCC during the year past shows six applicants for Washington alone.

Two of the applications were filed by local radio broadcasters: the Capital Broadcasting Company, owner of station WWDC, and the Bamberger Broadcasting Company of Newark, N. J., which services Washington through Mutual station WOL. The other applications came from the Philco Radio and Television Corporation, Allen B. DuMont Laboratories, National Broadcasting Company, and Mrs. Eleanor Patterson, publisher of the Washington *Times-Herald*.

Hellinger Plans to Leave Warners in One Year

Wanting to "free myself to fit into the coming pattern of business in which independent production will predominate," Mark Hellinger, producer, has given Warner Brothers one year's notice of his intention to relinquish his contract, which has until 1947 to run. Mr. Hellinger will produce two or more pictures for Warners before leaving the company. He joined Warners first in 1937, went from there to Twentieth Century-Fox in 1941 and back to Warners in 1942.

Four Tribunal Clerks Named By Arbitration Association

The American Arbitration Association this week reported the appointment of arbitration tribunal clerks in the Kansas City, St. Louis and Des Moines tribunals, effective November 1, and in the San Francisco tribunal, effective November 6. In Kansas City, Raymond B. Scudder has replaced H. B. Taylor; In St. Louis, Helen D. Borger has succeeded Harold D. Connor; in Des Moines, Bruce Wilson has replaced Robert B. Joselyn, and in San Francisco, Franklin H. Tuttle has replaced Charles Chambers.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 19—MacArthur's return to the Philippines. . . . On the 3rd Army front. . . . Liberation in Greece. . . . Robot bomb buster. . . . Submarine to resuce. . . . Mop-up in the Palaus. . . . Troops in Pacific get kick out of Hollywood stars.

MOVIETONE NEWS—Vol. 27, No. 20—Churchill states hopes for peace in Moscow visit. . . . Flying Box car. . . . Chinese air fighters. . . . Airborne lifeboat. . . . New postage stamp commemorates 50th birthday of movies. . . . Paris fashions come back. . . . Pigskin parade.

NEWS OF THE DAY—Vol. 15, No. 217—MacArthur back in Philippines. . . . Self-liberated Greeks hail British army of occupation. . . . Eisenhower and Patton at front. . . . Gandhi again in spotlight. . . . Overseas with Bob Hope.

NEWS OF THE DAY—Vol. 15, No. 218—First films of Churchill in Moscow. . . . King George with Montgomery at battlefronts in Europe. . . . New U. S. stamp honors movies 50th anniversary. . . . New airborne lifeboat. . . . Latest Army sky giant. . . . Paris displays new modes in bid for style crown. . . . Navy sinks Notre Dame.

PARAMOUNT NEWS—No. 20—Return to the Philippines. . . . Names that make news: Churchill, Gandhi, Eisenhower. . . . Athens reborn, 13th European capital freed. . . . South Pacific: Where there's life there's hope.

PARAMOUNT NEWS—No. 21—Holland—King George visits front. . . . New three-cent stamp honors films. . . . Airborne lifeboat. . . . Baby battle! Doctor charges Hospital "monopoly.". . . Navy vs. Notre Dame—Middies crush undefeated Irish.

RKO PATHE NEWS—Vol. 16, No. 22—MacArthur returns to the Philippines. . . . Liberation of Athens. . . . U. S. generals at Metz front. . . . Hero's baby home from Britain. . . . Gandhi, Jinnah confer on unity.

RKO PATHE NEWS—Vol. 16, No. 23—Stamp commemorates movies 50th birthday. . . . New air carriers, tanks and trucks. . . . King George tours Holland front. . . . Churchill in Russia to meet with Stalin. . . . German Prisoners at U. S. camps. . . . Navy sinks Notre Dame, 32-13.

UNIVERSAL NEWSREEL—Vol. 17, No. 343—Invasion of the Philippines. . . . Siege of Metz. . . . Capture of Nglseous. . . . Athens is free. . . . Ruins of Ploesti. . . . Gandhi appears. . . . U. S. Embassy opens.

UNIVERSAL NEWSREEL—Vol. 17, No. 344—Stamp marks 50th movie anniversary. . . . New flying freight car for U. S. Army. . . . Churchill visits Russia. . . . Airborne lifeboat. . . . Paris chic back again. . . . World of Sports: Duke upsets Georgia Tech., 19-13. Navy beats Notre Dame, 32-13.

ALL AMERICAN NEWS—Vol. 3, No. 107—Nation celebrates Navy day. . . . Inter-racial art display in New York. . . . Negro girls admitted to Waves. . . . Employees of War Production Board give blood to Red Cross. . . . Derricotte stars in Michigan vs. Purdue game. . . . Buddy Young stars as Illinois fights Irish. . . . Major Roberts and Carlton Moss report.

Sees Current Coast Films Unsuitable for Television

Current Hollywood films do not make good television subjects since they are destined for large screens and embody too many long shots, Edward Sobol, NBC television production director, told members of the Television Press Club of New York at a luncheon meeting at the Hotel Sheraton last Wednesday.

Mr. Sobol stressed the fact that television programs today are essentially too static since they are in the hands of the radio broadcasting industry, accustomed to producing radio programs.

John Southwell, in charge of television production for Young and Rubicam, another speaker at the meeting, viewed television programming from the advertisers' point of view. He pointed out that television might encounter the same pitfalls as did silent and sound motion pictures in the beginning in assuming that the novelty of the presentation was sufficient. He stressed the fact that the showmanship factor which applies to other entertainment media also applies to television.

Universal Promotes Two in Publicity Department

Maurice Bergman, Universal eastern advertising and publicity director, last week announced that Charles Simonelli and Peggy Mahoney had been promoted to publicists. Miss Mahoney joined Universal a year ago as an associate publicist. She will contact New York newspapers. Mr. Simonelli started at Universal two years ago. He will handle special events and out-of-town assignments on important openings. Perry Spencer has joined Universal as southern advertising representative, working out of the Atlanta exchange.

Austrian Predicts Film Technique Vital to Television

The technique of film production will have a greater influence upon the molding of television production than existing radio techniques, in the opinion of Ralph B. Austrian, executive vice-president of RKO Television Corporation.

Mr. Austrian gave his opinion in an address before the Publicity Club of New York at the Hotel Belmont Plaza Thursday afternoon of last week.

He predicted that while television programs "will be far different in character from the feature film created in Hollywood for theatre exhibition . . . in the evolving of such programs . . . motion picture techniques will play a greater part than existing radio techniques."

Sees Canned Television

Mr. Austrian, anticipating wide use of canned television programs, said he had "decided the motion picture producer should be eminently qualified to supply the program grist for this giant mill." That, he explained, was his reason for becoming associated with RKO, "a motion picture producer," because RKO "believed that television is really talking pictures projected by a new and different means from that employed by the cinema."

"The use of the motion picture," Mr. Austrian said, "for the presentation of a television program immediately frees the writer, director and producer from the shackles of the live stage. A television program using live talent naturally faces many of the same restrictions that limit a stage production. . . . All of these program handicaps and restrictions, however, are immediately removed when it is a film program."

Film Libraries' Value Stressed

He said that many television dramatic programs would require scenes impossible to portray within the confined quarters of a television studio, such as "a blizzard in Alaska, or a storm at sea," but these scenes "would be available from the extensive film libraries maintained by RKO in Hollywood or Pathe News in New York." These stock shots, he brought out, could be used in studios on transparent screens as background, and "to the television viewer it would all appear to be taken on location.

"How very simple it is going to be when programs are provided on films," Mr. Austrian proposed. "A large motion picture company can arrange with the advertising agency for whom it functions to supply identical prints of a program to any number of television stations. . . . It would do this precisely as it supplies its regular motion picture film, on a "day and date" basis . . . through its nationwide network of film exchanges."

Schlanger Dinner Postponed To Curb War Traveling

The dinner to be tendered Ted Schlanger, Stanley Warner Theatres zone chief, in Philadelphia, has been indefinitely postponed because the affair was growing to such proportions as to interfere with the request of the Office of Defense Transportation to eliminate unnecessary traveling for the duration.

The event was to have celebrated Mr. Schlanger's 10 years with the company as zone head in Philadelphia.

Jay Emmanuel, chairman of the dinner committee, indicated that in addition to inquiries coming from Washington, Chicago and New York, where Mr. Schlanger has held executive posts, they had come from other cities throughout the nation.

Shea on Overseas Research

Joseph C. Shea, formerly New York advertising and publicity director for William Cagney Productions, who has been working on a documentary film for the War Department, will go overseas on a research mission following completion of current foreign service school training.

GHOST VOICES
SH

Benedict Bogeaus Productions, presents

MERLE OBERON · FRANCHOT TONE · THOMAS MITCHELL

Great stars IN a great Thriller!

ark Waters"

from the
Saturday Evening Post
Serial

with FAY BAINTER
JOHN QUALEN · ELISHA COOK, JR.

Produced by Benedict BOGEAUS · Directed by Andre DeTOTH

Original Story by Frank and Marian Cockrell
Screenplay by Joan Harrison and Marian Cockrell
Released Through United Artists

"Benedict Bogeaus rings the bell resoundingly with 'Dark Waters' . . . easily one of the top crime and suspense pictures of the year. Blessed with a fascinating, off-the-beaten-path story, it comes to the screen as an outstanding combination of excellent production, superb direction and brilliant performances."

—THE HOLLYWOOD REPORTER

"Forceful drama. Benedict Bogeaus may take bows for a picture which suspensefully unfolds to highly interesting effect."

—DAILY VARIETY

"Should yield a goodly harvest in all situations."

—MOTION PICTURE DAILY

"Ben Bogeaus's got a goody in 'Dark Waters'. The swamps of Louisiana make your hair rise. Performances by Merle Oberon, Franchot Tone, Tom Mitchell, Fay Bainter, etc., etc., are tops!"

—HEDDA HOPPER

PURSUED HER, YET
COULD NOT FLEE!

Ready Now at U.A.!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product—providing a service of the exhibitor for the exhibitor. Address REPOR What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—It looks like this series is about ready to fold up. We did the smallest business on it of any and there was no reason unless Rooney is outgrowing his character. This had a swell cast and was made just as well as all its predecessors but it just did not get them in like it used to do. We will be sorry to see the series discontinued if it is. Played Friday, Saturday, Oct. 13, 14.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston—An extraordinarily fine production superbly presented with exceptional acting. Everyone like it. Business excellent. Played Thursday-Saturday, Oct. 12-14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—This was very good and should have had much appeal, for the cast has plenty of names, such as Red Skelton, Eleanor Powell, Virginia O'Brien, Tommy Dorsey and Frank Sinatra. It did average business and pleased everyone.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson — Surprised by out-grossing average midweek considerably. This series, however, is very popular here and the outstanding casts have materially helped to hold up this popularity. Barrymore has been a prime favorite here for the past 25 years. Played Wednesday, Thursday, Oct. 18, 19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

AND THE ANGELS SING: Fred MacMurray, Dorothy Lamour—While this picture was all right, it was weak for Sunday showing and business dropped considerably below average. There was too much slapstick, which does not appeal to our Sunday patronage. Played Sunday, Monday, Oct. 15, 16.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GOING MY WAY: Bing Crosby, Rise Stevens—We can't add anything which has not already been recorded about this picture. We billed it as "the most popular picture of the year," and this it proved at our box office, at least, where it did top business for the year. A good all-around job for all concerned. Played Sunday-Tuesday, Oct. 15-17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GOING MY WAY: Bing Crosby, Rise Stevens—Business was good but not to capacity, as the picture had been shown near here too far ahead of us. It is a fine production that will go over anywhere. Played Sunday, Monday, Oct. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—This is stupidity at its highest point. That is all that you can say about it when they make a vehicle such as this. This is not all. We are having a cycle of them, one of these is "Youth Runs Wild." If this is the best they can do, they had better go back and bring some of the better pictures back, such as "Tin Pan Alley" and that ilk. At least there was no such paucity of brains as is being exhibited in some of the current product. The intelligence that the average audience has evidently is not in Hollywood at this time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HENRY ALDRICH'S LITTLE SECRET: Jimmy Lydon, Charlie Smith—A good comedy which will please in any small town. Business good. Played Sunday, Monday, Oct. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRC

JIVE JUNCTION: Dickie Moore, Tina Thayer—For PRC this is way above average. It has good music, both opera and jive.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

MONSTER MAKER, THE: J. Carrol Naish, Ralph Morgan—This is not very good and not a horror picture as the title suggests. Business way off.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

RKO Radio

ACTION IN ARABIA: George Sanders, Virginia Bruce—Played this Sunday to fair business. Played Sunday, Oct. 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BANDIT RANGER: Tim Holt—Good Western for weekend business on double bill. Played Friday, Saturday, Oct. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

COME ON, DANGER: Tim Holt—I had to play this one because RKO sent it in place of "Bullet Code" and it caused us to have a bad Friday and Saturday. This Western is above average and should do well in most small towns.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

CURSE OF THE CAT PEOPLE: Simone Simon, Kent Smith—A good horror show that drew in a fair crowd for midweek. The little girl is beautiful and does some swell acting for a kid her age. Play this on a single bill if short of features.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

DAYS OF GLORY: Tamara Toumanova, Gregory Peck—A war picture with an unknown cast which failed to draw average business. Played Tuesday, Oct. 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HIGHER AND HIGHER: Michele Morgan, Frank Sinatra—What could have been a good love story was ruined by poor acting. The beautiful music in this picture was not put over too nicely. I guess that RKO was depending on the Sinatra name to do the drawing. It was sold at too high a price to suit me. I like his singing, but not my patrons.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

TENDER COMRADE: Ginger Rogers, Robert Ryan—A good feature that drew above average. It has plenty of comedy in it, which helped put it over.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

Republic

OUTLAWS OF SANTA FE: Don Barry, Wally Vernon—A very good Western.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

SAN ANTONIO KID: Bill Elliott, Bobby Blake—The kids came out enmasse to see Red Ryder and Little Beaver. It also pleased the Friday and Saturday trade. It is a good little show. Played Friday, Saturday, Oct. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—Swell picture for a small town. Business was way above average and everybody was pleased. It will outdraw a milked out super-duper from the major companies. Played Sunday, Monday, Oct. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—At least this has some novelty and it did allright with the audience. It has a number of flashbacks of popular pictures. There is not much to the story, but where the kick came was identifying the pictures that the scenes were from.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Linda Darnell—Fairly good comedy but business was below average. Played Wednesday, Thursday, Oct. 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—No good for a small town. It barely took in film rental. I should have paid for it and not wasted my screen time. Played Tuesday, Oct. 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIDERS OF THE DEADLINE: William Boyd—Used on weekend double bill with "Crime School" to good business. Played Friday, Saturday, Oct. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Powell—One of the best musical revues of the year with plenty of good popular appeal. The number with Cab Calloway and his band and the piano numbers stand above the rest. Business was just a little below av age, but all who were here enjoyed it immensely. Pla Friday, Saturday, Oct. 20, 21.—Thomas di Lorenzo, N Paltz Theatre, New Paltz, N. Y. Small town patrona

UP IN MABEL'S ROOM: Marjorie Reynolds, Der O'Keefe—A very good comedy and good business at box office. Played Wednesday, Thursday, Oct. 18, 1 E. M. Freiburger, Paramount Theatre, Dewey, O Small town patronage.

Universal

BOSS OF BOOM TOWN: Rod Cameron, Vivian A tin—A grand Western with plenty of action. Play i Ralph Raspa, State Theatre, Rivesville, W. Va. R patronage.

CHIP OF THE OLD BLOCK: Donald O'Connor, P gy Ryan—This was average for Donald O'Connor. patrons can depend upon him for laughs and music I can depend upon him for good business. Played S day, Monday, Aug. 13, 14.—Ralph Raspa, State Thea Rivesville, W. Va. Rural patronage.

CHRISTMAS HOLIDAY: Deanna Durbin, Gene K —A lovely picture in which Miss Durbin did some acting but she never has been a big draw here. Pla Monday, Tuesday, Oct. 23, 24.—Harland Rankin, P Theatre, Tilbury, Ont., Can.

COBRA WOMAN: Jon Hall, Maria Montez—Not to the previous Montez release. Story was only ordin and drawing quality most ordinary. Dropped far be our Friday and Saturday business. Played Friday, S urday, Oct. 20, 21.—Horn & Morgan, Inc., Star Thea Hay Springs, Neb. Small town patronage.

FLESH AND FANTASY: Charles Boyer, Barl Stanwyck—Wow, what a shellacking we took on this We had the poorest busines in months and many w outs. If you would like my advice, double bill it pay for it and forget it. Played Wednesday, Thurs Oct. 25, 26.—Harland Rankin, Plaza Theatre, Tilb Ont., Can.

GHOST CATCHERS, THE: Olsen and Johnso played this comedy on Friday and Saturday and busi was excellent. Played Oct. 20, 21.—E. M. Freibur Paramount Theatre, Dewey, Okla. Small town pat age.

HAT CHECK HONEY: Grace McDonald, Leon E —Business was not too good nor too bad. This has s good comedy stars and four name bands.—Ralph Ra State Theatre, Rivesville, W. Va. Rural patronage.

LADIES COURAGEOUS: Loretta Young, Geral Fitzgerald—A grand show that drew in an average cr This is a woman's show but men also will go for Ralph Raspa, State Theatre, Rivesville, W. Va. R patronage.

PARDON MY RHYTHM: Gloria Jean, Patric Kno —This has a slightly above average cast, which m slightly above average business. I gave it "A" time my regret.—Ralph Raspa, State Theatre, Rivesville, Va. Rural patronage.

SING A JINGLE: Allan Jones, June Vincent—Did business with this average musical. It could have better since it has Allan Jones in it, who, I think, serves bigger and better parts. Played Friday, Satur Aug. 18, 19.—Ralph Raspa, State Theatre, Rivesville Va. Rural patronage.

THIS IS THE LIFE: Susanna Foster, Donald O' nor—This pair, O'Connor and Ryan, always do business for us. But we believe Miss Foster was miscast. The tomfoolery of Donald and Peggy just not fit in with operatic or near-operatic singing. Pl Wednesday, Thursday, Oct. 11, 12.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patro

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric M Alexis Smith—While this release is rated in the bracket at an advanced price, it is definitely not town entertainment. Some of my patrons thougl good but I had a number of walkouts. The picture in entertainment and the death-bed scenes are not rural community. I could not recommend this on any spot like mine. Played Saturday, Oct. 21.— Dove, Bengough Theatre, Bengough, Sask., Can. and small town patronage.

(*Continued on opposite page*)

SHORT PRODUCT PLAYING BROADWAY

Week of November 6

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CAPITOL

Passing Parade	MGM
Feature: Marriage Is a Private Affair	MGM

CRITERION

Target Japan	WAC-Paramount
Hedge Hoppers	Columbia
Feature: Rainbow Island	Paramount

GLOBE

Goldilocks and the Jivin' Bears	Vitaphone
Throwing the Bull	Vitaphone
Target Japan	WAC-Paramount
Feature: Abroad with Two Yanks	United Artists

HOLLYWOOD

Booby Hatchet	Vitaphone
Dizzy Day	Vitaphone
Feature: To Have and Have Not	Warner Bros.

PARAMOUNT

Rhythm on Wheels	Paramount
Feature: I Love a Soldier	Paramount

RIALTO

Fall Out, Fall In	RKO Radio
Monkey Business	Paramount
Jasper Goes Hunting	Paramount
Feature: Murder in the Blue Room	Universal

RIVOLI

Jasper's Paradise	Paramount
Target Japan	WAC-Paramount
Feature: Frenchman's Creek	Paramount

ROXY

Uncle Sam, Mariner?	20th Cent.-Fox
Feature: Irish Eyes Are Smiling	20th Cent.-Fox

STRAND

From Hand to Mouse	Vitaphone
Ski Whiz	Vitaphone
Proudly We Serve	Vitaphone
Feature: Conspirators	Warner Bros.

(Continued from opposite page)

DVENTURES OF MARK TWAIN: Fredric March, is Smith—A fine picture but failed to do business. ed Monday, Tuesday, Oct. 16, 17.—Harland Rankin, a Theatre, Tilbury, Ont., Can.

IME SCHOOL: Humphrey Bogart, Dead End Kids e Dead End Kids and Bogart served as a magnet gave us good weekend business. The sound was due to a poor print. Played Friday, Saturday, Oct. 21.—A. C. Edwards, Winema Theatre, Scotia, Calif. ll lumber town patronage.

ESERT SONG, THE: Dennis Morgan, Irene Man- —This surprised us both in the quality of the pro- ion and in the box office take. We knew it was a picture but had expected it to be more operatic h would not take in our town. Story, singing and nicolor were extra good. Played Sunday, Monday, 22, 23.—Horn & Morgan, Inc., Star Theatre, Hay ngs, Neb. Small town patronage.

ESTINATION, TOKYO: Cary Grant, John Garfield very fine production which did top business for us though we played it after it was beginning to turn . Action and color, together with the fine perform- s, satisfied our patrons 100 per cent, in spite of the that war stories are getting to be poison in our se. Played Sunday, Monday, Oct. 8, 9.—Horn & Mor- Inc., Star Theatre, Hay Springs, Neb. Small town onage.

ISCO KID: James Cagney, Margaret Lindsay—This picture they really came out to see. Played Friday, rday, Oct. 27, 28.—Harland Rankin, Plaza Theatre, ury, Ont., Can.

AKE YOUR OWN BED: Jack Carson, Jane Wyman his is a grand laugh show. Garson is really good, only on his radio program, but on the screen. Didn't many people but that is how all comedians start It has an above average cast.—Ralph Raspa, State atre Rivesville, W. Va. Rural patronage.

ANPOWER: Edward G. Robinson, George Raft—It surprising how many people here missed this the time, as there were many inquiries regarding what it went on. We had previously played it some s ago to fair business. Nothing dated about it, and s worth playing considering the star power. Played ay, Saturday, Oct. 20, 21.—Thomas di Lorenzo, New z Theatre, New Paltz, N. Y. Small town patron-

ASK OF DIMITRIOS, THE: Sydney Greenstreet, r Lorre—Just a waste of film. This was not good all and my patrons told me so. Warners are way w par with their hits this season.—Ralph Raspa, e Theatre, Rivesville, W. Va. Rural patronage.

AIRIE THUNDER: Dick Foran—Double billed with isco Kid" to good business. Played Friday, Satur- , Oct. 27, 28.—Harland Rankin, Plaza Theatre, Til- , Ont., Can.

RUCK BUSTERS: Richard Travis, Ruth Ford—Did with this picture on Sunday. Played Sunday, Oct. -Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NCERTAIN GLORY: Errol Flynn, Paul Lukas— s was the strongest part Flynn has been given for e time and he turned in a swell job of acting. The e goes for Lukas. It was a good picture and business fair. Played Wednesday, Thursday, Oct. 18, 19.— C. Edwards, Winema Theatre, Scotia, Calif. Small ber town patronage.

NCERTAIN GLORY: Errol Flynn, Paul Lukas— draw. This is another Flynn that did not even bring n in. Played Wednesday, Thursday, Oct. 18, 19.— land Rankin, Plaza Theatre, Tilbury, Ont., Can.

ort Features

tro-Goldwyn-Mayer

APPY GO NUTTY: Technicolor Cartoons—A good oon.—Thomas di Lorenzo, New Paltz Theatre, New z, N. Y.

ALE OF A DOG: Our Gang Comedies—Not much ay in favor of this one. "Our Gang" kids just do click.—Leonard J. Leise, Rand Theatre, Randolph,

ramount

ONNIE LASSIE: Musical Parade—Good two-reel mu- in color with a Scotch background.—E. M. Frei- ger, Paramount Theatre, Dewey, Okla.

ALFWAY TO HEAVEN: Musical Parade—Very d. I recommend it highly.—Harland Rankin, Plaza atre, Tilbury, Ont., Can.

ARDI GRAS: Musical Parade—Only one word need- exceptional. Give it plenty of publicity; it is worth J. B. Hynes, Community Theatre, Conde, S. D.

OPULAR SCIENCE: No. 1—Entertaining reel in col- -E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UPPET LOVE: Popeye the Sailor—Good cartoon in r.—E. M. Freiburger, Paramount Theatre, Dewey, a.

O Radio

OVE YOUR LANDLORD: Edgar Kennedy—Average two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PAST PERFORMANCES: Sportscope—Good sport reel showing the champs of 20 years ago.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SAY UNCLE: Leon Errol—Average two-reel comedy. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

MY BOY JOHNNY: Terrytoons—Another cartoon that was O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAILS ALOFT: Movietone Adventures—This one they enjoyed a lot, liking sailing, although our location is inland from the sea.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SULTAN'S BIRTHDAY: Terrytoons—Good color cartoon with Mighty Mouse, who is becoming a great favorite here.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOLF WOLF: Terrytoons—Good clean cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

DOUBLE TALK GIRL: Personal-Oddities—This was well received. It is quite different.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

IDOL OF THE CROWDS: Person-Oddities—Entertaining oddity reel, featuring Jim Jeffries, once a world champion.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BUCKAROO BUGS: "Bugs Bunny" Specials—Very good color cartoon with Bugs Bunny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DEVIL BOATS: Technicolor Specials—An excellent subject with plenty of action. This is interesting all the way through.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HARE FORCE: "Bugs Bunny" Specials—One of the best cartoons of the year for laughs. It made a big hit here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HARE RIBBIN': "Bugs Bunny" Specials—We sure get plenty of cartoons these days. Too many, I would say.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE IMPATIENT PATIENT: Looney Tunes Cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PUSS'N BOOTY: Looney Tunes—Good Cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEPTEMBER IN THE RAIN: Blue Ribbon Hit Parade —This is really a good color cartoon which will please adults as well as the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRIAL BY TRIGGER: Sante Fe Trail Westerns—A good two-reeler with action in a lumber camp. This is as good as some features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WITH ROD AND REEL ON ANTICOSTI ISLAND: Sports Parade—This is a very interesting and instructive sports reel.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WOMEN IN SPORTS: Sports Parade—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Gaumont British Net $769,336

J. Arthur Rank, chairman of the board of Gaumont British Picture Corporation, Ltd., reported last week in the financial statement of the company for the last fiscal year, that no satisfactory agreement had been reached with the Chancellor of the Exchequer with regard to tax liabilities. He added that enemy robot bombing had adversely affected grosses of London theatres, but receipts elsewhere were maintained.

After provision of $6,207,028 for excess profits and other taxation and deductions for debenture payment, interest charges, and depreciation, Mr. Rank revealed, the net profit amounted to $769,336, a decline of $20,548 from the last fiscal year.

Consolidated gross earning had declined $214,013 to $11,140,292, despite theatre grosses generally maintaining previous levels, because operational costs had been higher. The increase in taxes amounted to $29,536.

Consolidated Film Has Net Of $479,520 for Quarter

For the three months ended September 30, 1944, Consolidated Film Industries, Inc., reported net profit of $479,520 before Federal tax provision. Estimated Federal normal and surtax amounts to $201,398, or a net, after taxes, of $278,121.98, which compares with a net profit for the same period for 1943 of $221,524.57. Per share earnings for the third quarter of 1944 are equivalent to 50 cents on the 400,000 shares of preferred stock outstanding and 15 cents on the 524,973 shares of common stock outstanding, which compares with 50 cents per share on the preferred and four cents on the common in the same quarter in 1943.

Monogram Stockholders to Vote on New Preferred

A meeting is scheduled December 6 by Monogram Picture Corporation stockholders to authorize an increase in capital stock from 1,000,000 to 1,100,000 shares, the new issue to be preferred of $10 par value. Emanuel & Company are to offer the new shares when authorized at a yearly dividend rate of 50 to 60 cents a share.

Observe "Education Week"

National "Education Week," November 5-11, was observed by Hartford, Conn., theatres with special screen trailers and lobby displays.

GOLD!
GALS!
GAMBLING
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presents
JACK
“ALA
KENT
TAYLOR
MARGARET
LINDSAY
NILS ASTHER
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GUNPLAY! GLITTER! GRANDEUR!

LONDON'S
SKA"

JOHN
CARRADINE

DEAN
JAGGE

oduced by LINDSLEY PARSONS
ssociate Producer VERNON KEAYS
rected by GEORGE ARCHAINBAUD

Screenplay by George Wallace Sayre, Harrison
Orkow, Malcolm Stuart Boylan
Based on "FLUSH OF GOLD" by Jack London

HIT FROM MONOGRAM

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

I LOVE A SOLDIER (Para.)

Final Reports:

Total Gross Tabulated	$628,400
Comparative Average Gross	600,800
Over-all Performance	104.5%

BOSTON—Metropolitan, 1st week (DB) Crime by Night (WB)	84.2%
BOSTON—Metropolitan, 2nd week (DB) Crime by Night (WB)	98.2%
BUFFALO—Buffalo (DB) The Last Ride (WB)	93.4%
BUFFALO—Hippodrome, MO, 1st week (DB) The Last Ride (WB)	91.8%
CHICAGO—Chicago, 1st week (SA) Vaudeville	126.2%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	89.3%
CINCINNATI—RKO Albee	63.3%
CINCINNATI—Keith's, MO, 1st week	140.0%
CLEVELAND—Loew's State	83.3%
DENVER—Denham, 1st week	97.1%
DENVER—Denham. 2nd week	74.7%
DENVER—Denham. 3rd week	60.8%
KANSAS CITY—Newman, 1st week	97.5%
KANSAS CITY—Newman, 2nd week	97.5%
LOS ANGELES—Paramount Downtown, 1st week (DB) Henry Aldrich's Little Secret (Para.)	101.8%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Henry Aldrich's Little Secret (Para.)	72.4%
LOS ANGELES—Paramount Hollywood, 1st week	119.8%
LOS ANGELES—Paramount Hollywood. 2nd week	74.3%
MINNEAPOLIS—Radio City	120.5%
MINNEAPOLIS—Lyric, MO, 1st week	119.5%
MINNEAPOLIS—Lyric, MO, 2nd week	97.7%
OMAHA—Paramount	88.8%
OMAHA—Omaha (DB) The Scarlet Claw (Univ.)	104.6%
PHILADELPHIA—Stanley, 1st week	150.0%
PHILADELPHIA—Stanley, 2nd week	114.2%
PHILADELPHIA—Arcadia, MO, 1st week	77.0%
PITTSBURGH—Stanley	111.6%
PITTSBURGH—Warner, MO, 1st week	172.8%
PITTSBURGH—Ritz, MO, 2nd week	78.1%
SAN FRANCISCO—Fox. 1st week (DB) Black Magic (Mono.)	148.3%
SAN FRANCISCO—Fox, 2nd week (DB) Black Magic (Mono.)	91.2%
SAN FRANCISCO—State, MO, 1st week (DB) Black Magic (Mono.)	104.4%
SEATTLE—Paramount	104.7%
SEATTLE—Music Box, MO, 1st week	101.7%
SEATTLE—Music Box, MO, 2nd week (DB) The Hairy Ape (UA)	82.5%
ST. LOUIS—Ambassador (DB) The Great Moment (Para.)	105.7%
ST. LOUIS—Missouri, MO, 1st week (DB) The Impatient Years (Col.)	97.3%

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GYPSY WILDCAT (Univ.)

Final Reports:

Total Gross Tabulated	$305,300
Comparative Average Gross	304,200
Over-all Performance	100.3%

BALTIMORE—Keith's, 1st week	106.1%
BALTIMORE—Keith's, 2nd week	89.4%
BOSTON—Memorial	89.5%
BUFFALO—Lafayette (DB) Moonlight and Cactus (Univ.)	70.0%
CHICAGO—Palace. 1st week (DB) Babes on Swing Street (Univ.)	94.5%
CHICAGO—Palace. 2nd week (DB) Babes on Swing Street (Univ.)	84.0%
CINCINNATI—RKO Palace	94.5%
CLEVELAND—Warner's Hippodrome	72.9%
DENVER—Denver (DB) Pearl of Death (Univ.)	174.1%
DENVER—Aladdin, MO. 1st week (DB) Pearl of Death (Univ.)	86.1%
INDIANAPOLIS—Indiana (DB) Pearl of Death (Univ.)	85.1%
KANSAS CITY—Esquire	106.0%
KANSAS CITY—Uptown	93.3%
LOS ANGELES—Chinese (DB) Reckless Age (Univ.)	86.6%
LOS ANGELES—Fox-Wilshire (DB) Reckless Age (Univ.)	100.0%
LOS ANGELES—Loew's State (DB) Reckless Age (Univ.)	108.1%
LOS ANGELES—Uptown (DB) Reckless Age (Univ.)	84.1%
NEW YORK—Criterion	65.5%
OMAHA—Orpheum (DB) Pearl of Death (Univ.)	81.6%
PITTSBURGH—Harris	97.4%
PITTSBURGH—Senator, MO, 1st week	93.7%
PROVIDENCE—RKO Albee (DB) Oh, What a Night (Mono.)	112.0%
SEATTLE—Orpheum (DB) Crime by Night (WB)	107.7%
TORONTO—Uptown (DB) Allergic to Love (Univ.)	109.5%
WASHINGTON—RKO Keith's	82.6%

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BRIDE BY MISTAKE (RKO)

Final Reports:

Total Gross Tabulated	$415,900
Comparative Average Gross	417,600
Over-all Performance	99.5%

BALTIMORE—Hippodrome (SA) Vaudeville	96.1%
BOSTON—Boston (SA) Vaudeville	92.1%
BUFFALO—20th Century (DB) Passport to Destiny (RKO)	94.7%
CHICAGO—Palace, 1st week (DB) Pearl of Death (Univ.)	100.8%
CHICAGO—Palace, 2nd week (DB) Pearl of Death (Univ.)	96.6%
CHICAGO—Grand, MO, 1st week (DB) Pearl of Death (Univ.)	97.9%
CINCINNATI—RKO Albee	69.8%
CINCINNATI—Keith's, MO, 1st week	100.0%
DENVER—Orpheum (DB) The Maltese Falcon (WB)	112.7%
DENVER—Broadway, MO 1st week (DB) Dead End (FC)	108.8%
KANSAS CITY—Esquire	159.0%
KANSAS CITY—Uptown	103.3%
MILWAUKEE—Warner (DB) My Pal, Wolf (RKO)	99.3%
MINNEAPOLIS—Orpheum	60.0%
MINNEAPOLIS—Lyric, MO 1st week	119.5%
NEW YORK—Palace, 1st week	156.9%
NEW YORK—Palace, 2nd week	139.5%
NEW YORK—Palace, 3rd week	98.8%
OMAHA—Brandeis (DB) The Falcon in Mexico (RKO)	110.7%
PHILADELPHIA—Fox	90.8%
PHILADELPHIA—Keith's, MO 1st week	105.2%
PITTSBURGH—Penn.	104.6%
PROVIDENCE—RKO Albee (DB) My Pal, Wolf (RKO)	128.0%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	84.8%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	73.8%
ST. LOUIS—Ambassador (DB) Music in Manhattan (RKO)	82.2%
TORONTO—Eglington, 1st week	115.3%
TORONTO—Eglington, 2nd week	89.7%
TORONTO—Tivoli, 1st week	122.5%
TORONTO—Tivoli, 2nd week	97.5%
WASHINGTON—Metropolitan	116.4%

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IRISH EYES ARE SMILING (20th-Fox)

First Reports:

Total Gross Tabulated	$256,800
Comparative Average Gross	246,500
Over-all Performance	104.1%

DENVER—Denver (DB) Shadows in the Night (Col.)	121.8%
DENVER—Esquire (DB) Shadows in the Night (Col.)	138.4%
DENVER—Aladdin, MO 1st week (DB) Shadows in the Night (Col.)	157.7%
KANSAS CITY—Esquire	166.6%
KANSAS CITY—Uptown	113.3%
LOS ANGELES—Carthay Circle (DB) Dangerous Journey (20th-Fox)	82.4%
LOS ANGELES—Chinese (DB) Dangerous Journey (20th-Fox)	88.6%
LOS ANGELES—Loew's State. (DB) Dangerous Journey (20th-Fox)	93.9%
LOS ANGELES—Uptown (DB) Dangerous Journey (20th-Fox)	102.8%
PHILADELPHIA—Stanley, 1st week	113.3%
PHIDADELPHIA—Stanley, 2nd week	78.5%
PITTSBURGH—Fulton, 1st week	159.3%
PITTSBURGH—Fulton, 2nd week	106.2%
PITTSBURGH—Fulton, 3rd week	71.2%
SAN FRANCISCO—Paramount, 1st week (DB) In the Meantime, Darling, (20th-Fox)	122.2%
SAN FRANCISCO—Paramount, 2nd week (DB) In the Meantime, Darling (20th-Fox)	91.7%
ST. LOUIS—Ambassador (DB) In the Meantime, Darling, (20th-Fox)	81.7%
ST. LOUIS—Missouri. MO 1st week (DB) Sweet and Lowdown (20th-Fox)	84.0%

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THE CONSPIRATORS (WB)

First Reports:

Total Gross Tabulated	$284,100
Comparative Average Gross	268,600
Over-all Performance	105.7%

BALTIMORE—Stanley, 1st week	104.9%
BALTIMORE—Stanley, 2nd week	86.4%
CINCINNATI—RKO Palace	94.5%
CINCINNATI—RKO Shubert, MO 1st week	83.3%
LOS ANGELES—Warner's Downtown, 1st week	113.9%
LOS ANGELES—Warner's Downtown, 2nd week	93.3%
LOS ANGELES—Warner's Hollywood, 1st week	113.8%
LOS ANGELES—Warner's Hollywood, 2nd week	85.5%
LOS ANGELES—Warner's Wiltern, 1st week	120.1%
LOS ANGELES—Warner's Wiltern, 2nd week	92.3%
MINNEAPOLIS—State	90.9%
NEW YORK—Strand, 1st week (SA) Les Brown's Orchestra, others	131.3%
NEW YORK—Strand, 2nd week (SA) Les Brown's Orchestra, others	104.6%
OMAHA—Brandeis (DB) Ever Since Venus (Col.)	97.2%
WASHINGTON—Warner's Earle (SA) Vaudeville	109.5%

United Artists to Release Six Films by January 19

Carl Leserman, general sales manager of United Artists, announced Monday that between November 6 and January 19, six productions would be released. The first, Benedict Bogeaus' "Dark Waters" was to be released November 10.

November 23, United Artists will release Sol Lesser's production of the John Golden stage success, "Three Is a Family." Hunt Stromberg's "Guest in the House," will be released December 8. Lester Cowan's "Tomorrow, the World," will be released December 29.

January 5, Vanguard's Dore Schary production, "I'll Be Seeing You," will be released. "Mr. Emmanuel," the first of the English films to be distributed by United Artists through their recent deal with General Film Distributors, Ltd., will be released January 19.

Factory Workers Attend Warner Premiere

Thousands of Southern California war workers were honored in the world's first "overall premiere" Thursday night at Warners' Hollywood theatre, with "The Very Thought of You" as the feature. Except for the stars of the picture forming a reception committee for the overalled honor guests, admission was limited to accredited workers in aircraft, shipyard, rubber and other war industries. Special honor guests were the outstanding workers at war plants selected by fellow employees. Participating plants include Lockheed, Northrup, North American, Consolidated Vultee, Douglas, Firestone, Goodrich, Goodyear, U. S. Rubber, California Shipbuilding and Consolidated Steel.

Republic Increases Ad Budget for "Brazil"

Republic Pictures announced this week that it was doubling its advertising space in fan and general magazines to herald its Inter-American production, "Brazil." The picture, co-starring Tito Guizar and Virginia Bruce, is also being given extensive promotion by the Southern Music Publishing Company, publishers of the songs in the film written by Ary Barroso, Latin American composer.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor

Diploma of Honour

In keeping with the policy of encouraging showmen promotional activities, *Motion Picture Herald* last week announced that a special Quigley Award, consisting of a citation with a Diploma of Honour, would be awarded to the theatreman who contributes the foremost service in behalf of the Sixth War Loan drive.

In addition to the patriotic motive, the manager is thus offered extra incentive and opportunity for further personal distinction through his Bond selling activities.

Campaigns and promotions submitted elsewhere for industry recognition may also be referred to the Quigley Awards Committee.

The manager who cannot afford the time and labor necessary in the preparation of bulky and pretentious manuals need have no concern that he may be at a disadvantage.

Equal consideration will be accorded those who submit their endeavors piecemeal.

As a matter of fact, it is suggested and recommended that all managers refrain from withholding any material. Instead, extra copies of tearsheets, photos or other evidence of their activities should be forwarded to this department as quickly as possible and without waiting for the conclusion of the drive.

In this manner all worthwhile promotions can be passed along to other managers, with due credit falling to the original contributor.

Entries for the special Award will terminate two weeks after the close of the Sixth War Loan drive.

A special committee of the Quigley Awards Judges will pass on the respective merits of each campaign, after which all entries will become eligible in the Annual War Showmanship Competition, which includes Bond drives and all related war activities.

△ △ △

Action With Direction

Last summer we visited Providence and called on Joe Samartano who had just been appointed manager of Loew's State theatre there.

Mr. Samartano apologized that he had an appointment, saying: "Would you like to come along?"

Forsaking the cool premises of the theatre, we accompanied Mr. Samartano through the tepid streets to the humid offices of Station WEAN. Here we were introduced to Mr. Maury Lowe, station announcer and master of ceremonies for the popular radio show, "Everything Goes", a take-off on "Truth and Consequences" and "Hellzapoppin' ".

Mr. Samartano evinced keen interest in Mr. Lowe's favorite program and hinted how much more effective its presentation would be before a large audience.

Last week we received a communication from the theatreman, along with substantiating evidence, that the entire program, sponsored by a local concern, is now being broadcast from the stage of the State theatre as a weekly feature.

Mr. Samartano reports: "The sponsor pays for a ten-piece orchestra, prizes, three insertions of 150-line ads, and provides an attractive window display. WEAN plugs the show regularly, and no commercials are given from the theatre during the broadcast.

"So far the promotion has cost us 5,000 heralds to advertise the program and a lobby 40 by 60."

Three or four months of effort evidently did not discourage Mr. Samartano. The result of his patience is currently reflected where all showmen strive for attainment—at the box office.

△ △ △

Indian Customs

We have before us a letter from Lt. Pearce Parkhurst, former Round Tabler and manager of the Orpheum in Danvers, Mass.

Lt. Parkhurst, presently stationed in India with the Army Air Corps, presents some interesting impressions of the theatre scene in that country. He writes:

"The Class A theatres here compare favorably to those in the states . . . even have air conditioning.

"Prices are very high, running over three rupees (about $1.00) for a picture that is old enough. . . .

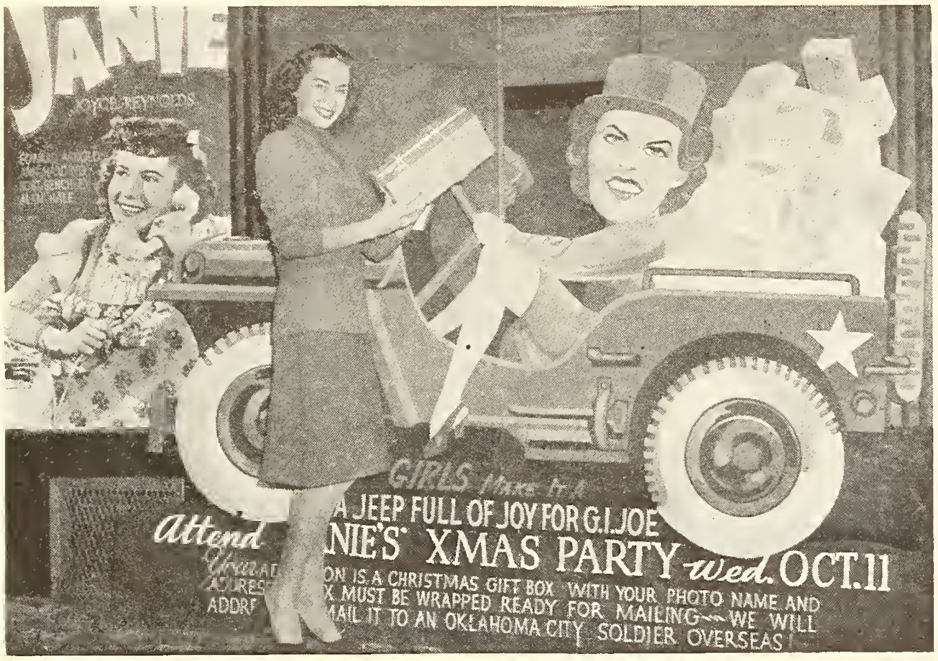
"All seats are reserved and tickets must be bought a day in advance if one wants good seats. Orchestra seats are the cheapest (mostly Indians sit there); balcony seats grow more expensive the farther back one gets.

"Advertising slides are popular and several dozen are run before the performance starts . . . between the shorts and the feature they are run again.

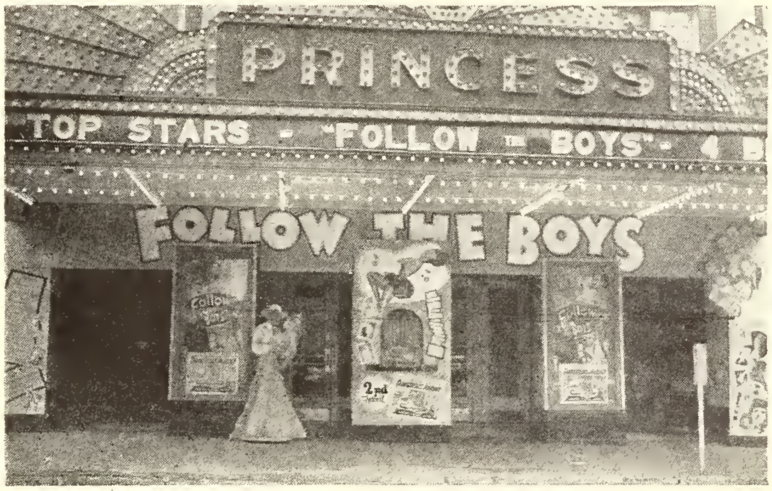
"The Wogs (Indians) working as ushers and doormen try to make all the side-money they can right in the open. When they have had a sellout I have had one of these Wogs approach and offer to get me a good seat for five R's (about $1.50)."

—CHESTER FRIEDMAN

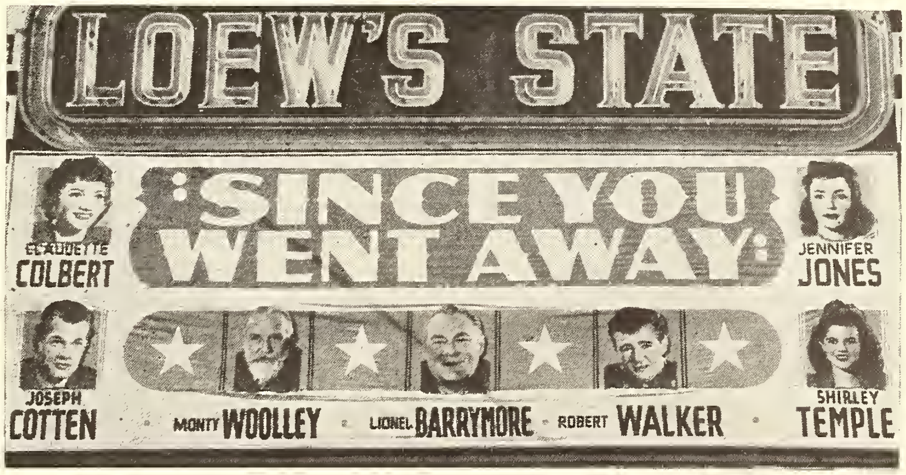
SHOWMANSHIP IN LOBBIES


JANIE
GIRLS Make It A
A JEEP FULL OF JOY FOR G.I. JOE
Attend JANIE'S XMAS PARTY Wed. OCT. 11
ON IS A CHRISTMAS GIFT BOX WITH YOUR PHOTO NAME AND
X MUST BE WRAPPED READY FOR MAILING — WE WILL
MAIL IT TO AN OKLAHOMA CITY SOLDIER OVERSEAS!

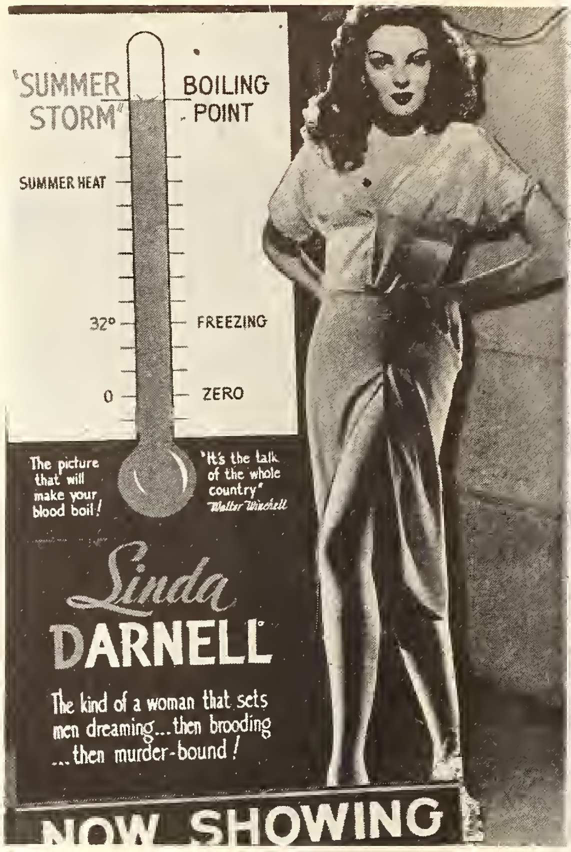
First package for overseas serviceman is turned in at Janie's Christmas Party staged by Jack Swiger at the Criterion theatre in Oklahoma City. Stunt tied in with "Janie" engagement.



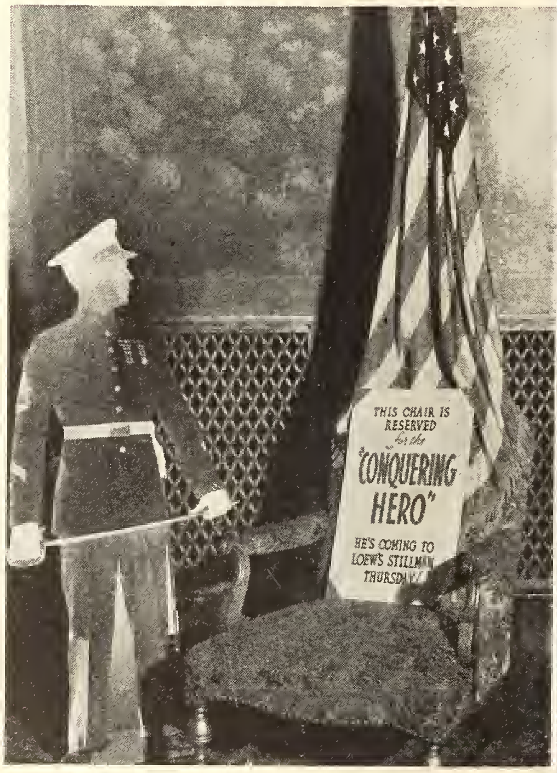
Bill Eagen created this attractive false front for his engagement of "Follow the Boys" at the Princess theatre, Sioux City, Iowa.



Howard Burkhardt, manager of the State, Cleveland, used this unusual marquee treatment plugging "Since You Went Away". Star heads and title were transparent.


'SUMMER STORM'
BOILING POINT
SUMMER HEAT
32°
FREEZING
0
ZERO
The picture that will make your blood boil!
"It's the talk of the whole country" Walter Winchell
Linda DARNELL
The kind of a woman that sets men dreaming...then brooding ...then murder-bound!
NOW SHOWING

Manager Bill Reisinger, Loew's, Dayton, Ohi
dreamed up this striking lobby display for "Sur
mer Storm". Six-foot star cutout and flasher bu
at top of thermometer caused plenty of commer


THIS CHAIR IS RESERVED for the "CONQUERING HERO"
HE'S COMING TO LOEW'S STILLMAN THURSDAY

Arnold Gates, manager of the Stillman, Clevelar
attracted advance attention to the engageme
of "Hail the Conquering Hero" with this no
lobby stunt.

Confronting the Elements

There are so many boxoffice elements* in Deanna Durbin's first Technicolor picture, "CAN'T HELP SINGING," that it is only fair as a matter of information to run this type of trade advertising whereby we can point out its many assets.

Consider the boxoffice stature of Miss Durbin, plus a beautiful new score by Jerome Kern, master composer of hit melodies, plus gorgeous Technicolor and production scope that equals any the screen has seen — that briefly sums up what audiences are going to enjoy in "CAN'T HELP SINGING."

And you as an exhibitor will be proud of its fine entertaining qualities.

Deanna DURBIN

CAN'T HELP SINGING

IN TECHNICOLOR

with ROBERT PAIGE
AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN *Produced by* FELIX JACKSON *Assoc Producer* FRANK SHAW *Music by* JEROME KERN *Lyrics by* E Y HARBURG

Screen Play by LEWIS R. FOSTER and FRANK RYAN - Story by John Klorer and Leo Townsend
Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky A UNIVERSAL PICTURE

UNIVERSAL PICTURES

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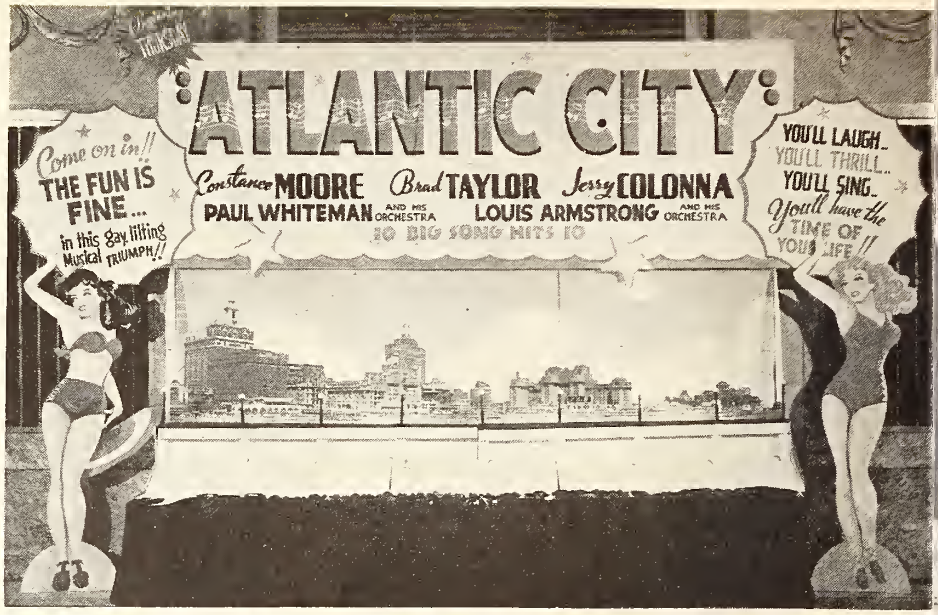
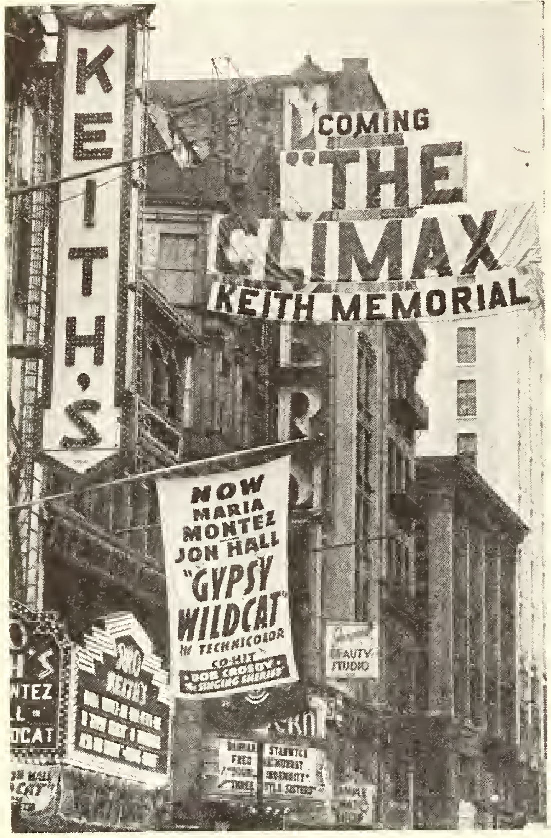
* More later about other boxoffice elements.

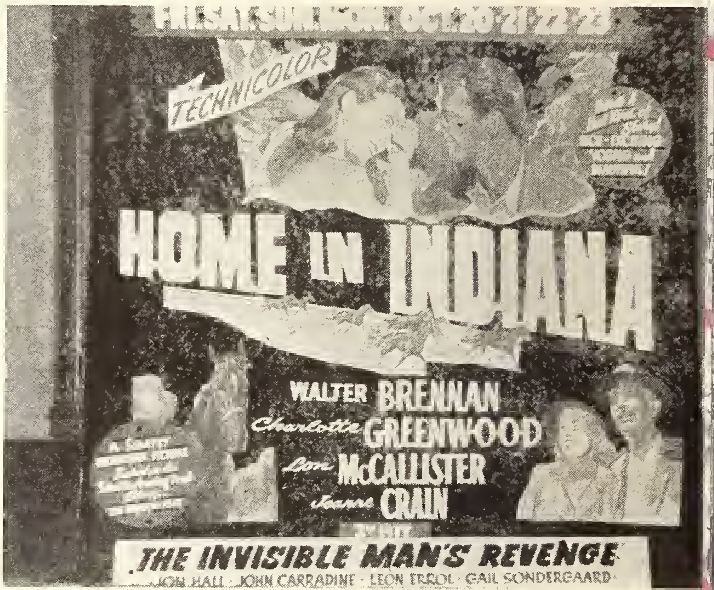
DISPLAYS WHICH ATTRACT THE EYE


ATLANTIC CITY
Constance MOORE
Brad TAYLOR
Jerry COLONNA
PAUL WHITEMAN AND HIS ORCHESTRA
LOUIS ARMSTRONG AND HIS ORCHESTRA
10 BIG SONG HITS 10
Come on in!! THE FUN IS FINE... in this gay, lilting Musical TRIUMPH!!
YOU'LL LAUGH.. YOU'LL THRILL.. YOU'LL SING.. You'll have the TIME OF YOUR LIFE!!

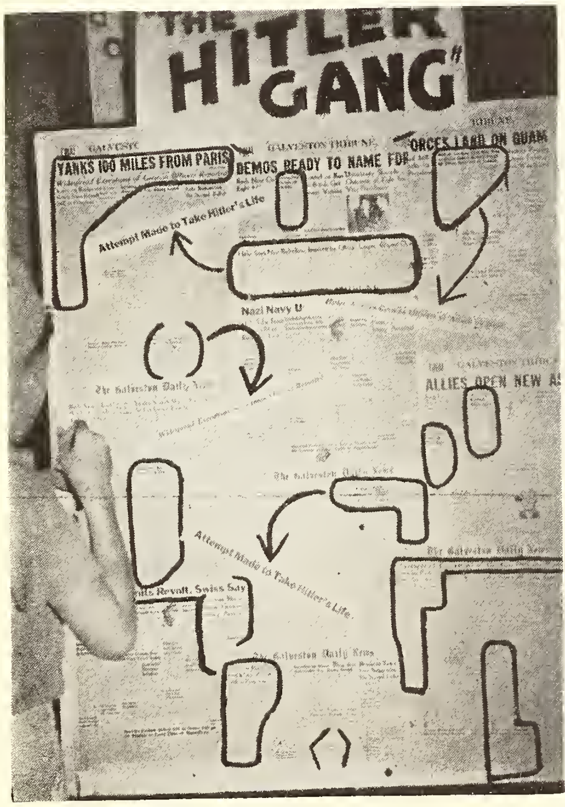
This display was borrowed from the Atlantic City Chamber of Commerce and exhibited in the lobby of the Ohio, Cleveland, by manager Gertrude Tracy. Real lamp-posts and white sand created realistic effect and aided publicity on "Atlantic City" booking.


KEITH'S
COMING "THE CLIMAX"
KEITH MEMORIAL
NOW MARIA MONTEZ JON HALL "GYPSY WILDCAT" IN TECHNICOLOR
CO-HIT BOB CROSBY "THE SINGING SHERIFF"
BEAUTY STUDIO

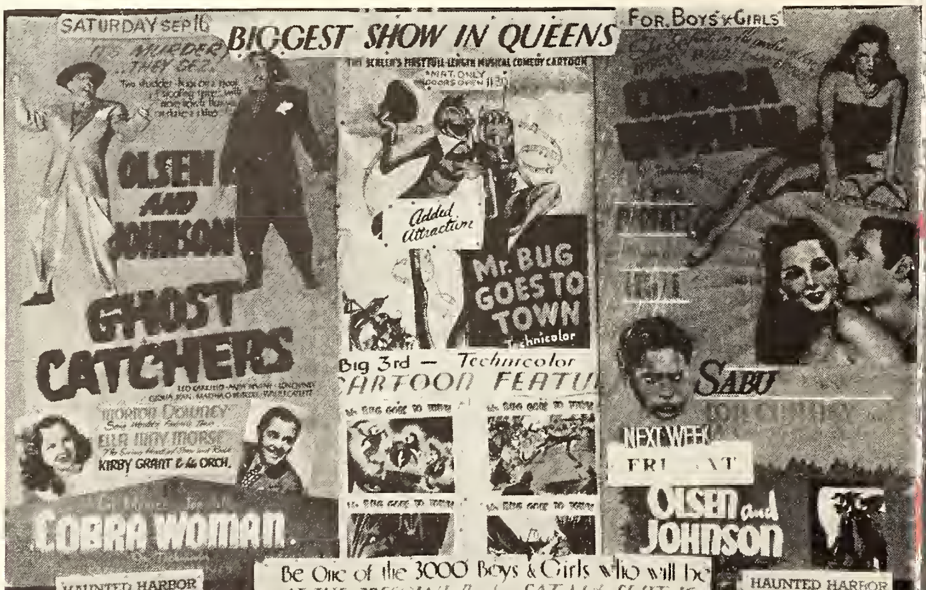
Left, James J. King, director of publicity for RKO in Boston, obtained permission to erect street banner plugging "The Climax" at the Keith theatre.


FRI. SAT. SUN. MON. OCT. 20·21·22·23
TECHNICOLOR
HOME IN INDIANA
WALTER BRENNAN
Charlotte GREENWOOD
Lon McCALLISTER
Jeanne CRAIN
THE INVISIBLE MAN'S REVENGE
JON HALL · JOHN CARRADINE · LEON ERROL · GAIL SONDERGAARD

Right, manager Cliff Loth of the Uptown theatre in New York, built this lobby display from litho cutouts which were mounted on a background of crushed plush.



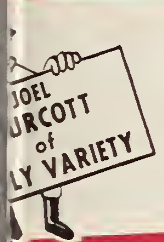
In Galveston, manager J. D. Hillhouse publicized engagement of "Hitler Gang" with newspaper tear sheets on attempts to kill Hitler.



Thrasy Stamatis, manager at the Crescent theatre, Astoria, L. I., N. Y., makes bid to capture kiddie patronage with displays announcing Saturday attractions.

he HANDICAPPERS ARE UNANIMOUS...
IT'S A BOX-OFFICE BEST BET!

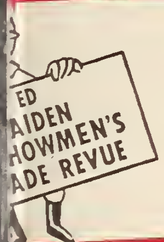
"PRC has a box-office winner in 'The Great Mike'... *A delightful, human and warm story.*"



"'THE GREAT MIKE'... is certain to gallop in a winner at the b. o. feedbox... *Entire cast turn in neat performances.*"

"Original story twists, fine performances, smoothly-paced direction *... one of the company's best.*"

"Warm and friendly little film... Story values will be recognized for their familiarity, but they have registered before."



"With plenty of innate taste and good judgment, the studio has brought home what looks like a sure winner."

"An unbeatable combination... All the thrills of saddle racing."

"Teeming with action and triple-threat sentiment... Thrills abound with every race."

"The picture will rate high with PRC customers and secure many a booking beyond the company's present sales list."

"'THE GREAT MIKE' is a heart-warming and thoroughly entertaining picture."

"The story adds up to a delightful tale which not only will please small boys but will carry oldsters back to their kidhood."

PRC PRESENTS
STUART ERWIN in
"THE GREAT MIKE"
with Robt. (Buzzy) HENRY • Carl (Alfalfa) SWITZER
Pierre Watkin • Gwen Kenyon • Marian Martin and
"Mike" • "Corky" & "Mickey" • Original Story by
MARTIN MOONEY • Screen Play by RAYMOND L. SCHROCK
Produced by LEON FROMKESS • *Directed by* WALLACE W. FOX

PRC

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

IRISH EYES ARE SMILING

In connection with the opening of "Irish Eyes Are Smiling" manager Morris Rosenthal of Loew's Poli theatre in New Haven, Conn., landed some excellent newspaper publicity as a result of two unusual promotions.

Mayor Murphy of New Haven, and executives of the local Knights of Columbus, Knights of St. Patrick, Hibernian and other Irish organizations were invited to a special screening of the film. Local newspapers wrote up the event and gave the film a fine plug.

The Connecticut Yankees, a well known girls' soft ball team were invited to attend the picture. Four stories landed in the news columns and Rosenthal got theatre mention and picture credits in the sports columns.

In Bridgeport, Conn., Matt Saunders, manager of the Poli theatre capitalized on some free publicity for the picture when a huge cutout figure of June Haver, star of the film, was stolen from his lobby.

Saunders gave the story to the local newspaper editors and offered a cash reward for its return. In turn the newspaper gave the story a big buildup.

Irish Female Vocalist Chosen in Radio Contest

The picture was launched in the midwest at the Uptown, Esquire and Fairway theatres, Kansas City, Mo., with a tuneful campaign planned by Elmer Rhoden, general manager of the houses.

Arrangements were made with Station WHB for a contest wherein the station provided four 15-minute programs and many spot announcements to select the local Irish female vocalist with the best smiling voice. The contestants were put on the air and the five finalists appeared on the stage of the Uptown theatre on the opening night. The winner was awarded a one week's engagement to sing at the Uptown during the entire first week of the picture.

The promotion was rounded out with tieups with music dealers in connection with the Dick Haymes records, posting of 500 cards on local jukeboxes and a department store-beauty salon tieup in connection with June Haver.

In Sharon, Penna., Chuck Shannon, manager of Warner's Columbia theatre, distributed green cards measuring three by six inches. Attached to the cards was a small shamrock with copy reading: "Top o' the Mornin' to Ye! Wear this shamrock as a reminder to see the musical that will steal your heart away. 'Irish Eyes Are Smiling' in gorgeous technicolor starring Monty Wooley-June Haver. For the Best in Entertainment, vote with 'Irish Eyes Are Smiling'."

NATIONAL BARN DANCE

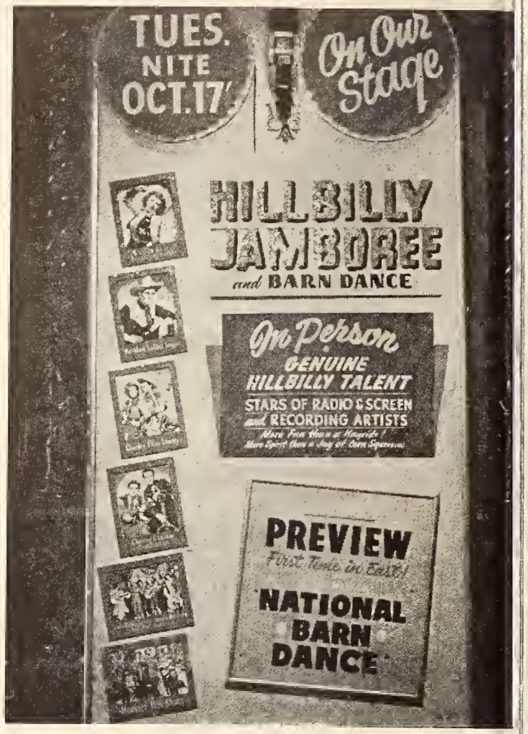
In order to lend atmosphere and build up attendance at the scheduled preview of "National Barn Dance" at the St. George theatre, Staten Island, N. Y., Edgar Goth, publicity manager for the Fabian circuit, staged a Hillbilly Jamboree which attracted considerable attention to the date.

Talent was obtained from local radio stations featuring this type of entertainment and the various programs plugged the appearance of their stars in the Jamboree.

Tieups were made with music stores which featured hillbilly sheet music, song books and record albums in special window displays with film and theatre credits.

Frank Rosana, manager of the St. George had the usherettes dressed in hillbilly costumes with imprinted sashes, a week in advance.

Hillbilly fan clubs were circularized, special display ads in the newspapers called attention to the show and a special lobby setpiece was used in advance.



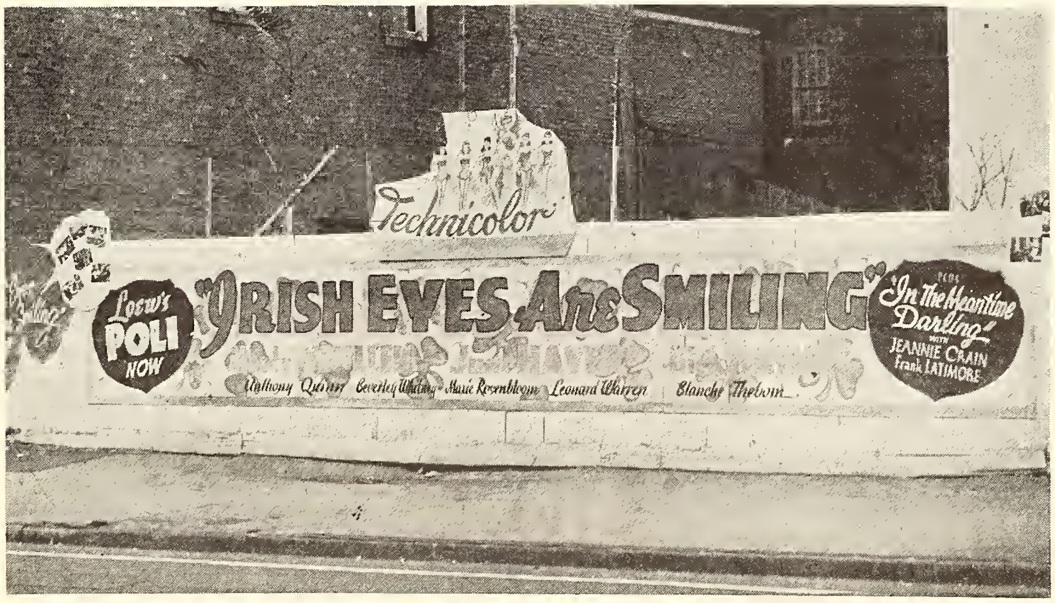
Lobby display board in the Fabian St. George theatre, Staten Island, N. Y., announces Hillbilly Jamboree in conjunction with preview of "National Barn Dance."

DOUBLE INDEMNITY

Highlights of the exploitation campaign for the opening of "Double Indemnity" at the Denham theatre, Denver, put over by publicist Margaret Goyette were promotions hooked in with national tieups.

Bates Products, running three full page ads in conjunction with department stores came through with picture plugs. Four downtown jewelry stores displayed window and counter signs publicizing the Deltah Pearls tiein with picture and theatre credits and other department stores displayed counter cards tied in with the Max Factor cosmetics.

Window cards and three-sheets were posted throughout the city and radio announcements were used over all four local outlets.



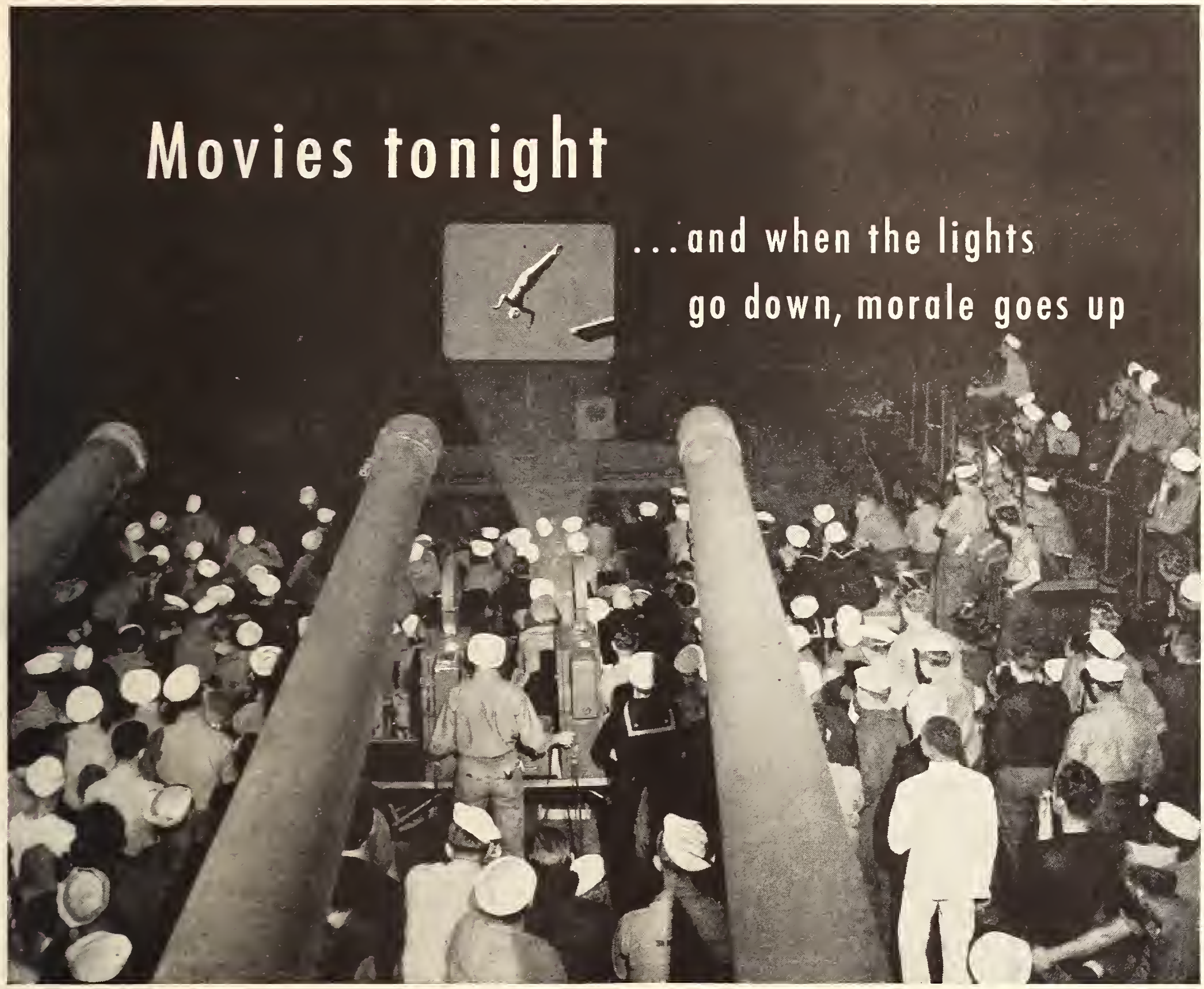
Exploitation for "Irish Eyes Are Smiling" at the Poli theatre, Bridgeport, Conn., included this huge outdoor sign erected by manager Matt Saunders at important bus stops.

GYPSY WILDCAT

In conjunction with the showing of "Gypsy Wildcat" at the RKO Palace, Chicago, manager Lou Mayer and publicist W. E. Woodward made a tie-up with the Royal Crown Bottling Company for the use of its 34 trucks covering Chicago which carried large display signs advertising the picture. The Crown angle had Maria Montez, star of the film, saying that she drinks Royal Crown.

SWEET AND LOWDOWN

Manager Fred Greenway, Loew's Palace, Hartford, Conn., used a feature story on the current use of streamlined expressions which have replaced the Italian language music directions to plug his screening of "Sweet and Lowdown," starring Benny Goodman and his band, and landed his copy in the *Hartford Times.* It was an attention-getter for the jitterburg fans, who crowded to his screening.


Movies tonight
...and when the lights go down, morale goes up

Official U. S. Navy Photograph

WHEN the boys are months and miles from home, a movie's more than a show. It's a window into the life they've left behind. Here are the longed-for city streets; their beloved villages and farms; their ways and their people—their America. "Movies tonight" are a godsend to Service men and women; one of the most deeply appreciated gifts the home folks can send.

The sending, of course, is done by you of "the movies." Hundreds of current features go to fighting craft and fighting men in every theater of the war. There's "home" in every reel. And it would do your heart good to see the boys' eyes light up when word gets around that it's "movies tonight."

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

FRENCHMAN'S CREEK (Paramount): Exploitation should be the keynote of your campaign here. The pirate atmosphere should predominate the entire background of your campaign.

If you can locate a couple of old chests, plant them in a local store window two weeks in advance, with copy: "A Treasure of Thrills, Action and Adventure will be revealed here next week". A week later the chest is opened, revealing copy and photos from the film, with starting date, etc.

Dress the house staff in advance in pirate costumes, and perhaps you can obtain a display of cutlasses, old pistols, etc., for lobby exhibition.

For merchant co-ops, get after the Treasure Chest packages, which are a natural around the holidays, in jewelers, toy shops, etc. Department and book stores can be tied in with the novel which has been published.

For the kid patronage you may get a merchant who handles model ships to sponsor a contest with prizes for the best models submitted.

Street ballyhoo can take the form of a walking book with action lithos pasted on for flash or your ushers, made up as pirates, can do a good job publicizing the film.

IRISH EYES ARE SMILING (Twentieth Century-Fox): A smile contest sponsored by your local newspaper (or staged in the theatre) is a natural. Stage or radio contests will also go well along the lines of dancing or singing Irish tunes.

Contact local Irish organizations and arrange for them to attend in a group. If there are any prominent city officials in your town who are Irish, you might get some newspaper publicity by inviting them to the picture as your guest.

Displays and circulars can carry a shamrock for background effect. Go after the music tie-ups with stores, dance halls, night spots, radio programs, and juke boxes.

"Bessie in a Bustle" is a new song hit heard and has been published by Bregman, Vocco & Conn. Old numbers include "Irish Eyes Are Smiling", "Love Me and the World Is Mine", "Mother Machree", "Feelin' Like a Million", "Let the Rest of the World Go By", "Boy o' Mine" and "I'll Forget You".

Anniversary Date Tied to Opening of 'Dragon Seed'

Because the opening of "Dragon Seed" at the State theatre in New York coincided with the 33rd anniversary of the Chinese Republic, the State decided to make it a three way anniversary, and celebrate the theatre's 23rd anniversary on the same evening.

A week previous to the picture's opening, display was placed on a platform, over the fountain in the lobby, which attracted considerable attention.

A Chinese mannikin made up to resemble Katharine Hepburn was seated in a bright red rickshaw, which was pulled by a coolie and placed on the platform, which was painted black, with a bright red border. The Chinese lady was dressed in a gorgeous native costure, complete with blouse, skirt and trousers. She was further adorned in a gold headdress atop her black lacquered hair, and even her finger nails were painted a Chinese red. The coolie wore a black cotton coat and trousers, straw hat tied under his chin, and a long black pigtail.

Four bamboo poles were raised over the display, from which hung a dozen Chinese lanterns. The electric light fixtures on each side of the fountain were covered with a red transparency to resemble huge Chinese lanterns.

A phonograph was placed in the check room, which was electrically connected with the back of the display. Music of old China (four records, two numbers on each) was wafted through the lobby. To add to the Chinese atmosphere, powdered incense was used.

Invitations for the opening of "Dragon Seed," which was combined with a party for the State's birthday and the birth date of the founding of the Chinese Republic were written in Chinese, with English translation below, on bright red rice paper, enclosed in long, slim red envelopes, and sealed with red and gold stickers. These unusual invitations were sent to the press, the Chinese Consulate, members of United China Relief, and others. Four Chinese girls in costume were on hand to greet the guests, while Chinese girls manned the Bond booth during the "Dragon Seed" engagement.

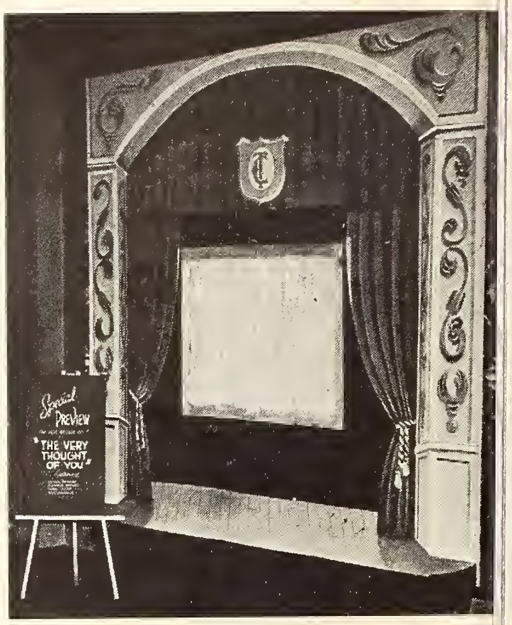
Gray Welcomes Cadets

Harold Gray at the Orpheum, Port Arthur, Ontario, got some nice newspaper publicity and comment recently in catering to a Fort William Air Cadet Theatre parade. The boys marched through the streets to encourage recruiting and ended at the theatre where they saw the current picture and a special showing of "Canada Carries On, Air Cadets." Gray welcomed them to the theatre in a short talk on citizenship, etc.

Keene's Kid Show Features Cartoons

Through the cooperation of the Atlanta Better Films committee and the PTA, Lionel H. Keene at the Emory theatre runs an all cartoon show on Saturdays. Recently one of his shows included an all Disney cartoon program which included Mickey Mouse, Donald Duck, Goofy, Pluto, a Silly Symphony plus Popeye, Bugs Bunny and Porky. Keane gets out special circulars to plug the show.

Unique Device In Lobby Sells ‘Thought of You



Chuck Shannon at the Warner Columbia th
atre, Sharon, Pa., uses a novel twist for lob
attention in advance of "The Very Thought
You."

What he chooses to call "A Theatre Wit
a Theatre" is the novel lobby attractor us
by Chuck Shannon to sell his sneak preview
"The Very Thought of You" at Warner's C
lumbia theatre, Sharon, Pa. The props cons
of a small hand-operated projector; special
foot trailerette on safety film; projector sta
and booth; announcement easel and a screen

As Chuck reports it, when the patrons lea
the auditorium before seeing the regular teas
on the screen, his message is bound to
across, because of the novelty of the devi
He has secured a record (78 RPM) of a mu
cal arrangement of the tune "Since You W
Away" and with the volume tuned down, t
is used on a portable public address system.

The mike is placed near the operator of
projector and the speaker underneath a bl
masking. The booth itself consists of bl
drapes suspended from the lobby chandeli
this added to the curiosity of the patrons
entering the theatre. The operator read
titles of each frame as it was projected on
small screen, so that the audience could b
see and hear the message. The showings w
spaced at intervals to catch the largest a
ence, i.e. spills and 15 minutes before e
regular performance.

Teaser Campaign Heralds "Hitler Gang" for Eagen

One week in advance of "The Hitler Ga
at the Princess theatre, Sioux City, Ia., V
liam Eagen launched a newspaper teaser c
paign consisting of all the pressbook teas
The teaser radio campaign also started 10 d
ahead with transcription spots issued by Pa
mount used exclusively.

In addition, Bill distributed several thous
leaflets, front of which carried a cut of Hi
with copy "Which year will we lick Hitle
The inside spread carried a mathematical p
lem which is supposed to give the date w
solved. The back cover was devoted to pic
copy.

Ross Federal Service, Inc.

*

Checking Based on Experience in
Nation-Wide Coverage Meeting
War-Time Problems

*

Executive Offices:
18 EAST 48th STREET
New York City

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

SPENCER BREGOFF
Palace, Port Richmond, S. I., N. Y.

LIGE BRIEN
Enright, Pittsburgh, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

HAROLD F. CHESLER
Princess, Bingham Canyon, Utah

H. S. CLOUGH
Strand, Alameda, Calif.

ARNOLD COFFEY
Carolina, Hickory, N. C.

MARLOWE CONNER
Capitol, Madison, Wis.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

ROBERT COX
Kentucky, Lexington, Ky.

SID J. DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

SAM FITZSIMMONS
Medina, Medina, O.

GEORGE FREEMAN
Poli, Springfield, Mass.

ARNOLD GATES
Stillman, Cleveland, O.

EDGAR GOTH
Fabian, St. George, S. I., N. Y.

ARTHUR GROOM
State, Memphis, Tenn.

THOR HAUSCHILD
Arcade, Cambridge, Md.

J. D. HILLHOUSE
State, Galveston, Tex.

PHIL KATZ
Centre, Pittsburgh, Pa.

JAMES KING
RKO Boston, Boston, Mass.

LEE KLINE
Orpheum, Philadelphia, Pa.

HERMAN LAMEL
Rosedale, Bronx, N. Y.

CLIFF LOTH
Uptown, New York City

JACK MATLACK
Broadway, Portland, Ore.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

H. W. REISINGER
Loew's, Dayton, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOE SAMARTANO
State, Providence, R. I.

CHUCK SHANNON
Columbia, Sharon, Pa.

CARL B. SHERRED
Manos, Ellwood City, Pa.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
College, New Haven, Conn.

WAYNE SWEENEY
LaPorte, LaPorte, Ind.

GERTRUDE TRACY
Ohio, Cleveland, O.

FRED TREBILCOCK
Shea's, Toronto, Ont., Canada

"San Demetrio" Gets Navy Tieup

To launch "San Demetrio, London" at the Embassy theatre, Sydney, Australia, Arthur Crook, British Empire Film's publicity chief, planned a well rounded campaign which included a special screening at the theatre for servicemen from the War Veteran's Home, which resulted in newspaper publicity.

A worthwhile adjunct to the campaign was the presentation of a copy of the film to Rear Admiral Muirhead-Gould at Naval Base headquarters for screening on Australian warships and shore stations. This angle added to the publicity breaks.

Under the title "Mystery Ghost Ships of the Sea" a series of six recordings were produced and planted with one of the radio stations for six consecutive nights, with appropriate plugs for the picture and playdates. Synchronizing with the opening, the Lux Radio Theatre of the Air presented "San Demetrio" as a straight play over a commonwealth-wide hookup, creating tremendous interest in the picture.

Eagen Uses Animation for "Mabel's Room" Display

Creating favorable comment was the animated display created by William Eagen for his date on "Up in Mabel's Room" at the Princess theatre, Sioux City, Ia. This was made from a three-sheet compo board transparency with a window cut out and complete with cellophane for glass and part of a real window shade, which was installed in a pulled-down position.

Eagen then put the cutout figure of a woman behind the window shade and a flasher bulb immediately behind her figure. When the flasher came on, the figure was discernible, when off, nothing showed. The title was also cut out and pasted on the board along with spicy copy.

Freeman Holds Cherry Blonde Contest on "Greenwich Village"

Using Vivian Blaine, star of "Greenwich Village" as the basic idea of his campaign, George Freeman at the Poli theatre, Springfield, Mass., held a cherry blonde contest which was planted in the *Springfield Shopping News* prior to the opening. The winners were judged by the proprietor of a local beauty salon, co-sponsor of the contest.

Prizes were promoted from the Lillian Rush Specialty Shop, which gave a complete fall outfit. Both sponsors ran cooperative ads during the contest. The winner's picture with the hair-do and outfit she received was planted in the paper. A music window was promoted; 3,000 heralds distributed and readers landed in the dailies.

A contest was conducted over Station WMAS awarding the winners guest tickets. Two recordings of Carmen Miranda songs were played and listeners had to tell which pictures these songs were from. The contest which ran for 15 minutes was gratis to the theatre.

Gag Lobby Setpiece Sells "Bathing Beauty" for Adams

For lobby attention ahead of "Bathing Beauty" at the Yucca theatre, Midland, Tex., Elmer Adams, Jr., used a large caricature head of Red Skelton with copy "Folks, I dood it again. See me in 'Bathing Beauty.' Boy am I good.". In the theatre standee, Adams used a silhouette of Esther Williams behind a plain white display. When the blinker light came on, it lighted the figure and copy and proved a real attention-getter.

On "Canterville Ghost," Elmer plastered his lobby with ghost copy. For kid attention a large board was erected in the lobby reading "Hey kids, you've never seen a silly spook, have you? Well wait till you see," etc., etc. Sidewalks were stencilled and a special false front erected for the date.

The Quigley Awards Rules

Entries must be forwarded as soon as possibl after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, stree stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

A War Showmanship Certificate is awarde annually to the theatreman whose activities an promotions of a patriotic nature are considere by the judges to have made the greatest materia contribution in the prosecution of the war.

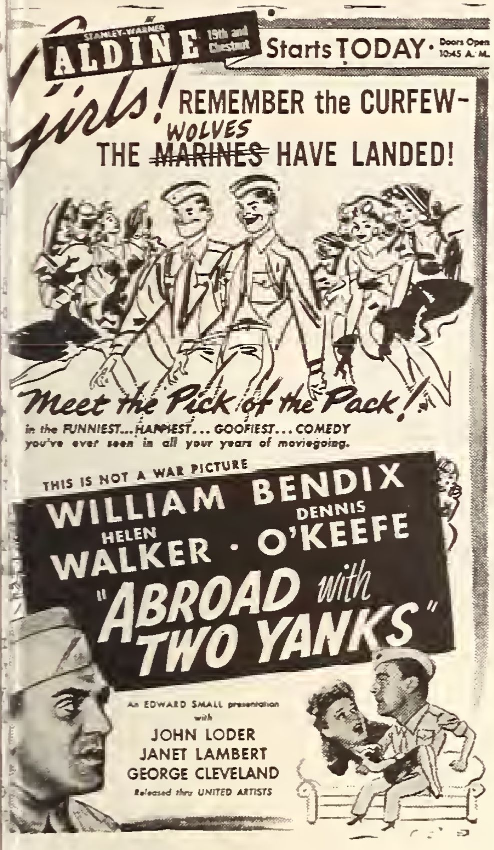
•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Egan Uses Novel Ad Copy

For his double bill of "Return of the Vampire" and "Soul of a Monster" at the Palac theatre, Calgary, Alberta, Can., Carl Ega used a special original ad. Copy at the hea read: "A horror bill so terrifying the usherettes work their aisles in pairs so they won' have to come back alone." This was followe by titles, cast and playdates.

REATIVE DISPLAY ADS



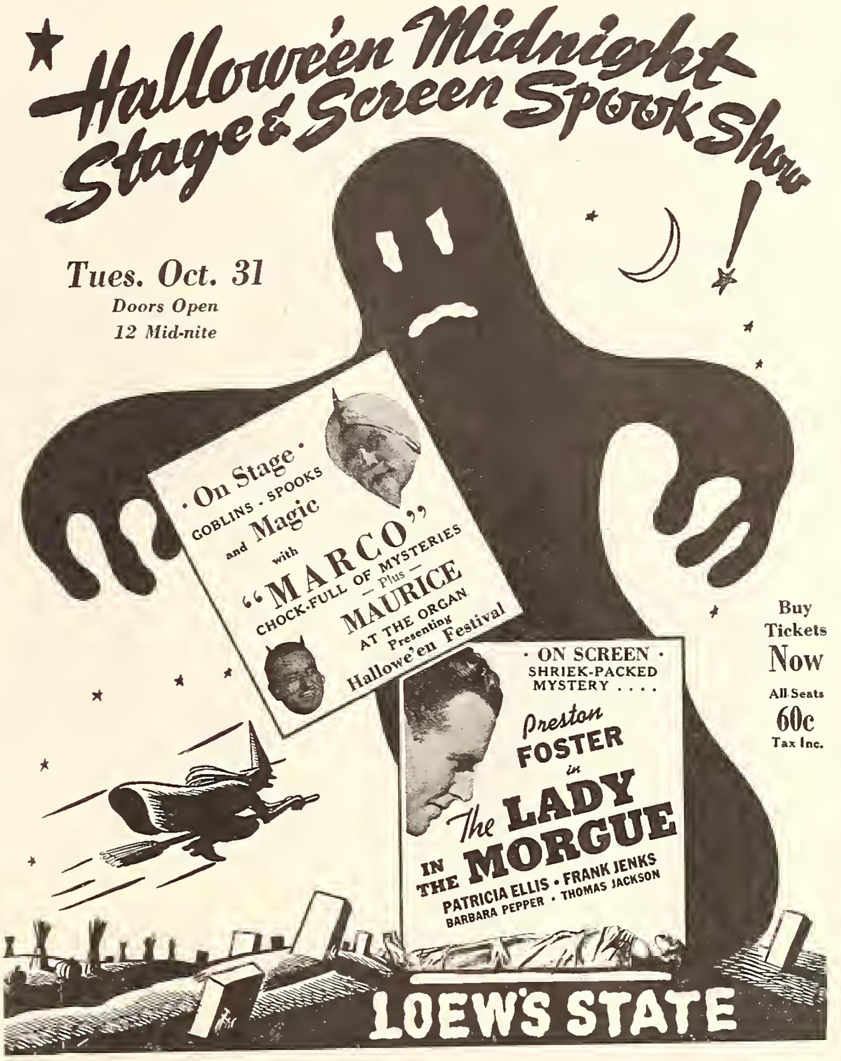
STANLEY-WARNER ALDINE 19th and Chestnut Starts TODAY · Doors Open 10:45 A. M.

Girls! REMEMBER the CURFEW-
WOLVES
THE ~~MARINES~~ HAVE LANDED!

Meet the Pick of the Pack!
in the FUNNIEST...HAPPIEST... GOOFIEST... COMEDY you've ever seen in all your years of moviegoing.

THIS IS NOT A WAR PICTURE
WILLIAM BENDIX
HELEN WALKER · DENNIS O'KEEFE
"ABROAD with TWO YANKS"
An EDWARD SMALL presentation
with
JOHN LODER
JANET LAMBERT
GEORGE CLEVELAND
Released thru UNITED ARTISTS

Warner theatres in the Philadelphia area employed this display ad created by ad head Irving Blumberg for "Abroad with Two Yanks".



Hallowe'en Midnight Stage & Screen Spook Show!
Tues. Oct. 31
Doors Open
12 Mid-nite

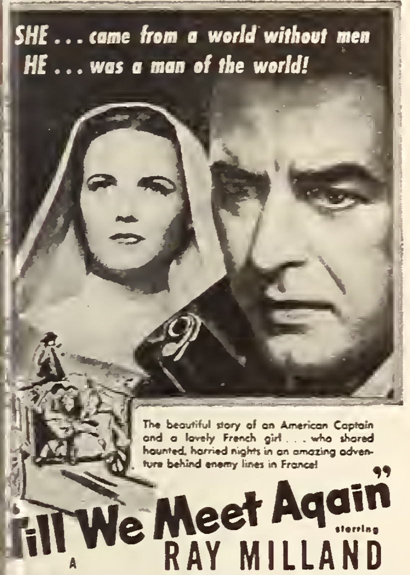
· On Stage ·
GOBLINS · SPOOKS
and Magic
with
"MARCO"
CHOCK-FULL OF MYSTERIES
— Plus —
MAURICE
AT THE ORGAN
Presenting
Hallowe'en Festival

· ON SCREEN ·
SHRIEK-PACKED MYSTERY ....
Preston FOSTER
in
The LADY IN THE MORGUE
PATRICIA ELLIS · FRANK JENKS
BARBARA PEPPER · THOMAS JACKSON

Buy Tickets Now
All Seats 60c Tax Inc.

LOEW'S STATE

Right, Manager Joe Samartano devised this layout to plug his Hallowe'en Spook Show at the State theatre, Providence, R. I. Idea was incorporated in a herald which was distributed at factory entrances.



SHE ... came from a world without men
HE ... was a man of the world!

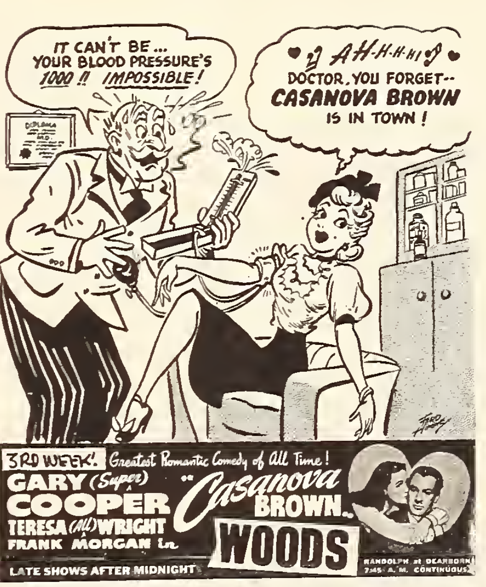
The beautiful story of an American Captain and a lovely French girl ... who shared haunted, harried nights in an amazing adventure behind enemy lines in France!

"Till We Meet Again"
starring
RAY MILLAND
BARBARA BRITTON
A FRANK BORZAGE Production
with Walter Slezak · Lucile Watson
Directed by FRANK BORZAGE · Screen Play by LENORE COFFEE
A Paramount Picture

PLUS
Laughs! Girls! Music! Love!
The tuneful love-and-laugh hit from Paramount ... with Six Big Song Hits!
"You can't ration love"
starring Betty Rhodes · Johnnie Johnston
Directed by LESTER FULLER

AND ...
'HALFWAY TO HEAVEN'
A PARAMOUNT MUSICAL PARADE FEATURETTE
starring Betty Rhodes
Johnnie Johnston
in Technicolor

Now! BUY WAR BONDS
COOL BROOKLYN
PARAMOUNT
FLATBUSH at DeKALB



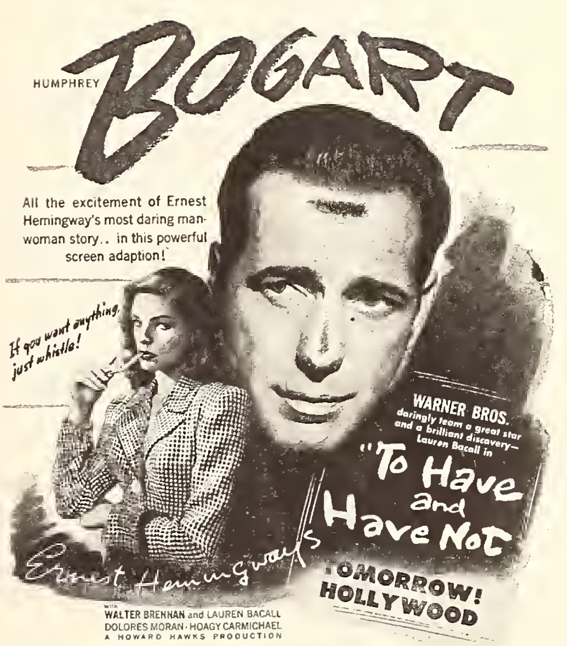
IT CAN'T BE ... YOUR BLOOD PRESSURE'S 1000 !! IMPOSSIBLE!

AH-H-H-H! DOCTOR, YOU FORGET-- CASANOVA BROWN IS IN TOWN!

3RD WEEK! Greatest Romantic Comedy of All Time!
GARY (Super) COOPER
TERESA (All) WRIGHT
FRANK MORGAN in
"Casanova BROWN"
WOODS
LATE SHOWS AFTER MIDNIGHT
RANDOLPH at DEARBORN
7:45 A. M. CONTINUOUS

Norman Kassel, ad director for Essaness in Chicago, originated this sparkling layout. Kassel's efforts have a personal distinction.

Left, here is an original layout by Joseph Lee, advertising manager for Fabian's Brooklyn theatres, which sell double feature program and Musical Parade featurette.



HUMPHREY BOGART

All the excitement of Ernest Hemingway's most daring man-woman story.. in this powerful screen adaption!

If you want anything, just whistle!

WARNER BROS. daringly team a great star and a brilliant discovery— Lauren Bacall in
Ernest Hemingway's "To Have and Have Not"
with WALTER BRENNAN and LAUREN BACALL
DOLORES MORAN · HOAGY CARMICHAEL
A HOWARD HAWKS PRODUCTION

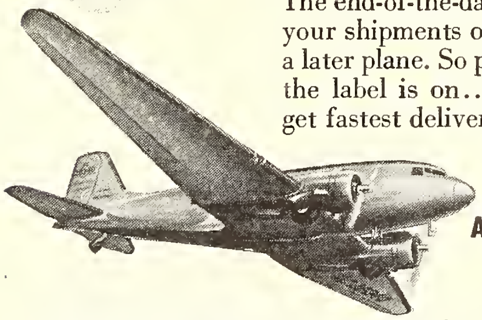
TOMORROW! HOLLYWOOD

New York newspaper display ad heralds opening of "To Have and Have Not" at the Hollywood theatre, feature Humphrey Bogart and play up new star, Lauren Bacall.

It's label'd
AIR EXPRESS
...but it can't take off from
your shipping room floor!

Ship When Ready
for Fastest Delivery

The end-of-the-day rush at the airport may nudge your shipments out of the race, defer them until a later plane. So phone for a pick-up the moment the label is on...or before! That's the way to get fastest delivery!



SPECIFY AIR EXPRESS
A Money-Saving, High-Speed Tool
for Every Business

With additional planes now available for all important types of traffic, 3-mile-a-minute Air Express directly serves hundreds of U.S. cities and scores of foreign countries. Thousands of shippers are saving substantial sums through Air Express, employing its economy and efficiency in an ever-increasing number of ways.

WRITE TODAY for "Quizzical Quiz"—a booklet packed with facts that will help you solve many a shipping problem. Dept. PR-12, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS
Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

Radio, Window Displays Promote "Went Away"

A duplicate of "Soda" was displayed in Stamm's pet shop one week ahead of Ted Teschner's engagement of "Since You Went Away" at Loew's Valentine, Toledo.

Well in advance of the opening of "Since You Went Away" at Loew's Valentine, Toledo, Ted Teschner promoted numerous window displays which helped considerably in putting over the picture. LaSalle & Koch gave their number one window to a display of furniture with card reading: "Since You Went Away we have refurnished our living room in a manner which we think you will enjoy," etc. Other stores that came through with displays are the B. R Baker Clothing Store, Grinnell's Music Store Kresge's, McCrory's, Sears Roebuck, Adam Hats, Woolworth's, Grant's, Hirsch Book Store and Lion's Department Store.

Radio coverage included 13 paid spot announcements and 10 gratis ones, also two plug on Gene Williams and an hour and a half recording program. Station WSPD on its radio quiz program on Saturday nights devoted several questions to the picture and the variou cooperating merchants who have programs on the air came through with a plug.

For ballyhoo, 100 Taystee Bread trucks carried bumper strips; 150 "coming" one-sheet were posted around all defense plants; 1,000 "now showing" beer posters were placed in better night clubs; 100 arrows were posted on main highways leading into the city; telephone message pads were distributed; gummed stickers used on taxi fleets and jute boxes used the recordings of "Together."

Kasee's, leading night club, plugged the picture at every show for three weeks in advance leading orchestras in hotels were supplied with orchestrations and a special lobby display 8 by 12 carrying a series of 30 inch circles featured pictures of leading characters in the picture and was displayed two weeks in advance o playdates.

Katz Issues Co-op Circular

In connection with a special institutional trailer on feature presentations at the Centr theatre, Pittsburgh, Phil Katz issued a cooperative circular, the bottom of which carried the merchant's ad. At the top of the circular, al the shows for the entire month of October were listed.

M-G-M District Managers to Meet November 16-19

Metro-Goldwyn-Mayer will hold its mid-season ales and district managers' meeting at the Netherands Plaza Hotel, Cincinnati, November 16-19. The sessions will be attended by 26 home office and eld executives with William F. Rodgers, vice-resident and general sales manager, conducting he sessions.

In addition to Mr. Rodgers, there will be E. M. Saunders, assistant general sales manager, E. K. O'Shea, eastern sales manager; John E. Flynn, western sales manager; John J. Maloney, central ales manager; George A. Hickey, west coast istrict manager, Los Angeles; Burtus Bishop, r., district manager, Dallas; Charles E. Kossnich, istrict manager, Atlanta; Rudolph Berger, district manager, Washington; Sam A. Shirley, midwestern district, Chicago; John P. Byrne, central istrict, Detroit; Maurice N. Wolf, New England district, Boston; Robert Lynch, Philadelphia; nd John J. Bowen, New York and New Jersey.

Also Howard Dietz, vice-president and director f publicity, advertising and exploitation; Edwin A. Aaron, circuit sales head; Alan F. Cummings, n charge of exchange operations; Harold Postman, assistant to Mr. Cummings; H. M. Richey, director of exhibitor relations; Walter Brooks, assistant to Mr. Richey; Charles F. Deesen, assistant to Mr. Maloney; Leonard Hirsch, assistant to Mr. O'Shea; Paul J. Richrath, assistant to Mr. Maloney; Joel Bezahler, assistant to Mr. Flynn; Ben Melniker, home office attorney, and Irving Helfont, assistant to Mr. Bezahler.

Because of the Cincinnati meeting, the arrival in New York of Louis Ingram, Memphis manager, and William B. Zoellner, Atlanta manager, November 13, has been postponed indefinitely.

Economic Development Group Screens Short on Jobs

The Committee for Economic Development held a trade screening Monday of a short subject produced for the committee by the Newsreel Theatres, titled "Jobs After the War." This is the first report of the committee on actual plans made in local communities for employment after the war. Paul G. Hoffman, chairman of the board of trustees, is master of ceremonies for business men whose activities range from that of general manager for a plant employing 7,000 men to the owner of two neighborhood hardware stores employing a total of eight people. The forum presents a cross section of the American economy. Distribution is being arranged for any theatre desiring to play the picture through Newsreel Distributors, New York.

Jersey Allied Units to Meet November 15

A joint luncheon meeting of the North and South Jersey units of Allied Theatre Owners of New Jersey is scheduled to be held November 15 at the Stacy-Trent Hotel, Trenton. The meeting, to be presided over by co-chairmen Helen Hildinger and Si Meyers, is the first of several joint meetings of the units which will be held during the coming year. Prominent state officials will speak at the meeting and a screening will be held of the safety film prepared for the New Jersey Commissioner of Motor Vehicles.

Date for MGM Field Auditor And Commando Crew Set

The annual meeting of MGM field auditors and commando crew girls will be held January 2-6 at the Hotel Astor, New York, according to an announcement by Charles K. Stern, assistant treasurer, and Alan F. Cummings, in charge of exchange operations. Both Mr. Stern and Mr. Cummings will conduct the sessions.

Fly Leaves FCC; Will Open Law Office in New York

Chairman of the Federal Communications Commission since 1939, in Government service since 1929, generally regarded as an Administration "clean-up man," and in his FCC career involved in many bitter and publicized disputes, James Lawrence Fly, 46 years old, will enter private law practice in New York City next Wednesday.

Mr. Fly also may be associated with William Benton in an audience-financed radio service, it was reported from Washington this week.

Mr. Fly succeeded Frank R. McNinch on the FCC. His regime has sustained numerous charges of extra-legality and censorship; and the FCC is now being investigated by a special House committee.

The Government career of Mr. Fly began in 1929. He was appointed assistant U. S. Attorney General. In 1934, he headed the Tennessee Valley Authority's legal department.

A possible successor as FCC chairman is Paul Porter, according to Washington report. Mr. Porter is publicity director of the Democratic National Committee.

Paul A. Walker, ranking Democratic member of the FCC, will be acting chairman, it is expected.

"Something for the Boys" To Open in Pittsburgh

The premiere of the Twentieth Century-Fox Technicolor musical, "Something for the Boys," will be held this Saturday, November 11, at the J. P. Harris theatre, Pittsburgh. The film stars Carmen Miranda and Michael O'Shea.

The Best Shorts of All Come from COLUMBIA
...AND HERE'S ONE OF COLUMBIA'S BEST!
RAY SINATRA and his Orchestra
in
DESIGN for LOVING
(a gay GALorious musical comedy!)
TWO-REEL SPECIAL!
with EDNA SKINNER (featured in "Oklahoma!")
STUBBY KAYE · HARRY (The Hipster) GIBSON
Music by Blake and Leibert
oduced by B. K. Blake
NOW BOOKING!
COLUMBIA

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

THEATRE MANAGER, EXPERIENCED ALL phases operation; reliable, responsible every respect. Irrefutable references ability and personal qualifications wants position as right hand man to owner or operator, independent preferred. BOX 1785, MOTION PICTURE HERALD.

THEATRE MANAGER—EXPERIENCED, CAPABLE. Returned Veteran. Best of references. Will go anywhere. BOX 1796. MOTION PICTURE HERALD.

STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

WESTERN ELECTRIC SALT-SHAKER MICROphone, $77.50; Blue Seal Cingelow recording lamps, $22.75; cine sound 16mm. continuous sound and picture printers, $975.; Mitchell 110V 3hp motors, $57.50; studio recorder, 35mm. stabilizer; extra optical; 1,000′ magazine; four mixer amplifier; VI meter; counter; microphone; synchronous motor; glow lamp. Excellent condition, $495; Askania-Debris type 35mm. studio camera, 3 Astro F2.3 lenses; 6 magazines, synchronous motor; gyro tripod; all features; worth $3,000. now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

SALE: TWO COMPLETE ULTRAPHONE SOUND systems (amplifier, soundheads, horns). LYLE CARISCH, Wayzata, Minn.

TYPHOON 36″ EXHAUST FAN INCLUDING MOtor, 10,400 cfm, $125; Simplex single bearing intermittents, useable, $9.95; Luxlite Series 1 lenses, $5.75; Suprex 45A rectifier, $90; stereopticons, 500W, $19.95; Simplex mechanisms, $137.50. Come to New York—make your selection here—enough complete equipment for 15 theatres. Complete sound projection including lenses. lamphouses and sound screen from $975. S. O. S. CINEMA SUPPLY CORP., New York 18.

665 AMERICAN SEATING CHAIRS, 3-PLY VENEER backs and seats, reconditioned, $4.50; 1,250 American ball-bearing heavy inserted panel backs, spring cushion chairs, rebuilt, reupholstered, $6.50; 150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 166 fully reupholstered back and spring cushion chairs, rebuilt, $7.50; brown Spanish or red colonial leatherette (rolls approx. 100 yds.) 50″ wide, good quality, light weight, $1.25 yd. (10% more for smaller lengths.) Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

SOFT BLACK SCREEN MASKING, FLAMEPROOFed, 89c; rubber matting ⅛″ thick, $2.95 yd.; film cue markers, $3.25; electric water coolers, 10/15 GPM, $220; Flextone washable sound screens, 30½c sq. ft.; automatic curtain controls, $95.60; 3/16″ curtain cable, 11c ft.; jewelled aisle lights, $2.97. Winter bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.000 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

HELP WANTED

WANTED AT ONCE: MANAGER WITH SOME knowledge of projection; also operators for small towns. Permanent positions with opportunity for advancement to capable, energetic men. State draft status, experience, references, salary expected. Send snapshot if convenient. Drinkers, drifters and chasers need not reply. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE · SHOOTING-CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

THEATRES

CASH FOR THEATRE OR LEASE IN FLORIDA, Georgia, Alabama or South Carolina town. Write 4722 Kerle Street, Jacksonville, Fla.

FOR SALE—270-SEAT THEATRE, $5,000, RUNNING six days. ISIS, Waterville, Kans.

WILL LEASE OR PURCHASE THEATRE TEXAS or California. Give complete details. Box 1795, MOTION PICTURE HERALD.

SIGN PAINTING

SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York

580 Holiday First Runs Set on Warner Films

More than 580 first run engagements over the Thanksgiving and Christmas holidays already have been set by Warner Bros. on three forthcoming general releases, "The Very Thought of You," "The Doughgirls" and "Hollywood Canteen," the company has announced.

These bookings are in addition to the runs of other current pictures, notably "Janie," "Arsenic and Old Lace" and "The Conspirators," which will still be playing a number of first-run situations at that time.

Over Thanksgiving alone, "The Very Thought of You" and "The Doughgirls" will open in approximately 200 houses each.

"Hollywood Canteen" already has 180 dates scheduled for the Christmas and New Year's Eve period, following its simultaneous east-west world premiere December 22 at the New York Strand and Warner's three Los Angeles houses.

New Spokane House Planned

As soon as priorities can be obtained, Evergreen State Amusement Company will begin construction on a 1,000-seat suburban theatre in Spokane, Wash., it was announced last week by Al Rosenberg, secretary of the circuit. B. Marcus Priteca is the architect.

OBITUARIES

C. V. Lynch, MGM Branch Head, Dies in Chicago at 55

Funeral services were held November 6 at Donnelly's Funeral Parlor, St. Louis, for Clayton V. Lynch, 55, MGM branch manager for Los Angeles, who died at St. Luke's Hospital, Chicago, November 2. Mr. Lynch and his wife were en route to New York for home office conferences when he was stricken. He entered the industry in 1921 as a salesmen for Goldwyn. He received the MGM Los Angeles appointment in 1936.

Harry Born, Former Globe Theatre Manager

Harry Born, who at the time he entered the Army a year ago was manager of the Globe theatre in New York, was killed in action in the European theatre of war. Word of his death was received by the Brandt Theatres, operators of the Globe. Surviving Mr. Born are his wife, Mrs. Gloria Born, and a four-month-old daughter. Mr. Born left for overseas duty nine months ago and never saw his daughter. He had managed the Globe theatre for two years prior to joining the Army.

Keegan, 58, Veteran Manager Of New Jersey Circuit

William Keegan, 58, veteran theatre manager, died at his Wildwood, N. J., home November 1, of a heart attack. He was formerly general manager of the Hunt Circuit in Southern New Jersey, managed the Hunt theatre, Trenton, for 18 years, and at one time managed theatres in Philadelphia. He is survived by his wife.

Harry J. Gruver

Harry J. Gruver, 58, treasurer of the New Theatre Company, Baltimore, and owner of the Glen and New Glen theatres at Glenburnie, Md., died suddenly last week of a heart attack. He had been identified with Baltimore theatre business for many years.

Michael Lightowler

Michael H. Lightowler, 72, doorman at the Majestic theatre, Columbus, Ohio, died at Grant Hospital November 1, after a two-month illness. His widow and two daughters survive.

Robert Chase

Word of the death of her husband in action in France was received by Mrs. Robert Chase, cashier at the Zepher theatre, Burlington, Iowa. Mr. Chase formerly was employed at the theatre.

Lieutenant M. Samsalig

First Lieutenant Monroe Samsalig, formerly shipping clerk for S.O.S. Cinema Supply Corporation, New York, was killed in action in France, the War Department reported.

Byron K. Allen

Private Byron K. Allen, former projectionist at the Princess theatre, Sioux City, Iowa, was killed in action in the European theatre, according to word received by his mother.

Clarence Doughten

Clarence Doughten, organizer of the company which built the Broad theatre, Pennsgrove, N. J., died of a heart attack in Camden, N. J., October 28.

Bernard Pollock

Lieutenant Bernard Pollock, former employee of Tri-State theatres, Sioux City, Iowa, was killed in action in France August 4.

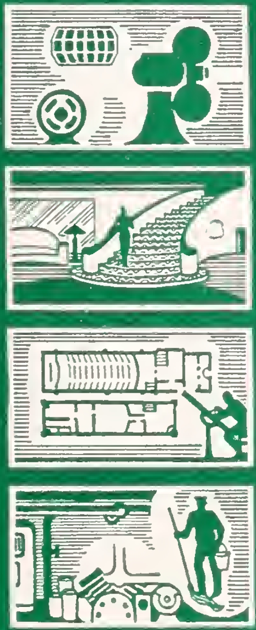
Set Deals for Warner Circuit

Two deals involving International's "Casanova Brown" and Samuel Goldwyn's "The Princess and the Pirate" were closed with the entire Warner circuit, it was announced last week by Robert Mochrie, RKO Radio general sales manager.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



FALL BUYERS' LISTINGS:
MANUFACTURERS & DEALERS

How to Plan for Air-Conditioning

■ ■ ■

A POST-WAR REMODELING PLAN

■ ■ ■

GETTING TOP CARPET SERVICE

PHYSICAL OPERATION · MAINTENANCE

NOVEMBER 11, 1944

YOUR RCA THEATRE SUPPLY DEALER HAS...

RCA SNOWHITE SCREENS

THEY STAY WHITE

RCA SILVERLITE SCREENS

THEY STAY BRIGHT

See your RCA Theatre Supply Dealer or write for free bulletins "RCA Snowhite Screens" or "RCA Silverlite Screens" to RCA, Dept. 70-67, Camden, N. J.

BUY MORE WAR BONDS

RCA THEATRE EQUIPMENT

RADIO CORPORATION OF AMERICA
RCA VICTOR DIVISION • CAMDEN, N. J.
LEADS THE WAY.. *In Radio..Television..Tubes..Phonographs..Records..Electronics*

Above is the famous Ilex f.2.5 Projection Lens. Available on priority in a variety of focal lengths to meet every projection need.

ILEX MEANS PRECISION

Precision is more than a word to Ilex. It's a business . . . and a tradition. For more than thirty years now, Ilex has been combining precision manufacture with rugged design to create projection lenses and other optical equipment that maintain accuracy and prove dependable under every type of service. In fact, it is this combination that is enabling Ilex optical products to perform so dependably in the hands of our Armed Forces. Ilex precision is known and appreciated by all who demand and expect top performance. Now and always, look to Ilex for precision lens equipment to help solve your projection problems.

Ilex Optical Co., Rochester, New York

SHUTTERS AND LENSES

OPTICAL INSTRUMENTS

BUY WAR BONDS

BUY WAR STAMPS

They're Here TO STAY!

Proof that Translucent Plastic Changeable Letters are here to stay is to be had in the great number of theatres that are replacing their old style solid opaque letters with these new attention magnets. They are doing this because they afford sharply silhouetted copy by day and the colorful brilliance of neon by night, thereby attracting more attention and increased business.

Permitting fullest utilization of the light which shines through them, these strong, durable letters work equally well outside on the marquee or inside in Wagner Lobby Displays.

Available in four beautiful, non-fading colors that go all the way through the letters. There is no surface color to chip or scale off. They never require painting. Obtainable without priorities in 4" and 10" sizes, and in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up.

Wagner Lobby Display units are quality constructed of prewar materials. Made of sheet steel, with attractive white enamel finish, they are easy to install in any desired length. Letters are mounted on the bars in the middle or firmly held in position at the top or bottom by slipping under the clips.

NOW AVAILABLE
Aluminum letters for replacement and for those who believe that greater durability is more important than advertising value.

See your theatre supply dealer or sign man, or write for literature and name of nearest dealer.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

The 6th WAR LOAN DRIVE
—*November 20 to December 16*

CHAIR-FAST
(Trade-Mark)
SOLD BY YOUR SUPPLY DEALER AT $2.50 PACKAGE
CHAIR-FAST SECURELY FASTENS LOOSE THEATRE CHAIRS TO FLOOR
JOE HORNSTEIN, INC.
630 NINTH AVENUE - - - NEW YORK CITY

Said 'n' Don

STATEMENTS AND REPOR ABOUT THEATRE EQUIPMEN MATERIALS AND SERVIC AND THOSE WHO SELL TH

Acquires Popcorn Machine Firm

Star Manufacturing Company, Inc., Louis, announces that it has taken over operation of the Advance Manufactu Company, one of the largest producers of corn machines.

Although in the past few years the organization has been known mainly fo food equipment line, it has been one of leading names in the popcorn machine for twenty years. Builders of the original popcorn machines, they have also worke close connection with the Advance comp

Due to Government restrictions, no corn machines have been manufactured over two years. During this time the company has been developing post-war mo

"These new, improved popcorn mach are now in the completion stage, and wil available as soon as government restrict on production are lifted," the company st

•

Clifford R. Wright has been named to new post of merchandise director of Charles P. Cochrane Company, carpet m facturers of Bridgeport, Pa. Mr. Wrig member of the Cochrane organization fifteen years, has been contract manager 1939. . . . This company also announce moval of its New York office from Madison Avenue to 295 Fifth Avenue.

•

Steel Frames Resumed

Availability of its attraction sign suppo frame equipment in stainless steel, with "Remova-Panel" servicing feature, is nounced by the Adler Silhouette Letter pany, Chicago. With the return of alumi to civilian production, the company has resumed manufacture of changeable lette that metal in all sizes.

•

J. Clark Samuel has been appointed dir of public relations of Alexander Smit Sons Carpet Company, Yonkers, N. Y. previously handled some phases of the pany's publicity as an executive of Ande David & Platte advertising agency.

•

Booklet on Sanitation

A booklet of 68 pages dealing with pro for cleaning and disinfecting has been is by the West Disinfecting Company, Island City, N. Y. The text, which is pro ly illustrated with photographs, is import concerned with the characteristics of va types of unsanitary conditions as well as products for their eradication. It offers siderable information on the preventio occupational diseases, washroom sanita and pest control.

These Surfaces are Right—for FORMICA!

COLUMN COVERING

WAINSCOT

DOORS

COUNTERS

THE designers of public buildings, terminals, hospitals have proved the exceptional adaptation of Formica laminated plastic surfaces to such uses as column coverings, wainscot, doors and counters. The materials has been used for those purposes in a very impressive list of buildings.

"Realwood" Formica, in which an actual veneer of fine wood is incorporated in the plastic sheet, is particularly desirable for such uses. It provides the most brilliant and limpid finish for the wood.

That finish is easily cleaned with soap and water, or if necessary, with solvents. It is not stained by any ordinary liquid. When used on horizontal surfaces it may be had in a cigarette proof grade. The finish does not check or craze with age and never requires refinishing.

It combines, in short, great beauty with great permanence and durability. Data is available from which exact specifications may be written.

"The Formica Story" is a moving picture in color showing the qualities of Formica, how it is made, how it is used. Available for meetings of architects and business groups.

THE FORMICA INSULATION CO.
4621 Spring Grove Ave., Cincinnati 32, Ohio

ARMY E NAVY

FORMICA

S.R.O.

BUT COME IN *anyway!*

WHEN the S. R. O. sign goes out in front of your theatre, it doesn't mean that the doors are closed. Not by a long shot! Standing Room Only, properly interpreted, means come in anyway . . . there will be plenty of seats after a short wait.

- Well, that's the way it is with us! Our S. R. O. sign, like yours, does not mean that our doors are closed, either. Come in anyway! Drop around to talk over your postwar seating problems. As things appear now, it may only be a short wait until the main performance (the war) lets out. Until then, or until metals and other materials are available, Heywood-Wakefield will continue to devote almost its entire productive strength toward winning the war.

- In the meantime, Heywood is putting much time into theatre chair development . . . into improvements and a more efficient manufacturing setup. We will be ready, when materials are released, with a compact, well styled, comfortable line of quality theatre chairs. Each postwar pattern will be a credit to the name, "Heywood-Wakefield" . . . to Heywood's reputation in the theatre chair field!

HEYWOOD-WAKEFIELD

Theatre Seating Division

GARDNER . . . . MASSACHUSETTS

Established 1826

Better Theatres
Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

-E Day for Projectors, Etc.

Such projection accessories as rewinders, els, projector safety devices, etc., can now be rchased without priority applications, but WPB reconversion plans are believed to clude all of the main items of projection d sound equipment among the products that ust await V-E Day—Victory in Europe— r unrestricted civilian sale. Until then, pro- tor mechanisms, lamps, soundheads, etc., ll continue to be available only for essential placement and authorized defense area eatres.

That, at any rate, is what expressions of overnment policy to date indicate, and it ust be viewed in the light of the recent ex- essions of Winston Churchill, an authorita- e observer of this war, who tells us not be surprised if V-E Day does not come til Easter—or next summer.

Removal of wartime restrictions do not as- re availability of the equipment, of course, ice the raw materials may not be imme- ately procurable for replenishment of ex- usted inventories, or retooling may be re- ired. In general, however, most manufac- rers are expected to be in a position to pro- ce the equipment in sufficient quantities thin a short time because of the greater pacity developed to meet demands of war. In the electronics field, this increase in ca- city has been 700%. This should mean enty of sound tubes for theatres with any preciable reduction of Government require- ents upon the surrender of Germany.

ivilian Production Plan

The conversion plan of the War Produc- on Board was described recently by J. Krug, chairman, as one pointing to com- ete resumption of civilian goods as rapidly possible following return of peace, and moval of restrictions in the meantime to ery extent possible without interfering with ilitary and naval supplies. He told the Senate ar Investigating Committee:

"Our plan is simple. When X-Day comes, PB will strip down as follows: All limita- on and materials conservation orders that n possibly be removed will be stricken from r books. A line-up of the orders to be minated has been worked out. We will, wever, have to retain a specific control of ose materials which are likely to be tight en after the defeat of Germany, and which e essential to production of munitions. These ght materials, as they now shape up, include tton textiles, crude rubber, tin, lumber, rdage fibers, some chemicals . . .

"Thus the plan gives considerable freedom individual choice. Any manufacturer or ntractor will be able to carry on any opera- on he sees fit provided he can get the neces- ry manpower, materials, components, ma- inery and plant. We do not intend to pro- am civilian production."

THE PROSPECT FOR BETTER SMALL THEATRE PLANNING

IN the improvement of theatre design to come, it is possible for the most interesting developments to appear among houses of small capacity, especially those in small towns. This is possible if theatre architects give the problems peculiar to the small theatre serious study.

With motion picture exhibition after the war continuing essentially in its prewar pattern, we may expect further expansion outward from the centers of cities. This prospect indicates increased use of the small unit, and the small theatre, with its limited budget, has benefited only incidentally and haphazardly from the more serious architectural interest taken in theatres.

In the preceding two issues, **Better Theatres** has offered basic plans for theatres of minimum commercial capacity, and a scheme for five or six hundred seats was presented last June. These have represented an effort to give the small theatre consideration of the seriousness customarily denied it.

But these plans have been basic, applying principles not generally understood, even among architects, except for those relatively few who have specialized in motion picture theatres. There must remain the job of applying those principles to the specific project, with its own problems of plot, location, codes, style and materials, and its forms and processes of actual construction. In these manifold details of application lies a broad field of potential improvement in the industry's exhibition plant.

The prospect must be a practical one, of course, for both architect and exhibitor. We think it is. The very budgetary limitations of the small theatre imply maximum value for each dollar spent on construction, and maximum efficiency for every dollar spent on operation and maintenance. This means the services of a qualified architect, whose legitimate fee should be considered a necessary item of the construction budget. And if he is properly expert and conscientious, the architect can save the exhibitor that fee many times over.

B. O. Note from Industry

A vice-president in charge of new products of a great manufacturer of both industrial and general consumer goods, recently declared that he did not believe that wage levels would decline after the war—and that is a cheerful thought for a popular amusement industry like that of the motion picture, which is going to need a healthy surplus to support the program of physical rehabilitation and extension looming ahead of it.

The executive is Frank D. Newbury of Westinghouse. He gave his opinion on post-war wages in an address before the Engineers Club of Philadelphia, and therein he also said:

"The hope we have of 55 million jobs in the early post-war years is the backlog of demand for consumer goods, and the consumer and business funds that are now in the pockets, safe deposit boxes and bank accounts of people and business concerns."

Mr. Newbury expects consumer goods prices to be from a third to a half higher than in 1940 and thinks that both prices and wages should be kept in line with maximum sales demand and maximum employment.

"No one wishes to go back to the low wages and long hours of 1914," Mr. Newbury continued, but he called for "effective co-operation from official labor in the economical use of labor."

●

The architects of the plan published in BETTER THEATRES last month, under the title "Light and Glass for Sparkle and Flow," were Thalheimer & Weitz of Pittsburgh. The line accrediting them was removed pending receipt of certain information, and was inadvertently left out when this information failed to arrive by press time.

●

In his columns last month Charlie Shultz referred to the early work of the late Edwin S. Porter, a pioneer in the arts of the motion picture who became the head of the Simplex Projector Company, which was later absorbed by the present manufacturers of Simplex projectors. Settling one argument, Charlie reminded us of another one that keeps recurring, over which was first among the early projectors used for commercial exhibition. In the first American commercial projection of a motion picture, at Koster & Bial's Music Hall, New York, in April, 1896, Thomas Armat's Vitascope was used. But Lumiere's Cinematographe was similarly employed in Paris several months before that. A. C. Roebuck, one of the founders of Sears-Roebuck, the big catalog people, developed in 1898 a projector called the Optigraph that was the forerunner of the Motiograph. Along about the same time, Frank Cannock, a sewing machine mechanic who came to America from Scotland, put together a projector which he called the Edengraph and from which evolved one called the Simplex. And that brings us to Porter, where we came in. —*G. S.*

More Air-Comfort For All Theatres

How can you take advantage of developments in air-conditioning equipment, in construction and insulation reducing air-conditioning and heating costs? Here are things in definite prospect when wartime restrictions are removed. And now is none too early to plan for them.

By CARL F. BOESTER

DURING THE PAST six months or so we have had in BETTER THEATRES the benefit of some fine creative thinking on the design and planning of theatres for post-war construction. Analysis of this work indicates that theatres of medium and small capacities will have a real opportunity, when wartime restrictions cease, to enjoy the advantages of genuine air-conditioning. And as a corollary of this, the air-conditioning and mechanical engineer is going to have a chance to do some creative thinking of his own in this field.

Air-conditioning came along after the majority of theatres were built. The engineer was seriously handicapped with old structures because he always had to improvise and adapt as structural conditions permitted. He never knew for sure where electric conduit could be run, refrigeration lines placed, or air ducts located. Such compromising resulted in inadequate performance. Some parts of the auditorium were hot when they should have been cool, drafts made some areas useless, over-cooling and insufficient dehumidifying gave a feeling of "clamminess"; *real* control was often hard to achieve.

Fortunately, before the war enough new theatres were built that were planned for the fullest utilization of year-around air-conditioning to permit study of performance, and such theatres have indicated that air-conditioning on a year-around basis must be an integral part of the building, not something added as an afterthought. Those jobs that were engineered into the building as part of the building have been satisfactory.

Certain things have been learned structurally that affect air-conditioning. It is most desirable to keep the cubic volume per seat to a minimum for economical air handling and good air distribution without drafts. Practically speaking, most of the air in a theatre has to be handled and conditioned—the more air, the larger the fans and the higher the electrical power cost to operate the fan motors. Don't use a ceiling height any greater than needed for good projection.

PLAN THE BUILDING FOR LOW AIR-CONDITIONING COSTS

Structurally you can do much to cut down on the heat loss or gain of the auditorium, if you can reduce the number of square feet of roof and outside wall area. In the September issue of BETTER THEATRES, Ben Schlanger offered a fine general plan for a small theatre, the auditorium part of which could be half-round in shape, like an inverted "U". This would not only cut out about a third of the wall and roof area but would also permit a method of framing that is quite economical. It is, of course, adapted to medium-sized theatres as well. A curved structure, like the shell of an egg, has great strength, with very little material needed for support.

Such an auditorium shape lends itself to better control of air distribution as against the turbulence experience in rectangular buildings. This shape would lend itself to one or more overhead and concealed ducts as against exposed sidewall ducts. A smaller ceiling area in such a building would lend itself to all-ceiling air distribution, with air in a pressure plenum being introduced into the auditorium by many little openings over a large area.

By reducing the ceiling and wall areas, much less square footage of insulation is required; then its use in greater thickness will lower fuel and power costs, besides reducing the size and first cost of heating and cooling equipment. New featherweight insulations make it unnecessary to provide heavier framing members to support insulation. In the past many theatre ceilings had to be left uninsulated because the ceiling could not support the several tons of added weight. In the half-round type of structure, the walls and ceiling become one structure and are of the same materials. Such structures stand snow loads better and permit prompt drainage of rain rather than leaving it stand to leak in later.

Heating becomes almost no problem at all in the theatre of relatively small volume and small area. This is particularly true if the building is fabricated of materials, and by methods, that make it possible for the building to have low "thermal" capacity. It would take very little fuel to heat it up, and with a full theatre no heating at all is required.

Speaking of heating, we will still have the same choice of fuels after the war—oil, gas and coal. Some worthwhile improvements have been developed in oil and gas burning equipment, but they are essentially refinements.

In the use of coal there has been a basic change. Coal can now be burned in a tube; the coal is fed by a screw into and throu the tube; air for combustion is induced by fan, and the coal burns as the screw shoves through the tube, ash falling out at the en

The tube is surrounded by another tul forming a water jacket through which wat to be heated is circulated by a pump. Tl hot water from this tube boiler is handl by the same pump to radiators and finned coi in the air-conditioning unit. The princip novelty of the new unit is that combusti takes place under pressure from the fan i duced air. Combustion is far more thoroug so the efficiency is up. With the use of a fa stacks for smoke disposal are smaller and le costly. Some of the newer gas furnaces al have induced air for combustion.

POST-WAR COOLING METHODS

As to summer cooling, we must rememb that the job isn't one of producing cold we produce heat in winter—the big idea to *extract enough heat* in summer to produ the desired comfort condition. The refrigera ing equipment of an air-conditioning un extracts heat, it does not manufacture col Nothing sensational has been developed summer cooling equipment. We have essentia ly the three ways of providing a cooling effe that we had in the past.

Washed air in some cases will continue be used. Such systems don't actually extra heat, they simply change the heat balan of air, causing it to feel cool. The sensib heat in the air is simply employed to suppo added water in the air. This in turn lowe the sensible temperature as registered by ordinary thermometer. The total heat of tl air remains the same.

The cooling effect or sensation is cause principally by the movement of large volum of air *reduced in temperature,* but not in *tot heat.* The only time heat is removed by washed air system is when the total heat the outside air employed in such systems less than the total heat of the air in tl auditorium. This is very infrequent, due the large volumes of outside air used ar exhausted.

The new air washers will have saturate mats or glass fibre cells over which water flowed. Nozzles that atomize water in a spr won't be used much in the new equipme because of the horsepower required of tl pumps to supply enough pressure on tl nozzles. Then, too, nozzles frequently cl and become inoperative. New methods ha been worked out on air saturation with wat in such systems so that better control ar more uniform performance is secured.

Where obtainable well water systems wi continue to be used. War-developed meta

(*Continued on page* 16)

"*Such divine creations . . . and to think we might have walked right on past if we hadn't seen the 'Air Conditioned' sign!*"

Air Conditioning can direct traffic to your box-office too

YES, Air Conditioning can be as potent a factor as four-star attractions in bringing patrons into your theatre when hot, sultry weather comes 'round again.

But it must be *real* Air Conditioning . . . free from damp, clammy cold . . . properly designed and engineered to provide fresh, clean, cool air, with temperature and humidity correctly balanced for maximum comfort.

Plan for such an Air Conditioning system now. Make sure, however, that your system will live up to these high standards through the years by insisting on modern G-E equipment—equipment designed to minimize installation costs, to operate economically through a long life of service.

Soon, we hope, G-E Air Conditioning of advanced design will again be available for theatre installations. Meantime, start making your plans *now* to give your patrons this added attraction as soon as Victory comes.

General Electric Company, Air Conditioning and Commercial Refrigeration Divisions, Section 45711, Bloomfield, New Jersey.

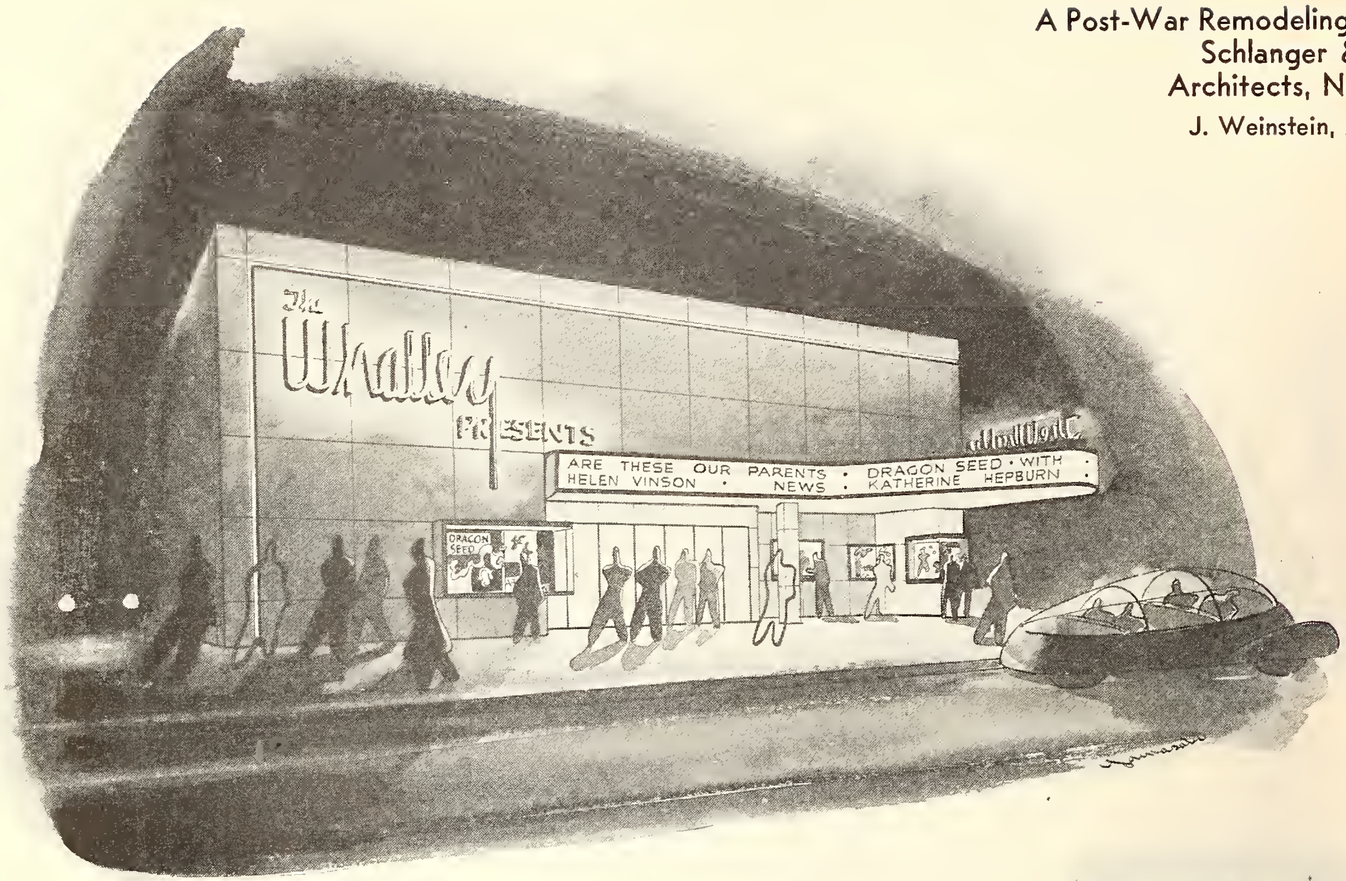
☆ **BUY . . . and hold . . . WAR BONDS** ☆

Air Conditioning by

GENERAL ELECTRIC

Hear the General Electric Radio Programs: The "G-E ALL-GIRL ORCHESTRA," Sundays, 10 p. m., EWT, NBC . . . "THE WORLD TODAY" News, Every Weekday, 6:45 p. m., EWT, CBS

A Post-War Remodeling Project
Schlanger & Sornik
Architects, New York
J. Weinstein, Associate


The Whalley
PRESENTS
ARE THESE OUR PARENTS • DRAGON SEED • WITH
HELEN VINSON • NEWS • KATHERINE HEPBURN •
DRAGON SEED

Function as a Basis For Future Restyling

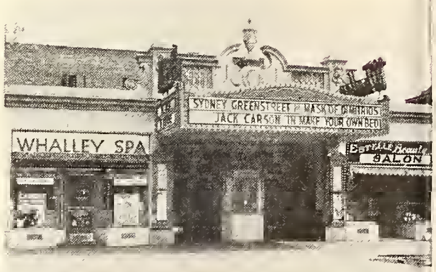
STRIPPED of its prewar gingerbread, this suburban theatre, as redesigned for post-war remodeling, is a good illustration of how easily an out-of-date building can be thoroughly modernized. The new interior expresses today's shift in emphasis from decoration, as such, to the basic function of a motion picture theatre—effective exhibition of the film production. Redecoration in the auditorium proper will be subordinated to the improvement of visual and acoustical conditions.

Wall treatment is an important factor here, since the play of light and shadow on the screen must not be reflected into the eyes of the audience by the side walls. For this reason the ceiling and a portion of the side walls near the screen will be finished in corrugated plaster. Other surfaces which do not have screen requirements as a limiting consideration, are treated with more important reference to environmental factors of theatre operation. Rich wood veneers, mirrors, sculpture and colorful, large-scale decorative wall coverings are used in the lobby, foyer and lounge, and in the rear of the auditorium. All materials have been selected for their ease of maintainence as well as decorative value.

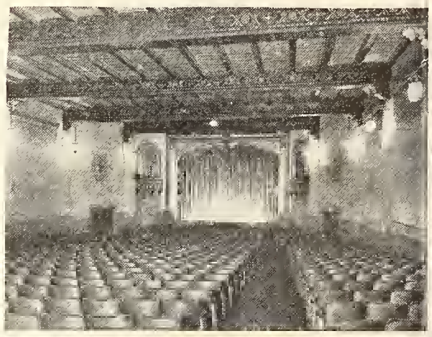
This theatre (located in an outlying business district of a city in Connecticut) may not need modernizing as much as some other theatres, especially in the interior, but its nearness to a few theatres newly constructed or recently modernized has conditioned the local patronage to expect certain high standards in theatre architecture and appointments. The owners of this theatre were particularly aware of this because they control several of the theatres remodeled by the same architects, and have had time to study the reactions of patrons.

The newer ideas in floor slopes, screen light control, house illumination, advertising, seating and space disposal developed in the last 15 years, have had an especially good trial in this territory, and the results are largely

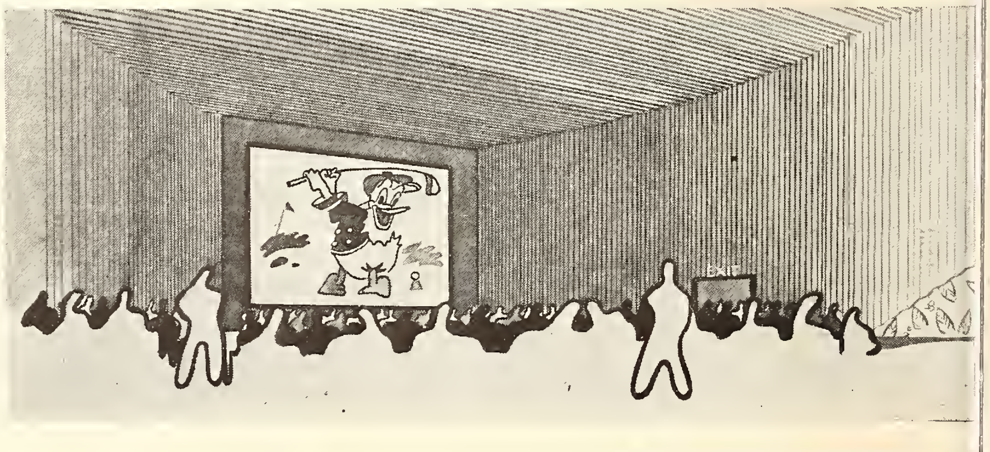
Renderings by courtesy of Architectural Forum


WHALLEY SPA
SYDNEY GREENSTREET in MASK OF DIMITRIOS
JACK CARSON IN MAKE YOUR OWN BED
SALON

The front of the Whalley theatre photographed
it now is, and sketched as it will be modernize



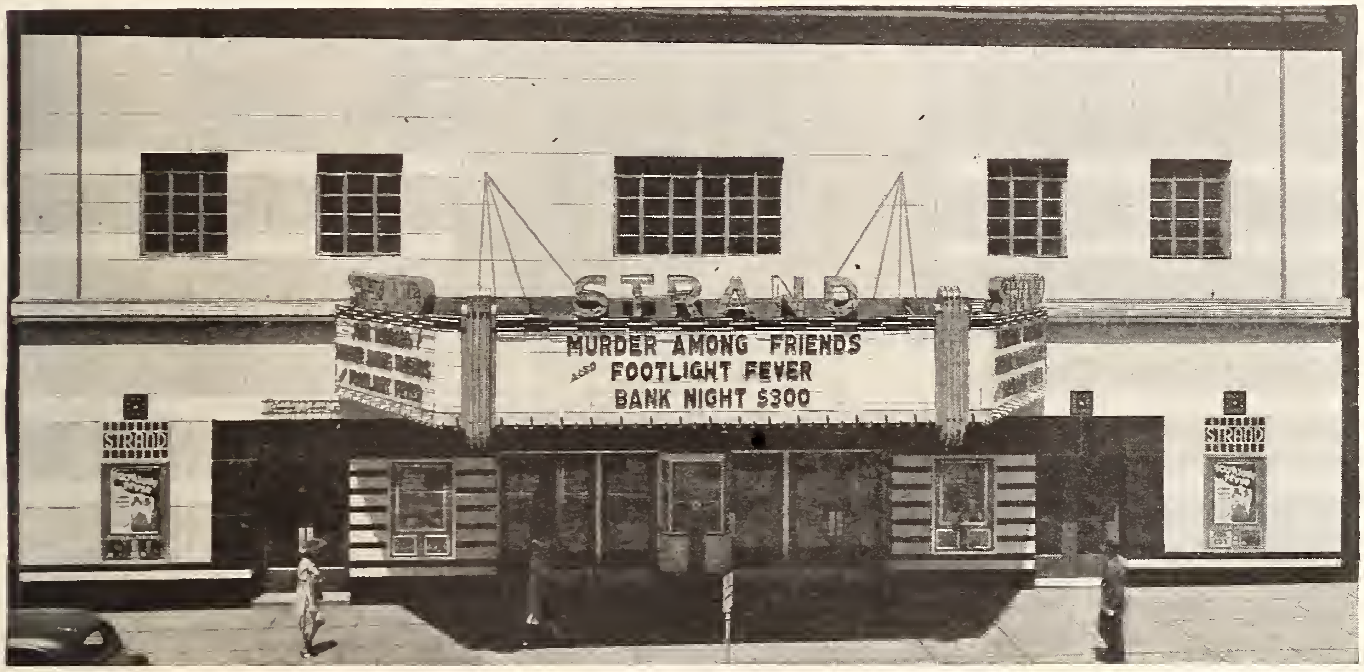
The present auditorium of the Whalley theatr
below is a rendering indicating the wall an
ceiling treatment designed for its remodelin



The theatre with *Eye-appeal*

inside and out

is the theatre that people prefer!



BE SURE YOUR THEATRE has the eye-appeal that means better business. Plan to modernize it . . . inside and out . . . with Pittsburgh Glass. This attractive theatre in Pittsburgh, Pa., shows how Pittsburgh Glass can improve a theatre's appearance. Architect: Victor A. Rigaumont.

Be ready to reap new profits by planning your new theatre front and interior NOW.

WANT a proven recipe for better box office and bigger profits? It's a simple one . . . in two parts.

First, give your theatre *interior* smartness and beauty with Pittsburgh Glass. Second, remodel your theatre *front* with Pittsburgh Glass and Pittco Store Front Metal. Then your theatre will have the eye-appeal and personality that attracts new patrons, widens your trading area, boosts box office.

Now is the time to plan your modernization. Be ready to go when building restrictions are lifted. Remember that a big backlog of modernization work has been built up during the restricted period . . . and it will probably be difficult to get alterations done promptly if you wait till the last minute.

See your architect to assure a well-planned, economical design. Our staff will gladly cooperate with him. And meanwhile, you'll want copies of our free books about modernization. They show many actual Pittsburgh remodeling jobs . . . with facts, photographs and ideas. Send the coupon below . . . today.

"PITTSBURGH" *stands for Quality Glass and Paint*

PITTSBURGH GLASS

for Store Fronts and Interiors

PITTSBURGH PLATE GLASS COMPANY

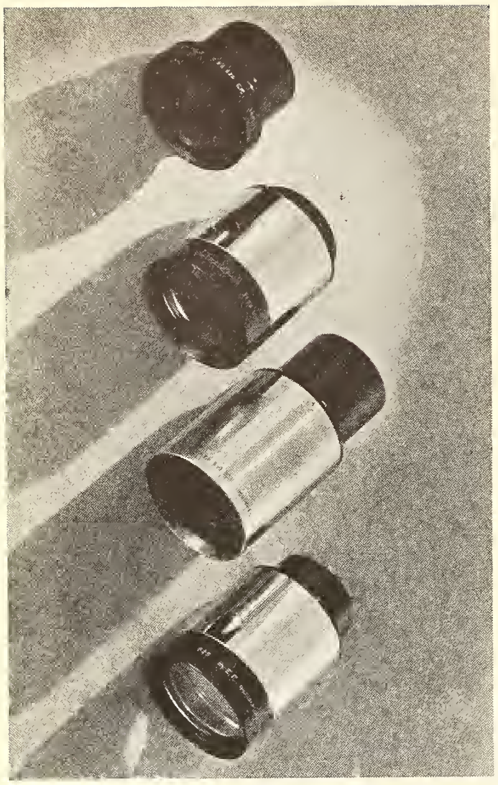
Pittsburgh Plate Glass Company
2355-4 Grant Building, Pittsburgh 19, Pa.

Please send me, without obligation, your illustrated booklets on store modernization.

Name______________________________

Address____________________________

City__________________ State________



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SUPER CINEPHOR f:2.0
The more light the lens transmits, the better the screen image. B&L high light-transmission lens surface treatment effects greater light transmission. This characteristic together with precision anastigmatic correction means unequalled image quality, color purity, contrast, and screen brilliance.

CINEPHOR SERIES II
The advantages in projection efficiency associated with the Super Cinephor are available in the longer focal lengths (5¼" to 9") of the Cinephor Series II.

CINEPHOR LENSES f:2.0
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SOUND TROUBLE-SHOOTING CHARTS

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QUIGLEY BOOKSHOP
Rockefeller Center, New York

responsible for the decision to modernize this theatre. It was decided that the following items were definitely in need of improvement:

Lighting, sightlines and seating arrangement, toilet and rest rooms transferring them to the main floor from the basement, the front, foyer and lounge provisions, auditorium and auxiliary interior surface treatments. Facilities for selling candy that would not intrude upon regular functions were also desired.

The basic shape of the auditorium, and the seating plan and aisle arrangement, were sufficiently in accordance with modern standards of motion picture theatre design to eliminate the need of considering major structural changes. The seating capacity of 1,000 was considered ample, so that the small balcony of four rows, which could otherwise have been increased in depth, was left unchanged.

The new plan contemplates eliminating the two stairways to this balcony, however, because they occupy space on the main floor crossover that could prove very valuable for waiting patrons. A new single stair clear of the crossover is indicated for the balcony traffic because it is ample for the capacity to be served. Two emergency exits leading to two existing fire escapes provides the necessary legal exits for this small balcony. The only important structural change is therefore the elimination of parts of the brick walls which separate the theatre area, from store space. Since these masonry walls support a roof load only, the cost of this change is small.

Prominence of the theatre, and valuable space for its facilities, are gained by the elimination of the stores. The income lost in rentals in this instance is expected to be compensated for by profits from refreshment sales, and from patron reaction to a more attractive environment.

The front wall will be higher than the existing wall and therefore will shield the view of the rough finish of the auditorium structure beyond.

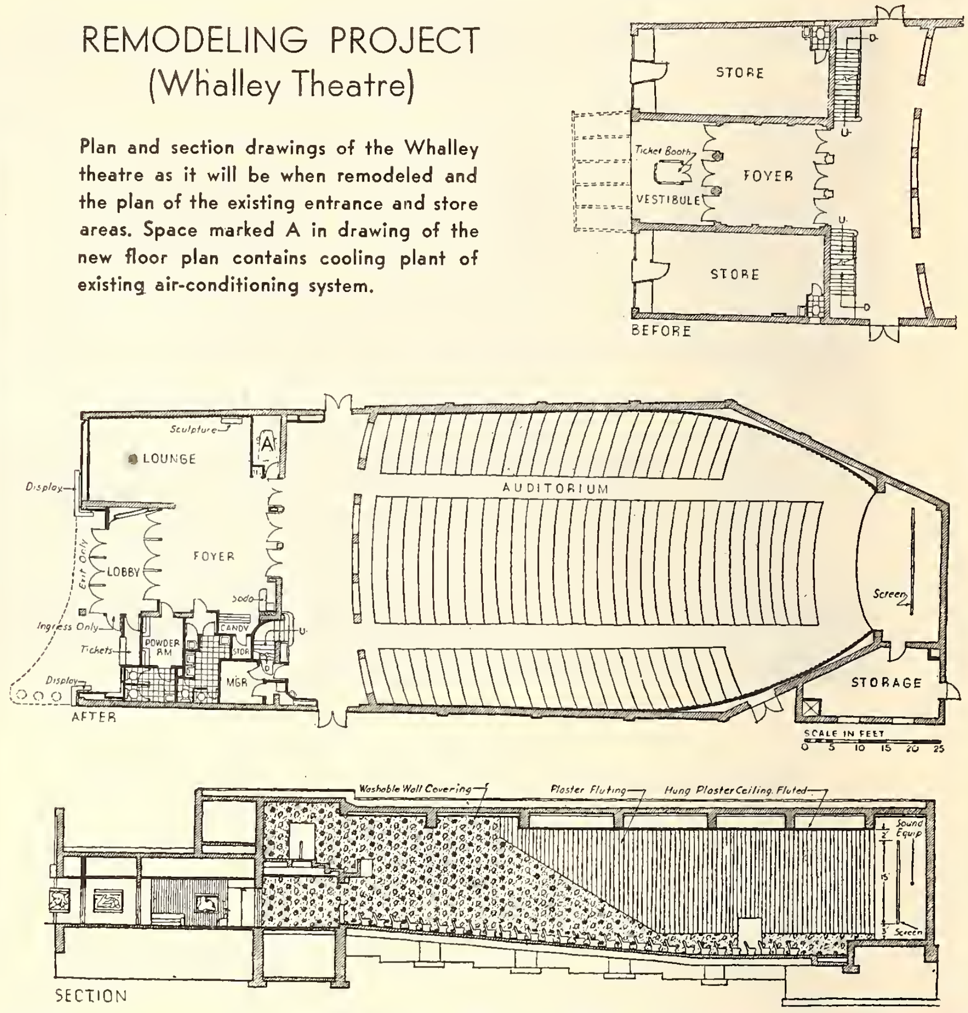
The existing symmetrical plan with a store on either side of the theatre entrance is typical of a large number of motion picture theatres built during the last fifteen years. As with the Whalley theatre, the stores have often been found to be less important commercially than they first seemed to be, and the space devoted to them could well be used to greater advantage for the theatre.

In the new Whalley scheme, three sets of doors intervene between the street and the auditorium proper, whereas the existing approach has only two sets. This additional set of doors, and the staggered position of all three sets make it possible to eliminate the glass superstructure and draperies from a standee wall, infiltration of daylight and drafts into the auditorium being avoided by the plan. Outside temperatures thus will have minimum effect on interior conditions.

Instead of the usual large marquee that overhangs a good part of the sidewalk and thereby in this instance would obscure and shorten the upper part of the front, a marquee was designed having a moderate projection but a graceful shape. The soffit of the mar-

REMODELING PROJECT
(Whalley Theatre)

Plan and section drawings of the Whalley theatre as it will be when remodeled and the plan of the existing entrance and store areas. Space marked A in drawing of the new floor plan contains cooling plant of existing air-conditioning system.



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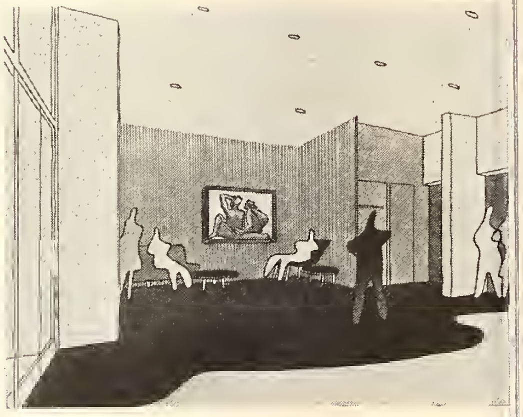
quee was allowed to continue inward to cov the recessed ticket buying space. This schem provides adequate shelter to persons purcha ing tickets and also gives adequate area c illuminated soffit surface for this theatre t establish a "theatrical feeling," and facia are adapted to the location for changeable lette attraction advertising, which is given a littl fillip by an introductory sign on the fron itself saying "the Whalley presents."

After purchasing a ticket the patron ente through a single door that is close by and a right angles to the ticket office window. Th first set of doors at the street, consisting i three pairs, are used only for outgoing traffi In particularly busy periods the exit doors a the standee space can also be used for outgo ing traffic since these doors lead to well illum inated outdoor passages extending only a shor distance to the street.

Improvement of auditorium sightlines ma also be made by introducing a "reverse" floo slope for the first eleven rows.



Rendering of new foyer-lounge area.

The light in the auditorium will be completely revised. The hanging lantern fixtures in the auditorium will be removed. House lighting will come from a series of flood and spot lights concealed in the facia of the balcony. For the picture projection period, controlled reflection of screen light from the new corrugated wall and ceiling surfaces will be used, in addition to concealed downlights placed in the ceiling above the aisles for lighting those traffic lanes. The lobby, foyer and standee spaces are to be illuminated with a simple type of concealed downlighting placed flush with the ceiling surfaces. Intensity is controlled by the amount of fixtures employed. These fixtures will be made of a metal container built into the ceiling.

The new front will be of cast granite in two-inch slabs anchored to the present masonry. The facing of the walls in the recesses below the marquee will be of colored architectural glass for its contrast value, and the doors will be entirely of glass. The illuminated attraction displays will have a maximum glass area and a narrow metal trim. The marquee soffit and the changeable letter signs will be illuminated with cold cathode.

An air-conditioning system was installed some years ago, with refrigeration and heat-transfer equipment located on the main floor (see Area *A* in the floor plan). This system serves only the auditorium, and in the revision it will not be extended to the foyer-lounge space converted from the store space. Summer cooling will be provided the foyer-lounge area by unit conditioner equipment concealed in a furred-out compartment.

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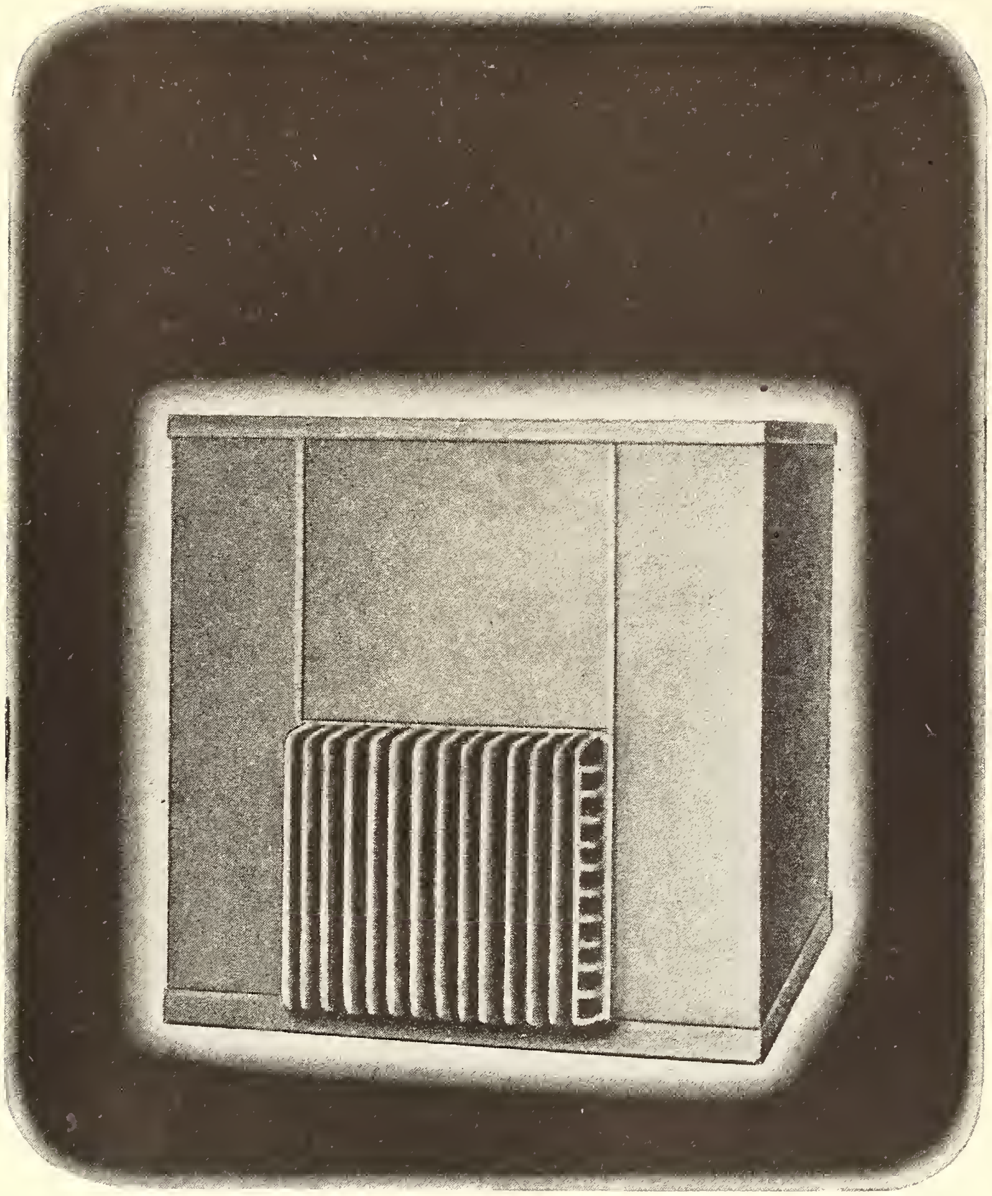

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UNITED STATES
AIR CONDITIONING CORPORATION
NORTHWESTERN TERMINAL • MINNEAPOLIS, MINNESOTA

More Air-Comfort For All Theatres

(*Continued from page* 8)

will permit corrosion-proof coils where corrosive water is used. Cold well water systems actually extract heat and water from air circulated over the coils so the air is cooled and dehumidified, the heat going down the sewer in the wasted and warmed up well water. The water table in many areas is way down, and in other places it is pulled way down by the demands of a large number of wells. The result is a need of deeper wells and therefore much greater pumping costs. The deeper the well the higher also the first cost.

Refrigeration equipment is becoming more and more popular for comfort-cooling in summer, and the cost per 1,000 units of removed heat will be, in the long run, the cheapest with proper use of such equipment. You can prove this to yourself by calculating the fixed charges on the initial investment, direct power costs, and all maintenance costs.

Theoretically, purchased ice is the best investment for the same reason it is cheaper to buy your own shoes than to make them yourself. The ice industry is not inclined to take customer service and responsibility very seriously however; therefore it's best to pass up the use of ice unless you can get prompt delivery of it in needed amounts and at about $3 per ton.

THE NEW "PACKAGE" UNITS

Manufacturers of direct expansion refrigerating equipment have made great strides in self-contained air-conditioning units. The larger systems have remote compressors and condensing equipment. The conditioning unit proper consists of a cabinet contained fan, motors, filters, coils and control dampers. The supply and return air ducts are connected to this unit. The refrigerant producing the cooling effect (usually Freon) is directly expanded or used right in the finned cooling coil of this unit—hence the name 'direct expansion.' In some cases shell and tube water coolers are used and cold water is circulated to the finned coils of the conditioning unit. Heating coils for steam or hot water are in the same unit.

Packaged equipment implies the fact that the compressor and a water-cooled condenser are in the same cabinet with the fan coils. These packaged units are made in capacities of 3, 5, 10, 15 and 25 tons or horsepower sizes. Several of the packaged units can be used to handle most any job. By placing them in various parts of the theatre, ducts for air can be eliminated, for air is discharged and returned from such units. The manufacturers have been successful in making them quiet in operation. Such units are only recommended for very small theatres, where first cost is a real consideration. A properly engineered job rather than an adapted job naturally is likely to be better.

IMPROVED STORAGE DEVICES

Real progress has been made in the principle of storage refrigeration. By this method a small compressor runs all day, storing up refrigerating effect in a tank of water, or, in the better systems, actually making ice on coils in a smaller tank of water. Quite a

(*Continued on page* 23)

Wherever Our Fighting Men Go

you'll find moving pictures one of the closest of their home ties, second in importance only to mail, and

—wherever projection arc lamps are installed you'll find Strong-made product the first choice of a vast majority.

This Signal Corps photo shows American and Australian troops witnessing a show which was held in the open and which has toured from camp to camp in New Guinea.

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Until that final Victory is won we must continue buying War Bonds, for the more we buy and do NOW the sooner the day of peace will be ours . . . the more boys there will be to return. They are not stopping—we dare not!

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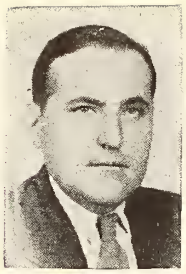

John J. Sefing's WAYS & MEANS

in operation, installation, maintenanc

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre wo

How to Get the Most from Your Carpeting Expenditure

HOW IS YOUR carpeting standing up? Are there conditions that have caused it to wear more than it should? Are you going to be in a position to correct these before replacing your present carpeting?

A thorough and systematic checkup should be made of the present carpeting in the theatre to ascertain definitely how well it is wearing, if any repairs or rearrangements are needed for longer wear, and finally to find out how long it will be before new carpeting will have to be purchased and installed. In this way the total yardage of the new carpet to be purchased can be reliably determined, as well as the number of yards of good old carpet that can be salvaged and re-used in other areas or another theatre. Also, by this planning all faults and causes contributing to rapid and undue wear of the carpeting can be eliminated and remedies provided before the new installation is made.

In a theatre where the carpeting is in a fairly good condition and must of necessity last a bit longer, any faults should be corrected immediately to prevent undue wear. All carpeting when on the floor for some time will develop puckers or wrinkles, especially if it was not stretched or fastened properly at the time it was laid. This bellying up of the carpet, if left unattended to, will cause rapid wear both in the pile and backing, for the carpet at these points will be rolled severely back and forth under the heavy pounding of patrons' feet.

The best thing to do in a case of this sort is to pull up the carpet carefully at one end where such a condition exists, and to restretch the area until the humps are eliminated. Then the carpet should be tacked down again while holding the carpet under an even tension.

This restretching of the carpet should be done with extreme care, for when too much tension is applied, or this tension or pull is effected by rough and strong jolts, the carpet will tear at the fastening points, or be entirely ripped off at the other fastened end.

EXCESSIVE WEAR AT DOORS

When the carpeting shows undue wear at the entrance doors to the standee area, the trouble is caused mostly by the door saddles being of the improper type, are badly worn, or by the carpet being improperly nailed down at these points. It must be remembered that a door saddle that is even slightly below the
level of the carpet surface will cause the pa
trons' toes and heels to rip into the pile an
in a very short time cause the fabric backin
to bulge up from the floor. This conditio
will cause tripping and tearing of the carpe
Also, with the carpet bulged up from th
floor, soil, dirt, dust and moisture will quick
ly accumulate underneath and cause rottin
or mildewing and grinding of the backin
threads.

To remedy such a condition new saddle
should be installed that are level or slightl
above the top of the carpet pile. This ma
mean cutting a little off the bottom of th
doors, but it will be worth the trouble to d
so in order to save the carpet. A metal nos
ing strip, if available, can be installed at th
saddles so that the upper lip will overlap an
compress slightly into the carpet; but th
corners or edges on this nosing should be bev
eled or rounded for easy sliding of the patron
feet. This type of nosing should also be in
stalled at the edges of the carpet where
recess is provided for rubber mats at a drink
ing fountain, around floor grilles, etc.

FASTENING AT DOOR SADDLES

The fastening plugs for the carpet at th
saddles should be checked carefully, and i
they are spaced too far apart, new holes shoul
be drilled about every 3 inches and the carpe
nailed down securely and evenly across th
entire width of the doors.

If the carpet ends at the door saddles hav
raw edges, they should be trimmed evenly an
then properly bound. However, if too muc
of the ends at the door saddles must b
trimmed, the carpet will have to be loosene
at the standee rail and shifted a little towar
the doors, provided, of course, that there i
sufficient turn-under material available at th
rail fastenings.

Still another thing to check is the floor con
dition in and around the door saddles as th
floor may be broken or uneven and possibl
fractured at the fastening plug holes, makin
it difficult to keep the carpet flat and secur
on the floor. In such a case, new floorin
should be installed with the fastening hole
drilled, at the most, 4 inches apart, and the
proper wood plugs should be driven into then
for the carpet to be tacked on. When it i
found that the carpet is loose or has shifte
considerably in other areas of the theatre, th
fastening holes should be checked for prope

spacings and to see that the wood plugs are solidly in place. It should be remembered that when these holes are spaced over 6 inches apart, or the wood plugs are loose, the carpet will tend to shift and belly up, permitting accumulation of grit, dust and dirt underneath, to which moisture readily adheres. This condition if not remedied will cause rotting and mildewing of the carpet, which in time will attack and disintegrate the fibers of the backing.

When it is found that the holes are too far apart new holes should be drilled that are closer together and new wood plug inserts be installed. However, before the carpet is refastened, the floor should be thoroughly clean and dry.

When wood stripping is buried in the floor for fastening the carpet, these strips should be checked carefully for any splits, warps or rotting. Driving nails into defective wood strips will only hold the carpet in place a little while, after which the carpet will become loosened again. It is always best to install new wood strips where the present ones are not in good condition to hold the carpet properly in place.

CORRECTING AISLE DEFECTS

Where it is noticed that the carpeting is wearing fast at the edges of the aisle, and especially at seating row ends, the fastening holes should be checked for proper spacings. Most likely it will be found that there are no fastening holes at the points where the patrons enter or leave the chairs, thus the carpet is loose and raised above the level of the floor. As a result, this portion of the carpet is constantly kicked and ripped by the patrons' toes and heels. To overcome a condition of this sort, new holes should be drilled closer together along the edges of the carpet at the passageway between the rows of chairs. After the carpet is refastened again the edges will be brought down flat with the level of the floor.

Another thing that will cause the carpet to puff up from the floor at the sides of the aisle is having the lining come too close to the edges of the carpeting. This lining should always be about 1½ inches inward from the edges to allow the carpet to slope slightly toward the floor when it is tacked down. This shortening of the lining will also allow space for the proper turn-under of the unbound edge of the aisle carpeting. However, for a good job both edges of the aisle carpeting should be bound thus avoiding any raw or humpy edges when the carpet is tacked down on the floor. Where the aisles are recessed, both the carpet and lining should run up against the sides of the depressed areas, but the top surface of the carpeting should be slightly above the level of the floor, not below.

CHECKING WEAR ON STAIRS

When the carpeting on the stairs shows exceptionally fast wear, there are a lot of things that should be checked and the necessary precautions taken to cut down this wear to the minimum. The fastening holes should be checked to see that they are not in such condition that the wood plugs and nails will work loose, allowing the carpet to shift back and forth under the patrons' feet. This shifting contributes to very rapid wear of the carpeting for the back is rolled severely over the

WHO
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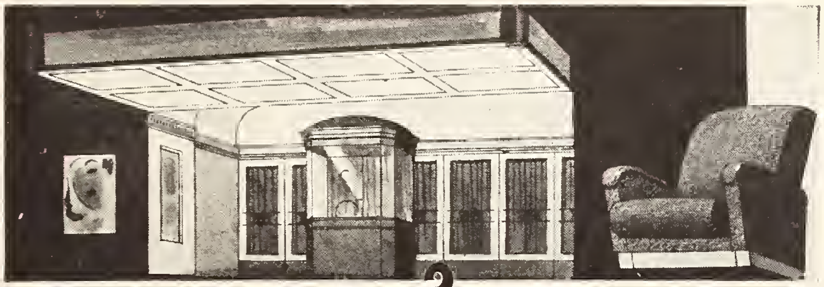
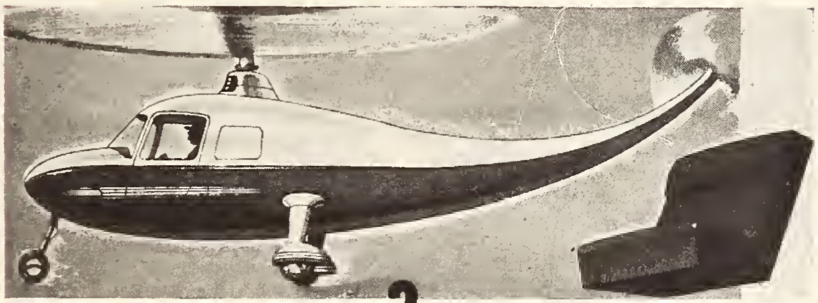
THE TRUCK BUILDER? The new Naugahyde upholstery developed for war service is so wear-resistant it is used in Army trucks and tanks. Battle-tested with toughness to spare, it is perfect for truck seats.



THE THEATER OWNER? The new Naugahyde coated fabrics are so fire-resistant they're used by the Navy—so tough and hard to scuff, they stand almost *any* abuse. They're made-to-order for theater and restaurant seats.



THE PLANE BUILDER? Combine the toughness, long-wear, and flameproof features of Naugahyde with its beauty and choice of colors, and you understand why it is the number one bet for airplane upholstery.

WHO COMES FIRST? *When some of the genuine "U.S." Naugahyde Upholstery (now going into war equipment) is made generally available, perhaps* YOUR *needs should come first. It may happen sooner than you think, so bring your problem to us now. Whatever your needs there will be a Naugahyde upholstery for you that resists wear, looks smart, costs little.*

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tread and especially on the edge of the tread nosing. When the carpeting is fastened by means of wood strips to the stair treads, the latter should be closely examined for any splits and general deterioration. In many carpet installations the wood strips are shaped like a right-angled triangle; that is, one side is butted to the stair riser, the other side laid flat on the stair tread, and the third side tapered off from the riser face to the stair tread. The carpet is tacked on the tapered side of the wood strip. This method of fastening will hold the carpeting in place quite securely, but when the pull is very strong, as under constant traffic, the carpet and nails will gradually pull away because the pull on the carpeting is nearly in a straight line, with the nails driven into the strip.

A better method of fastening the stair carpeting is to install a plywood strip of about 3/8 x 1 3/4-inch the full width of the stair or width of carpeting installed, laid flat on each tread and tight against the riser.

This particular strip should be fastened rigidly to the tread by drilling holes on about 4-inch centers, and by inserting wood plugs and then driving nails through the strip and into the wood plugs. In this way the carpet nails are driven straight down into the wood strip and the pull on the carpet is at right angles to these nails, making it impossible for them to be pulled out by the foot action of patrons. This type of wood strip should be buried in the stair tread in new construction.

When the carpeting wears very fast at the tread nosing, or at the point where it turns down from one stair tread to another, the trouble may be that there is a metal rim buried in the concrete at this point. This metal rim is often installed at the nosing of the stair treads or concrete stairs not to be covered by any material, such as in commercial buildings; however, in theatre stairs these metal rims should not be installed, especially in new construction, as they are not practicable. What happens is that the surface of this metal rim allows the lining to rub against it.

In case this metal rim cannot be removed readily, cementing the lining with good linoleum cement will help prevent this easy movement of the carpeting over the metal.

Another good idea is to double up or to put two layers of lining over the stairs and under the carpeting where it shows rapid and undue wear.

PROTECTIVE PRACTICES

To prolong the useful life of carpeting in restrooms, occasionally shift the furniture around so that the foot traffic is not constantly concentrated at any particular spots, but is evenly distributed around the area of the room.

Carpeting around water and soda fountains can be protected by placing either rubber or fibre mats at these heavily used areas.

All gritty material, such as ordinary street dirt, sand, etc., should be removed almost as quickly as it accumulates on the carpet, for when allowed to be ground down into the pile by patrons' feet the carpet life will be reduced considerably.

REPLACING WORN AREAS

In cases where carpet on stairs—or, for that matter, other critical portions of the theatre—is in such a condition that to keep it on the or in these areas would be very hazardous patrons, a close survey should be made r portions of the carpeting least used by the trons, with the idea of reinstallation. Carting that has the least traffic is usually cated at about halfway up from the front the side aisles, sometimes even the center les, and especially the portion in front of e seats at the stage in the orchestra floor. his carpeting in fairly good condition could picked up and relaid on the stairs, and the air carpeting in turn be relaid in the areas om which the good carpet was taken.

Extreme care should be taken that this rpeting is not ripped or torn unnecessarily handling. It would be a good idea to have gular carpet men do this picking up and ying work as they can be held responsible nd probably would be more careful than ieatre employes, who might not appreciate ie necessity of careful handling.

In any case in this changeover, new lining iould be used as the old lining, in all robability is dirty, damp and vermin-infested. Vhenever possible this good old carpet should rst be thoroughly cleaned and washed before is re-laid on the stairs.

RANSFERRING USED CARPET

Relaying of old carpet is inadvisable, nine mes out of ten, except when it is impossible purchase new carpet from the distributor's ock. Even "drop" patterns would be better han worn-out carpeting on stairs.

In doing such changeover work, be it in nall areas of one theatre, or removing the ntire carpeting from one theatre to another, lans or reasonably accurate sketches drawn scale should be made showing the exact reas to be covered. In this way the exact ardage can be figured, the method of laying r sewing of the carpet be determined beorehand, and the conditions that will be enountered shown before the carpeting is picked p and re-laid. A good workable scale for hese sketches is ¼-inch to the foot.

In figuring the yardage, count the number f widths (¾ carpet is 27 inches wide, and /4 carpet is 36 inches wide), then measure he greatest and the smallest breadth in feet, dd the two amounts together and divide by 2; his will give the average length. This average ength should be multiplied by the total umber of breadths, and the result be divided y 3 to get the number of running yards. To his figure add about 8% of the total yardage or matching of the design and for turn-under. The ends of each breadth of carpet as well as he raw unbound edges of the carpeting in he aisles is turned under about 2 inches for a good job. This turn-under does not have to be igured, however, when the carpet is recessed n the floor of the aisles.

In figuring the yardage of broadloom carpet the answer will be in square yards, as this carpeting comes in standard widths of 3, 6, 9, 12, 15 and 18 feet, by almost any practical length. To arrive at a yardage figure where broadloom carpet is to be laid, multiply the length by the width in feet, and divide by 9. The answer will be in square yards. However, allowance will have to be made when the area is of a different size than the standard width of broadloom carpeting.

To find the total yardage of lining required when the total net carpet yardage—without allowance for matching or waste—is known, multiply the total net carpet yardage by 3 and

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divide by 4; the answer will be in square yards. (This squared yardage can also be found by multiplying the length by the width in feet of the area to be carpeted and then dividing by 9.)

When old carpeting is picked up and there will be some lapse of time before it is re-laid, it should be always thoroughly washed and cleaned and allowed to dry before storage or installation. As an added precaution, moth repelling materials, such as paradichlorbenzene, should be sprinkled over the carpet often enough to have the odor always in the storage room.

have you heard?

that fresh paint spots can be removed by applying turpentine, then sponging the area with warm water and soap suds?

that on old paint spots, a solution of I part acetone to I part cellosolve should be used first, then the turpentine and warm water and soap suds?

that grease and oil spots on carpeting can be removed with carbon tetrachloride? Pour a small quantity on the spot and rub gently with a clean cloth, all the while working in toward the center. Then press clean blotting paper to the dampened area until the paper shows no stain. After the area has dried, rub it gently with suds of pure soap.

that ice cream spots can be removed by sponging with carbon tetrachloride, then sponging off dry with pure soap suds?

that fruit stains are removed by scraping off the excess pulp, then sponging lightly with a little hot water? Do not use any soap!

that to remove lipstick stains, pour carbon tetrachloride directly on the spot, then blot clean with blotting paper?

What Plans Should Specify for the Curtain Control

IN PLANNING for post-war equipment installation, curtain control equipment should be included among the items given such consideration. This will save you the headaches that are encountered when this equipment is just an after-thought.

The first thing to do is to make sure that the curtain control selected will be best suited to the conditions of the stage. The height and width of the proscenium opening, and especially the width and fullness of the curtain, will determine the size of the control. Will the curtain control be capable of stopping the curtain prior to complete closing and reversing the direction from that point? This feature is very important where stage performances are regularly or occasionally presented, as the ability to reverse the curtain without having it travel to complete closing might prove preferable in presenting certain kinds of acts, particularly when only a certain section of the stage is to be used.

The speed of the curtain control operation should be determined beforehand rather than be subject to adjustments after it is installed. The operating curtain speeds of standard controls can be had in 90, 115, 125, 226 and 230 feet per minute. The horsepower ratings of these controls run from ¼ to ¾, single-phase a. c. line.

Another thing is to make sure that the proper voltage and feed lines can be operated from 220-volt, single- or three-phase, 60-cycle a. c. lines; 110-volt, single-phase, 60-cycle a. c. lines and 120-volt d. c. lines.

Once the particular control and the operating voltage are selected, feed lines should provided on the job, otherwise it will mea running a new feeder from perhaps the fro of the building to take care of that particul type of control.

SAFE LOCATION OF CONTROL

The location of the control should be as f as possible from any exit passage so as eliminate the chance of accidental injury inquisitive patrons. This control should alwa be installed in a place least used, but it shoul have sufficient space around it for inspectio or servicing. A substantial metal guard shoul be provided around the control, not only prevent accidental contact, but also to preven failure of the control mechanism should som object fall or be thrown carelessly upon i

Make sure that the control is perfectly line up in relation to the pulley on the trac overhead; that is, the operating line shoul fit the pitch of the groove exactly. After thi alignment with the overhead curtain track the control should be securely fastened to th floor. When the floor is of wood the la screws should be driven solidly into the wood and be sure that they do not go into a join or loose piece of wood.

FASTENING TO CONTROL FLOOR

For fastenings on concrete floor, tight fittin lead expansion shields should be used. Th best method is to know beforehand the exac center line dimensions and sizes of the mounting holes on the control, then bury bolts *in th concrete* as it is poured. In this way permanent rigid fastenings will be provided fo the control. However, it must be made certai that the control location is determined *exactl* in relation to the curtain track overhead befor the bolts are buried in the concrete floor otherwise these bolts will not fit the base and will have to be ripped out.

REMOTE CONTROL WIRING

In laying out the electrical control wires from the projection room to the curtain control on the stage, a separate conduit, at least ¾-inch in size, with a minimum of three #12 braided rubber covered wires, be specified. This control wiring should always be of sufficient size, especially in long runs from the projection room to the stage, to prevent voltage drop, since the curtain control mechanism is very sensitive to voltage fluctuations.

CONTROL SWITCH PLACEMENT

A control switch should be specified and installed at each projector, not only for the convenience of the projectionist, but in order to put on a smooth, impressive curtain movement. In the electric feed line to the curtain control, a proper fuse-block with a line switch should be specified and installed in order to give protection to the circuit and the curtain control. Also, a cutout switch should be installed near the curtain control for making the feed circuit absolutely dead in case work must be done on the control mechanism as well as for convenient operation of the control at the stage. These electrical provisions are very important for the successful and easy operation of the curtain control, even though all up-to-date types do have positive limit switches and overload protection on them for long life and dependability.

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Relaxation of war restrictions have made it possible for us to supply our regular customer's requirements to a greater extent than was permitted heretofore.

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(*Continued from page* 16)

ving in first and operating cost is possible with this method.

Self-contained storage units will also be available in several sizes. They can be used in multiple sets, as are batteries, to give the desired capacity. Such mass-produced units will have a low cost.

Chilled water from the storage units is circulated to the finned coils of the conditioning unit. Winter heating is low in cost and easy, for only a water heater is needed. The same pump and piping system circulates either hot or cold water, as required.

Because of the war, development in controls is highly advanced, much more so than the equipment to which they are applied. Controls will be much more reliable than in the past. They will be more sensitive also. Many will employ electronic circuits.

There are also numerous minor developments such as better lubricants which permit much faster compressor operation, thereby the use of smaller compressors. Faster acting valves, which are in turn demanded by smaller compressors to get the gas in and out of the compressors, have been designed. Electric motors are smaller and more powerful. Unloaders have been built into compressors for partial load use. Air cooled condensing is more popular. Evaporative condensers are simplified. Their cases, and particularly their fans, will be of aluminum, to be corrosion-proof. Complete air-conditioning units that go in lofts or on roofs can and will be all of aluminum.

Equipment manufacturers in the air-conditioning, heating and ventilating field will get back into production rapidly. Air-conditioning equipment makers served the war without any retooling, so retooling for peacetime is unnecessary. They are now ready to serve you as soon as Government rulings permit. There is a good chance spring will find you free to buy what you need. For a while the demand will be greater than the supply—now is none too early to plan.

[Carl F. Boester *is well known to readers of* Better Theatres *for his many articles on air-conditioning and related subjects. He is an air-conditioning engineer who has devoted much study to motion picture theatres. For the past several years he has been engaged in research on post-war building, as housing research executive at Purdue University.*]

War-born equipment—H. B. Engel, sales manager of the DeVry Corporation, Chicago, explaining new mechanism of the DeVry 35-mm. projector to N. D. Golden, U. S. Department of Commerce motion picture chief, at the Chicago convention in October of the Theatre Equipment Dealers Protective Association. Looking on (left) is W. C. DeVry, company head.

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Supervision of the Heating System

• Summarizing critical points of the heating plant that a manager may be expected to observe to assure himself of efficient winter operation

EVERY FALL in most of the United States, the function of heating demands the attention of theatre managers. The manager of a theatre is not required to be a heating engineer, nor does he have to know every detail of the operation of even a simple heating plant. On the other hand, the heating equipment should not be a complete mystery to him, so that he does not have the slightest idea whether conditions are safe, and whether the fuel is being used efficiently. He also ought to have sufficient knowledge of the general character of a heating system to realize the necessity of seasonal inspection, and to be able to judge whether the plant is cleaned properly, is fired efficiently, etc.

Every heating season should begin with a clean boiler. The employe who takes care of the heating equipment should be able to do this, although the job can be more efficiently done if he is given a helper, at least one to hold a light at the rear clean-out doors so that the janitor himself, working at the front clean-out doors, can see what he is accomplishing.

All soot and scale should be removed from the inner surfaces of the boiler so that there is minimum loss of heat (only a very thin layer of soot and scale can reduce the transfer of heat substantially).

A manager may assume that his janitor knows enough to clean the heating plant in preparation for winter; however as the responsible head of the theatre he should *know* that this is done, and that it is done *thoroughly*. Here are parts, in addition to the boiler, which are in critical need of attention:

INSPECTION CHECK-LIST

GRATE BARS—should be scraped clean; should not be warped or have broken lugs; should rock evenly when replaced after cleaning.

Oil burner—all parts should be washed in kerosene and inspected for breakage. Be sure the pilot is functioning properly, and that the nozzle is capable of giving complete combustion through the operating season ahead.

Uptake to chimney—must be thoroughly cleaned for fully effective draft, also tested for air leaks (a lighted caudle moved around inside the uptake is helpful for this—a leak will blow the flame).

Steam gauge, safety valve—should not only be cleaned, but examined carefully for operating condition. There should be no question as to the accuracy of the gauge, or of the safety of the valve. If there is any reason to suspect either, a competent furnace man should be called upon to test it.

If the theatre has a steel tubular boiler, in addition to scraping the tubes and similarly getting all other parts as free as possible of soot and scale, the brick base should be examined for cracks. The fire-brick lining of the fire-box also should be inspected carefully for cracks.

Cautious management will also insist upon having steel boilers flushed, the man-holes and hand-holes painted, and all plates replaced with new gaskets.

Some theatre systems have vacuum pumps. Unless the manager has an engineer on his staff who is familiar with such equipment, it would be prudent to engage an outside heating expert to make sure that the pump equipment is in proper operating condition.

KEEPING TABS ON SYSTEM

If during the operating season you think that the equipment is not providing sufficient heat, you should check to see if the cause is any of the following:

(1) Poor fuel, (2) improper firing, (3) boiler not as clean as it should be, (4) boiler of insufficient capacity, (5) insufficient draft (6) not enough outlets, or outlets improperly located.

If the heating system seems to be all right and it is being properly operated, inspection of the building is indicated to see where heat loss may be taking place.

Your janitor is probably operating the equipment adequately well, but it still is a good idea to keep tabs on him. During the heating season a manager should really make a daily visit to the boiler room to see how things are going. Do not make these trips at a regular time, but so as to give the janitor no idea just when you might appear.

If you are using coal, take a look at the firebed occasionally. The live coals should never be completely covered with fresh coal The bed should extend uniformly to the edges of the fire-box.

Does your janitor make use of a bed of ashes in the fire-box during the milder winter days? To do so is economical and still provides sufficient heat. A bed of ashes beneath the coal can be as much as 8 inches deep, except on the coldest days.

A manager should know the heating equipment well enough to be aware of any special automatic devices, such as water regulators and oil cut-off valves. These should be tested not only as soon as the heating system is placed in operation, but about every week during the heating season. The janitor can do this by blowing off the float chamber or by reducing the water in the boiler, and the manager should see that he does it.

The above of course merely summarizes those things which the beginner in theatre management should be aware of. In time, by observation and reading, he will want to extend his knowledge of heating methods and equipment somewhat beyond the matters considered here.

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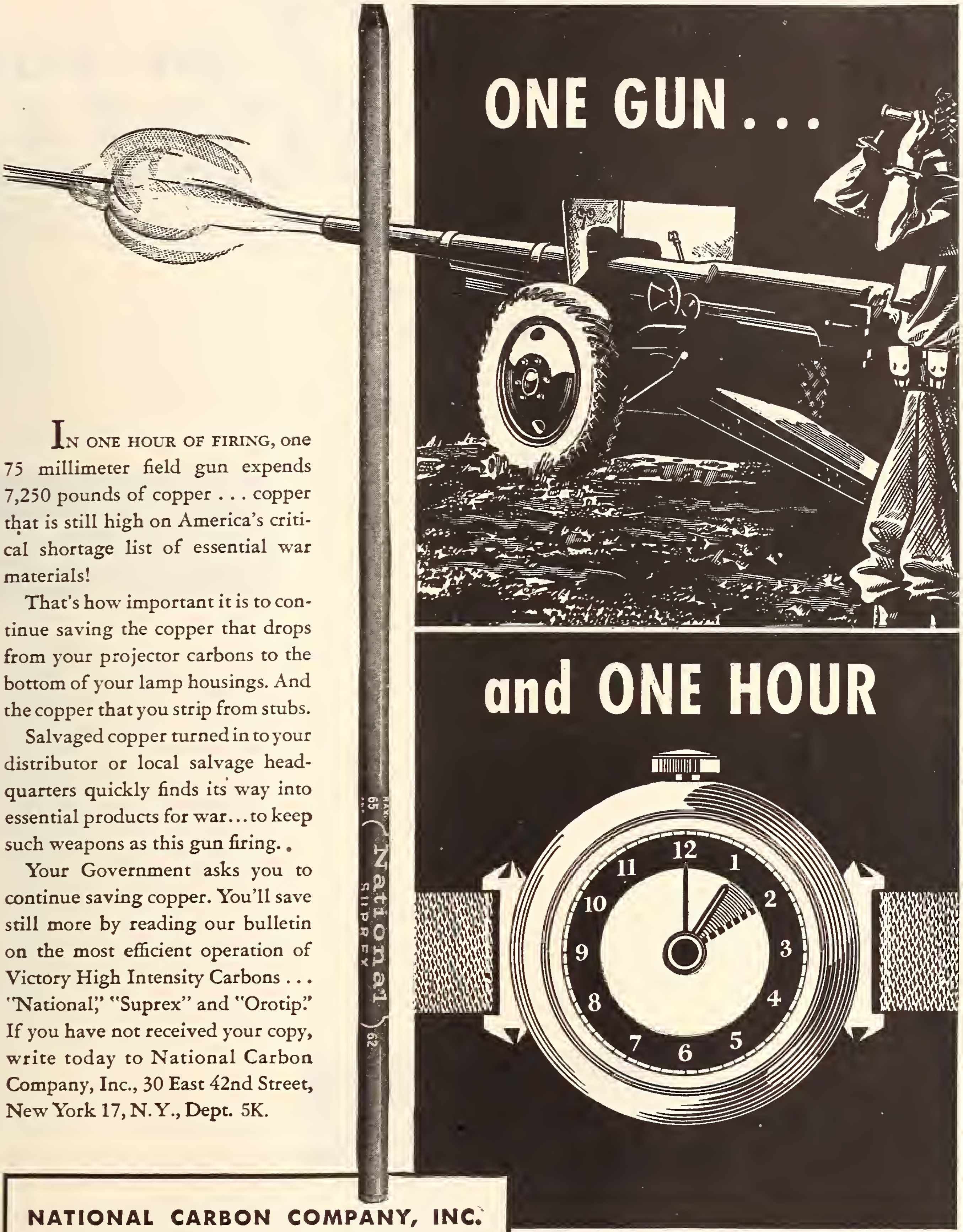

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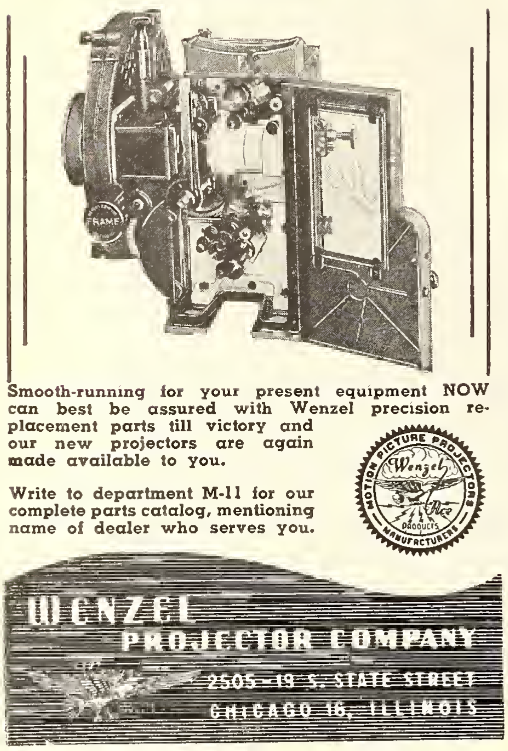
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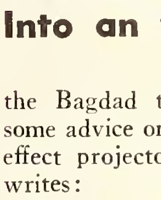
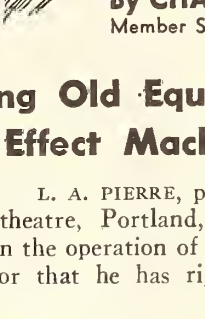




By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

Combining Old Equipment Into an Effect Machine

L. A. PIERRE, projectionist of the Bagdad theatre, Portland, Ore., wants some advice on the operation of a combination effect projector that he has rigged up. He writes:

"We are replacing the old vertical carbon arc lamps on a Brenkert combined effect, slide and floodlight projector, model F-3, with an old Peerless Hi-Lo reflector arc lamp which we intend to operate at about 70 amps. This lamp is equipped with an 11 7/16-inch reflector with a 1¾-inch curvature to the edge of the 3½-inch center hole.

"We have mounted the regular effect machine condenser lens holder, light beam water cooler, slide holder, etc., directly to the front of the lamphouse in place of the original 5-inch beam shield. We have one 6½-inch, and one 7-inch condenser lens in the machine at present, but preliminary tests (the equipment is not yet assembled) do not give great promise with the present reflector and lens combination. Our present lenses are of the 5-inch variety. Our objective lens is 2¾-inch free diameter, and 20½-inch B. F. (back focus).

"Please give us any information you can regarding the assembly and operation of this equipment to obtain the best results. We hope to use the machine for effects, slides, and in some instances as a spot and floodlight in connection with vaudeville."

▶ This is a most interesting problem, and one which is going to require a rather unusual method for solution. Before attempting to begin the solving of any optical problem, it is essential first to understand clearly the path of the light through the lenses or reflectors which are designed to do a definite job in one very specific manner. To this end I have prepared two drawings showing the path of light rays through the extreme outer diameter of the Peerless Hi-Lo lamp when operated under normal working conditions, and the Brenkert F-3 effect machine.

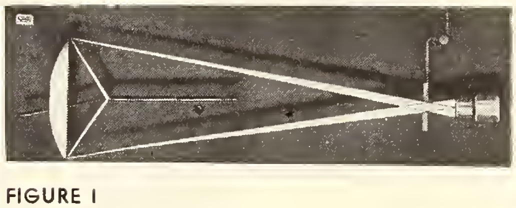


FIGURE 1

Figure 1 shows that the light is picked up at the crater of the rotating positive carbon used in the Peerless Hi-Lo by an ellipsoic reflector which focuses an image of the crat at the film line of the projector 34 inch from the face of the reflecting surface. T beam of focused light spreads after passi through the image plane at the film line a enters the projection lens.

Figure 2 illustrates the path of light ra from the crater of the vertical arc used the Brenkert F-3 machine. In this case tl light is picked up by the condensers and passe on to a focal point at the optical center the objective lens. The slide carriage is n at the focal point of the crater of the carbo as is the case with the reflector arc, but ve close to the face of the second condenser.

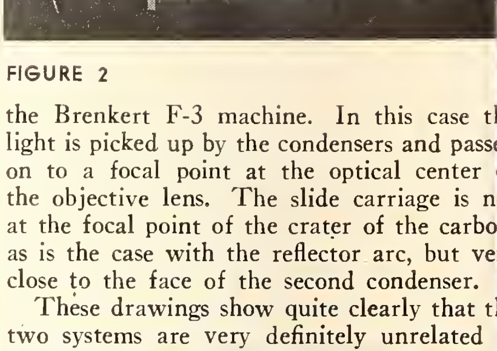


FIGURE 2

These drawings show quite clearly that t two systems are very definitely unrelated principle to one another, and not possible combination as a complementary optical sy tem. This accounts for Projectionist Pierre correct conclusion that present indicatio hold little promise. Our solution hinges o these requirements:

1. The beam must have a diameter of approximately 5 inches at the point at which passes through the slide carriage.
2. The beam must have a diameter of approximately 2¾ inches at the point at whic it strikes the objective lens.
3. The slide carriage must be 20½ inche from the objective lens.
4. The image of the crater of the positiv carbon must fall at the optical center of th objective lens.

The solution to the problem may well b found, in this particular case in the following setup:

Remove the condensers from the slide carriage assembly of the effect machine an mount the entire assembly upon the front o the Peerless Hi-Lo lamp. This will give distance of approximately 27 inches from th face of the reflector at the center hole to th slide carriage. Adjust the focus of the Hi-L lamp to bring the crater of the positive carbo to focus at the optical center of the objectiv lens, which will now be 47½ inches from th reflecting surface of the mirror at the cente hole. This will be accomplished by shorten ng the focus, or the distance from the face f the positive carbon to the face of the relector. The new focus will be approximatey 6½ inches. The image of the crater of he positive carbon upon the objective lens will be approximately 2½ inches in diameter. The diameter of the beam passing through he slide carriage assembly will be a little over 5 inches in diameter.

The only condition that may then be roublesome is one possibly caused by shadows

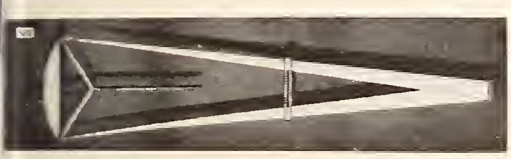
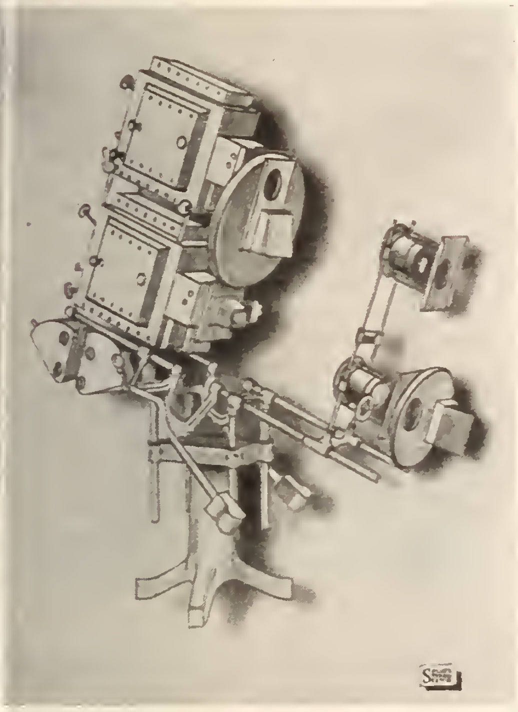


FIGURE 3

on the slide opening. Only actual tests can determine how serious this problem will be. The shadows may result from a light interruption at the positive head of the burner.

This method is not completely efficient, as the beam of light from the reflector will be larger than the opening in front of the lamphouse, and some light will be wasted at this point.

Figure 3 shows the path of the light rays from the extreme rim of the reflector and is a schematic representation of the system when used in this manner. I believe that this represents the best solution to the problem with such equipment as that Projectionist Pierre is attempting to convert, but it is not the ideal that might be anticipated if the equipment had been designed for the purpose.



A representation of Projectionist Pierre's effect machine, as conceived from his description.

•

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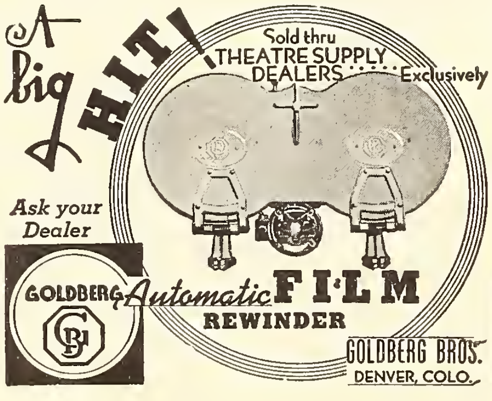

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"The matter I would like to take up with you is a matter of great discussion among Navy projectionists here using 35-mm film, regarding cue marks.

"The following is an excerpt from the U. S. Navy Motion Picture Film Regulations: 'Motor cues, in four frames, appear 12 feet plus 10 frames from the beginning of runout trailer, and show on screen 1/6-second. Changeover cues, in four frames, appear 1 foot, 6 frames from the beginning of runout trailer, and show on the screen 1/6-second.

"I have always used the measurements of the motor cues at 11 feet from the end on the runout trailer, and changeover cue 1 foot from the end of the runout trailer. What I'd like to learn from you is what is the correct measurement to use."

▶ In answer to this question I quote directly from the May 1942 *Journal* of the Society of Motion Picture Engineers, on the recommended practice for 2,000-foot release prints, which were adopted from the Research Council of the Academy of Motion Picture Arts & Sciences:

"*Motor Cue*—Shall be circular opaque marks with transparent outline printed from negative which has had four consecutive frames punched with a serrated edge die 0.094 inch diameter. The center of these holes is to be halfway between the top and second sprocket-holes 0.281 inch from the right-hand edge of the film with heads up and emulsion toward the observer.

"Following the four frames containing the circular opaque marks there shall be 10 feet, 12 frames to the beginning of the changeover cue."

"*Changeover Cue*—Four frames containing circular opaque marks, punched similarly to and of the same dimension and position on the frame as the motor cue. Following the changeover cue marks there shall be eighteen frames to the beginning of the runout trailer."

The Navy regulations which you have quoted are exactly the same as the SMPE recommended practice which I have just quoted; *but* they are stated in different ways. I believe that it is this that has confused you in your interpretation of their real meaning.

The Navy regulations *include* in their measurements the four frames containing the cue marks, while the SMPE recommendations state their measurements as *following* the four frames containing the cue marks.

To understand this more clearly, let's count off both measurements in terms of frames. There are approximately 16 frames per foot, so we can convert everything to frames rather easily. First let's take up the Navy regulations: "Motor cues, in four frames, appear 12 feet plus 10 frames from beginning of runout trailer." There are 202 frames in 12 feet, plus 10 frames. This *includes* the four frames containing the cues. If we subtract these four frames, we have 198 frames *following* the motor cues.

The SMPE recommendations state, "Following the four frames containing the circular opaque marks there shall be 10 feet, 12 frames to the beginning of the change-over cue"; and, "Following the changeover cue marks there shall be eighteen frames to the beginning of the runout trailer."

We can add up the total number of frames in these measurements as follows: Four frames containing the motor cues, plus 172 frames (10 feet, 12 frames), *plus* four frames ontaining changeover cues, *plus* 18 frames ollowing these cues; or a total of 198 frames.

The Navy states, for changeover cues, Changeover cues, in four frames, appear 1 oot, 6 frames from beginning of runout trailr." In terms of frames, this means 22 frames *ncluding* the four frames containing the cue narks, or 18 frames *following* the cue marks.

Thus we see that the two sets of recomnendations really do agree with each other, ut are stated differently.

●

A Way to End Cue Marks?

RUSSELL NORTHRUP, member of a special service unit at Fort McPherion, Ga., writes, "I noticed that Howard Hartzell, projectionist at the Philmont theare, Phillipsburg, N. J., was complaining about scratched up criss-cross cue marks at he end of the reels. He feels that someone hould invent a method to do away with cue marks. Since I am in the armed forces, my method is only on paper. It is very simple and could be built in machine heads as standard equipment. There is nothing riding on the film and it has no connection with the top reel.

"The print direct from the studios, minus the cue marks, can be run through the projector, and when it gets so many frames from the end it will start the motor of the incoming machine, and the remaining 8 or 12 frames will take care of the changeover. May I add here that I am not using a photocell."

We await a more complete story on what appears to be a most interesting device. Let's hear more, it may be of real value to many of us, but we can't get much of a picture from your letter. How about some pictures and the whole story for a forthcoming issue?

► The tendency for "green" film to stick to the tension pads and shoes can be decreased considerably by having th next set of new ones chromium plated before they are installed in the projector. The plating will also add considerably to the life of the pads and tension shoes.

► Arc feed conditions with suprex type lamps will be found to be more regular if just enough carbon is gripped for the length of reel to be projected. If a long trim, suitable for several reels, is gripped in the lamp, a resistance through the extra length of carbon may be encountered that will alter the burning rate sufficiently to result in inaccurate feeding.

► Suprex carbons may be cracked by excessive tightening of the holders. This cracking of the carbon walls results in sudden increases in arc current accompanied by discoloration of the screen image that are undesirable. Grip the carbons firmly, but not tightly.

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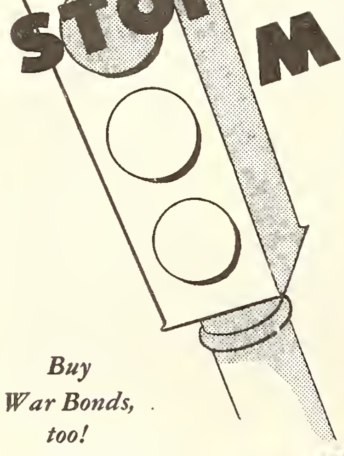

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Kliegl Brothers, 321 West 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

LIGHTING SYSTEMS, EMERGENCY

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

LIGHTS, SPOT AND FLOOD

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Lamp Division, Bloomfield, N. J.

MARQUEES

Artkraft Sign Company, Lima, Ohio.
Texlite, Inc., 2900 Factory Street, Dallas, Texas.

MATS AND MATTING FOR ENTRANCE AREAS

American Mat Corporation, 1717 Adams Street, Toledo, Ohio.
Deltox Rug Company, Oshkosh, Wis.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.

O. W. Jackson & Company, 290 Fifth Avenue, New York.
United States Rubber Company, 1230 Sixth Avenue, New York City.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

MAZDA REGULATORS

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

MICROPHONES

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York.

MIRROR GUARDS, PROJECTION LAMP

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

MOTOR-GENERATOR SETS FOR D. C. ARC SUPPLY

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Robins-Imperial Electric Company, 330 West 42nd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittburgh, Pa.

PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

General Electric Company, 1 River Road, Schenectady, N. Y.
Westinghouse Electric & Manufacturing Corporation, East Pittsburgh, Pa.

PHOTOELECTRIC CELLS

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

PROJECTOR PARTS

Century Projection Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
LaVezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York 18, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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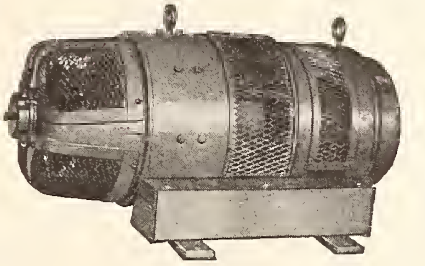
Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Radio Corporation of America, Photophone Division, Camden, N. J.

PROJECTORS, STANDARD THEATRE

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Superior Projector Company, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

PUBLIC ADDRESS SYSTEMS

Altec-Lansing Manufacturing Company, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.



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Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest Manufacturing Company, 740 Washington Avenue, Belleville, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

RECTIFIERS AND POWER UNITS

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Corporation, 740 Washington Avenue, Belleville, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 West 57th Street, New York City
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

REEL END ALARMS

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

REELS

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Projects Corporation, 427 West 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

REFLECTORS FOR INCANDESCENT LAMPS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Shurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
Matisse Brothers, 385 Gerard Avenue, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York.
Motiograph, 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
GoldE Manufacturing Company, 1214-33 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lakewood Automatic Switch Company, 1298 Hathaway Avenue, Lakewood, Ohio.
The Neumade Products Corporation, 427 West 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

RHEOSTATS

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 East 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

SCREENS, PROJECTION

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.
Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago, Ill.
Raven Screen Corporation, 314 East 35th Street, New York City.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Vocalite Screen Corporation, 19 Debevoise Avenue, Roosevelt, N. Y.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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The Artkraft Sign Company, Lima, Ohio.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.

SIGNS, DIRECTIONAL

The Artkraft Sign Company, Lima, Ohio.
Claude Neon Lights, Inc., 36-08 Thirty-third Street, Long Island City, N. Y.
Everbright Electric Signs, Inc., 1440 North 4th Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, St. Louis, Mo.
Twentieth Century Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

SLIDES, PROJECTION

Bostwick Display Manufacturing Company, Dallas, Texas.
Cinema-Craft Company, 71 West 45th Street, New Yor City.
Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 222 Oakridge Boulevard, Daytona Beach, Fla.

SOUND SYSTEMS—COMPLETE

The Ballantyne Company, 22 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

SOUNDHEADS

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

SPEAKERS AND HORNS

Altec-Lansing Corporation, 1210 Taft Building, Hollywood and Vine, Hollywood, Calif.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
International Projector Corporation, 88-96 Gold Street, New York City.
Jensen Radio Manufacturing Company, 6661 South Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Western Electric Company, 195 Broadway, New York City.

SPLICERS, FILM

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 West 42nd Street, New York City.

STAGE LIGHTING EQUIPMENT

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 South Ada Street, Chicago, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

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J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

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ty of Motion Picture Engineers, Pennsylvania Hotel, w York City.

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Ticket Issuing Machine Company (Timco), 135 arl Street, Brooklyn, N. Y.

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an's Inc., 142 West 44th Street, New York City.
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in Seating Company, 62 East 13th Street, Chicago.
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D. Juilliard & Company, Inc., 40 West 40th Street, ew York City.
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U-Need-A Pack Products Corporation, 135 Plymouth treet, Brooklyn, N. Y.

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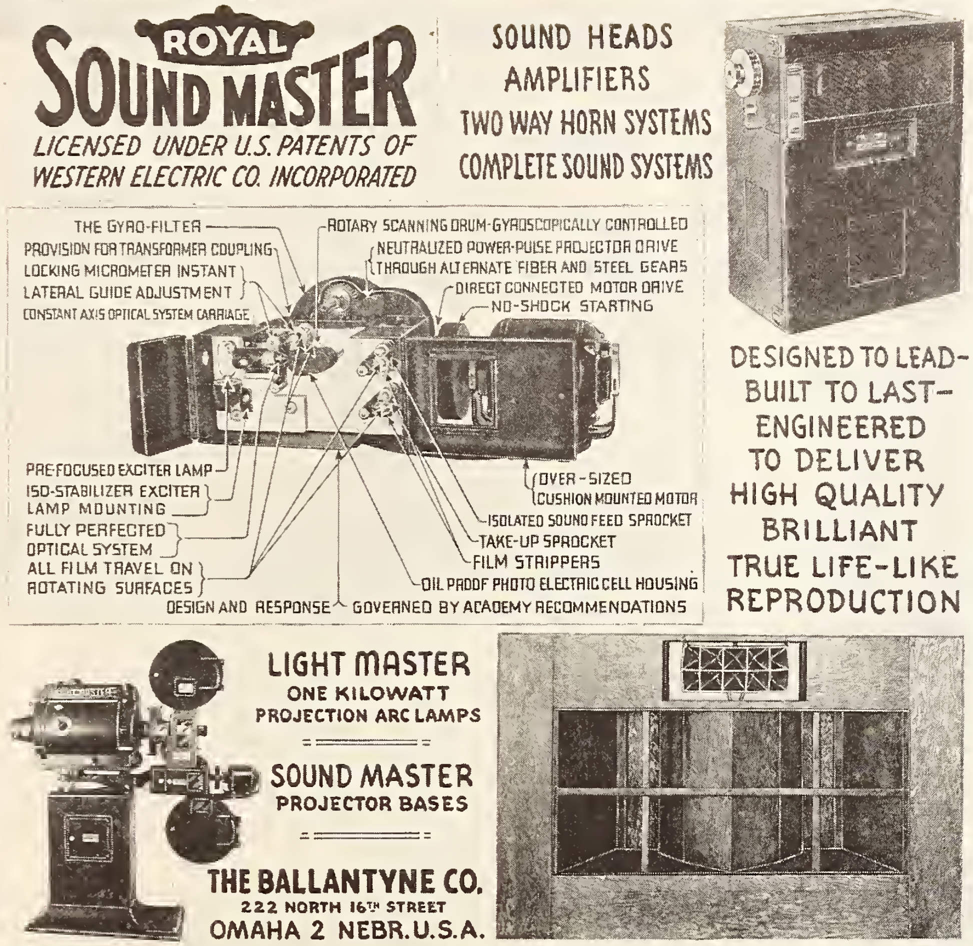
eral Electric Company, 1 River Road, Schenectady, . Y.
theon Manufacturing Company, Foundry Avenue, Valtham, Mass.
stinghouse Electric & Manufacturing Company, East ittsburgh, Pa.

V. LaVezzi of LaVezzi Machine Works, Chicago, monstrating an intermittent movement to Miss ian Harwell of Queen Feature Service, Birmingham ., at the recent Theatre Equipment Dealers Pro-tive Association convention in Chicago in October. t to right: Thomas E. LaVezzi, Mrs. Maxine Peek Oklahoma Theatre Supply Company; Jack Mitchell, s Harwell, Mr. LaVezzi, and Ed. Santell.



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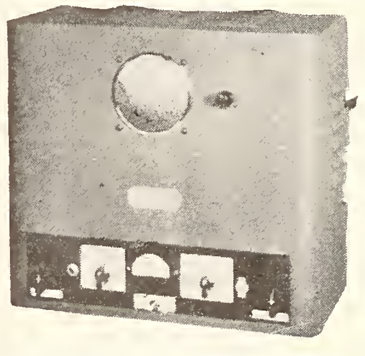

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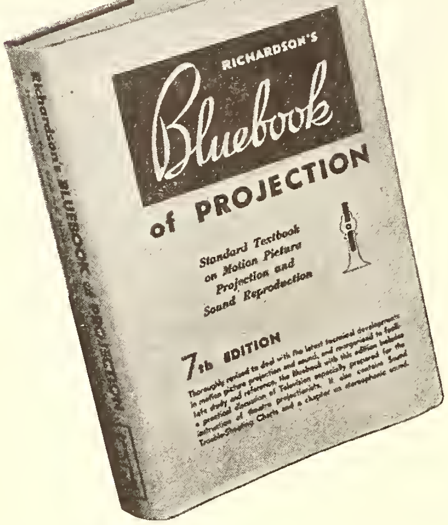
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RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Together Again

Columbia — Comedy of Contrast

The pleasant people to be seen together in this pleasant comedy of contrast are Irene Dunne and Charles Boyer, who were seen together pleasantly and most profitably in the memorable "Love Affair" of 1939 release. Now as then, their talents and their personalities balance, one against the other, to the advantage of each and of the entertainment in hand. The film is every inch a fulfillment of the high promise that the signature of Columbia conveys when affixed to a top-budget comedy.

Produced by Virginia Van Upp and directed by Charles Vidor, from a script by the producer and F. Hugh Herbert, the film tells a light and laughable story with immense effectiveness. Miss Dunne portrays a small town mayoress who goes to a big town to engage a sculptor to make a statue of her dead husband. Boyer portrays the sculptor, who takes her to a night club where she is mistaken for a strip-tease artist and arrested. Released, she returns to her home town, hoping to escape scandal, but he, and ultimately the bad news, follow. Her step-daughter falls in love with the sculptor, and the step-daughter's boy friend falls in love with the mayoress, all of which makes for humor of fresh and extremely enjoyable kind, before the romantic equation is correctly adjusted.

Charles Coburn contributes his usual proficient support to the principals, as the heroine's father-in-law, and a couple of youngsters—Mona Freeman and Jerome Courtland—turn in sparkling performances of adolescent roles that could have misfired in less competent hands.

The time of the story is the present, but there are no allusions to the war or other conditions of stress to impede the flow of merriment which sets in early and continues throughout with but slight and momentary pauses for breath. Dependent fundamentally on the appeal of contrast—the contrast between big cities and small towns, adults and adolescents, artistic and civic viewpoints—the picture is a natural for all the kinds and sizes of places and theatres, and all the kinds of the people there are.

Previewed at the Pantages theatre, Hollywood, where it kept a Wednesday night audience in stitches. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, Dec. 22, 1944. Running time, 99 min. PCA No. 10492. General audience classification.

Ann Crandall	Irene Dunne
George Corday	Charles Boyer
Jonathan Crandall, Sr.	Charles Coburn

Mona Freeman, Jerome Courtland, Elizabeth Patterson. Charles Dingle, Walter Baldwin, Fern Emmett. Frank Puglia.

Lights of Old Santa Fe

Republic, 1943-44 — Western Musical

"Lights of Old Santa Fe" is a gala Western in which Roy Rogers, the singing cowboy. is a rodeo rider and Trigger. "the smartest horse in the movies" performs some of his tricks. This film includes roping and bronco riding and all the trimmings of a rodeo plus music, romance and comedy.

The music is not limited to cowboy songs. Dale Evans sings the currently popular romantic ballad, "Amor." Roy Rogers sings "Trigger Hasn't Got a Purty Figger" and several songs with the Sons of the Pioneers including "I'm a Happy Guy in My Levi Britches." He and Miss Evans collaborate on singing "The Nerve of Some People." "Lights of Old Santa Fe" is the theme song of the film. The extensive musical score adds charm to this picture and should increase its box office appeal.

The story is that of a lovely young girl, Dale Evans, who owns a rodeo show which is going bankrupt. Roy Rogers with Trigger and the Sons of the Pioneers arrive on the scene in time to save her from financial ruin. George "Gabby" Hayes gives a grand performance as the manager of Miss Evans' rodeo. This picture was produced by Harry Grey and directed by Frank McDonald from the original screen play by Gordon Kahn and Bob Williams.

Seen in the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, November 6, 1944. Running time, 78 min. PCA No. 10334. General audience classification.

Roy	Roy Rogers
Gabby	George "Gabby" Hayes
Marjorie Brooks	Dale Evans

Lloyd Corrigan, Richard Powers, Claire Du Brey, Arthur Loft, Roy Barcroft, Lucien Littlefield, Sam Flint, Bob Nolan and the Sons of the Pioneers and Trigger.

The Town Went Wild

PRC — Comedy of Errors

Not long ago Bernard Roth, Clarence Green and Russell Rouse decided to pool their resources and form a producing unit. If their first effort is a sample of what's to come, it was a fortunate dedecision for public and exhibitor alike. They have achieved a refreshing comedy, full of good humor and laugh-provoking lines.

The producers are also the authors of the script, which tells of the awkward predicament of two fathers who discovered that each has raised the other's son as his own. The feud which the fathers have carried on for 20 years is not healed by the revelation, nor is the romance between the son of one and the daughter of the other advanced, either. The only cause which is advanced by the resulting situation is that of comedy, which follows fast and furious. Hilarious incidents are piled one upon another, until the mixup is untangled in a manner which it would be unfair to reveal.

Freddie Bartholomew and Jimmy Lydon are fine as the bewildered boys and Jill Browning handles the love interest capably. Edward Everett Horton and Tom Tully are delightful as the feuding fathers. Minor parts, too, are well acted, and the whole directed with pace and feeling by Ralph Murphy.

Seen in a Hollywood projection room, where an audience composed of critics chuckled appreciatively. Reviewer's Rating: Good.—THALIA BELL.

Release date, December 15, 1944. Running time, 80 min. PCA No. 10429. General audience classification.

David Conway	Freddie Bartholomew
Bob Harrison	James Lydon
Everett Conway	Edward Everett Horton
Henry Harrison	Tom Tully

Jill Browning. Minna Gombell, Ruth Lee, Roberta Smith, Maude Eburne, Charles Halton, Ferris Taylor. Jimmy Conlin, Monte Collins, Olin Howlin, Charles Middleton, Emmett Lynn, Dorothy Vaughan.

Cowboy from Lonesome River

Columbia — Western with Songs

That the popular western formula loses none of its appeal when translated into modern terms is demonstrated by this production, for which Jack Fier is credited. Instead of a calico Mother Hubbard, Vi Athens, the heroine, wears the latest thing in smart suits and hairdos. The villain's attire is what the well-dressed business man should wear, and the cowboys' clothes are the kind seen any day on the streets of Phoenix, Tucson and Reno.

The plot, too, while adhering to standards, is dressed in modern garb. Charles Starrett, aided by Dub Taylor, Jimmy Wakeley and his Saddle Pals, makes the ranchers' fight for equitable water rights his own. He comes up against crookedness and connivance in the persons of Ian Keith and Miss Athens. A rousing nightclub brawl, complete with broken heads and smashed cameras, results in the exposure of the villains and the triumph of the oppressed.

Benjamin Kline's direction, and particularly his ability to space the song numbers in such a way as to forward, rather than retard, the action is noteworthy. Luci Ward's screenplay is well-constructed and convincing.

Seen at the Hitching Post theatre, Hollywood, where the audience approved audibly. Reviewer's Rating: Good.—T. B.

Release date, Sept. 21, 1944. Running time, 55 min. PCA No. 9486. General audience classification.

Steve Randall	Charles Starrett
Mona Grant	Vi Athens
Cannonball	Dub Taylor

Jimmy Wakely and his Saddle Pals, Ian Keith, John Tyrrell, Craig Woods, Bud Geary, Steve Clark, Kenneth MacDonald.

Bowery Champs

Monogram—Mirth and Murder

Those fisticuffing, deviltry-rousing East Side Kids succeed conspicuously in brightening up a rather routine story revolving around a night club murder. Relying largely upon the assassination of the King's English for laugh-getting, they go through their paces and achieve some fine character sketches of tough American kids. The film should entertain theatre patrons of all ages.

Earle Snell's original screenplay has the East Side Kids working on a newspaper when a murder breaks out to disrupt its editorial decorum. In the absence of the regular police reporter, Muggs and his gang plunge into the case. Here the fun and fireworks begin. Convinced by their early sleuthing that Evelyn Brent, the suspect, is innocent, they intensify their search for clues, and in the end track down the culprits.

An entertaining song and dance routine is provided by Thelma White. Sam Katzman and Jack Dietz produced with Barney Sarecky as associate producer, and William Beaudine directed.

Seen in the New York theatre on Broadway, where a midweek afternoon audience responded *with guffaws. Reviewer's Rating: Good.*—MANDEL HERBSTMAN.

Release date, December 29, 1944. Running time, 62 min. PCA No. 10269. General audience classification.

Muggs ....Leo Gorcey
Glimpey ....Huntz Hall
Billy Benedict, Jimmy Strand, Bobby Jordan, Bud Gorman, Anne Sterling, Gabriel Dell, Frank Jaquet, Francis Ford, Evelyn Brent, Eddie Cherkose, Wheeler Oakman, Ian Keith, Thelma White, Bill Rhul.

Rustlers' Hideout

PRC, 1943-44 — Western

When Buster Crabbe teams up with Al "Fuzzy" St. John, and Charles King once again has an opportunity to display his unquestioned talent for villainy, Western fans can be assured full enjoyment of their favorite cinematic form. This film, under the experienced direction of Sam Newfield, has what it takes to make an enjoyable Western.

Joe O'Donnell's original story and screenplay concerns a notorious band of thieves, who, among other crimes, specialize in rustling cattle. When Buster Crabbe descends upon them, he runs into everything in the repertory of skullduggery, including a charge of murder. There is a full quota of gunplay and hard riding, sprinkled with bright flashes of awkward comedy from "Fuzzy." The broad sweep of frontier hills and river are caught vividly by Jack Greenhalgh's camera.

Of course, Crabbe finally succeeds in outmaneuvering the desperadoes and bringing them to justice. Pattie McCarthy is pleasing in providing the necessary feminine touch. Sigmund Neufeld produced.

Seen in the New York theatre on Broadway, where inveterate Western fans had a good time. Reviewer's Rating: Good.—M. H.

Release date, September 2, 1944. Running time, 60 min. PCA No. 10161. General audience classification.

Billy Carson ....Buster Crabbe
Fuzzy Jones..Al St. John
Patti McCarty, Charles King, John Merton, Terry Frost, Hal Price, Lane Chandler, Al Ferguson, Frank McCarroll, Ed Cassidy.

The Girl Who Dared

Republic, 1943-44 — Murder Mystery

The device of crowding a group of likely suspects into an isolated house and then crossing them off one by one in subsequent murders is not so effective here as it has been in the past. There is too little opportunity in the 56 minutes to give life to the characters and situations and hold the interest of the audience in the complicated puzzle. But there is enough action, attempted murder and ghost play to satisfy the mystery fan.

Medora Field's novel, "Blood on Her Shoe," adapted to the screen by John K. Butler, springs the first murder in the middle of a ghost hunt, while a collection of house guests with no love for each other prowl through the shrubbery. The second body is found dangling from a rafter in the cellar, and a third appears in due course after the first has disappeared. By this time the hunt has switched from ghosts to radium.

Lorna Gray, Peter Cookson and Grant Withers perform in routine fashion, and Veda Ann Borg plays twin sisters indiscriminately.

Howard Bretherton adds little to the story by his direction. Rudolph E. Abel was associate producer.

Seen in Loew's Sheridan theatre, New York, where a youthful afternoon audience remained audibly unconvinced. Reviewer's Rating: Average.—E. A. CUNNINGHAM.

Release date, August 5, 1944. Running time, 56 min. PCA No. 9897. General audience classification.

Ann Carroll..Lorna Gray
Rufus Blair..Peter Cookson
Grant Withers, Veda Ann Borg, John Hamilton, Willie Best, Vivien Oakland, Ray Barcroft, Kirk Alyn.

Strangers in the Night

Republic, 1943-44 — Romance of a Soldier

There is an unusual idea here with a good measure of suspense, but it is poorly served by the melodrama of the climax. A small cast of earnest performers sustains the story well past the midpoint, however, and a burst of drama at the close overrides the inconsistencies of the film.

The center of interest from the beginning is a beautiful girl who doesn't exist. She is the product of a crippled woman's frustrated desire for a child and a serviceman's romantic attachment to letters from an unseen correspondent. When the man returns wounded from the South Pacific he tries to see the girl whose letters had helped him recover, and is warmly welcomed by her mother. The woman hopes to avoid telling him the truth while satisfying herself of the Marine's love for her imaginary child. A woman doctor is called to the house and helps uncover the secret, but not in time to prevent the death of the woman and her companion.

Helene Thimig is responsible for much of the pathos of the film in her portrayal of the woman whose yearning for romance is satisfied by an imaginary daughter. William Terry is properly disturbed and sensitive as the young Marine, and Virginia Grey gives an appearance of charm and efficiency as the doctor. Edith Barrett is effective in the role of the tormented companion.

The original idea was furnished in a story by Phillip MacDonald and written into screenplay form by Bryant Ford and Paul Gangelin. Anthony Mann directed and Rudolph E. Abel produced.

Seen in the RKO Jefferson theatre, New York, with an unresponsive audience. Reviewer's Rating: Fair.—E. A. C.

Release date, September 12, 1944. Running time, 56 min. PCA No. 10201. General audience classification.

Sgt. Johnny Meadows..William Terry
Dr. Leslie Ross..Virginia Grey
Mrs. Hilda Blake..Helene Thimig
Edith Barrett, Anne O'Neal.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

ZORRO'S BLACK WHIP (Rep.)

Serial

The latest chapter play from Republic is set in 1899 when the Territory of Idaho is about to vote on entering the Union as a state. The forces opposed to statehood are those opposed to law and order for their own purposes, and their efforts to thwart the desires of the settlers provide the excitement of the film.

"Zorro's Black Whip" has the usual abundance of mystery and action, captures and escapes but it offers novelty in the person of its heroine. She takes on the identity of the Whip, a masked rider who avenges wrong with gun and cattle whip, after the death of her father. Working with her to further the newspaper campaign in favor of the Union is a government agent, who does not learn of the Whip's identity until he has been twice saved by her from the outlaw gang. Leading the forces against them is the owner of the city stage line at the head of a band of renegades.

Linda Stirling plays the enterprising girl, and George J. Lewis is the government man. Others in the cast include Lucien Littlefield, Francis McDonald, Hal Taliaferro and Jay Kirby.

Two directors, Spencer Bennet and Wallace Grissell, and four script writers, Basil Dickey, Jesse Duffy, Grant Nelson, and Joseph Poland, collaborated on the film. Ronald Davidson was associate producer.

Running time for the first chapter is 23 minutes, for succeeding chapters 14 minutes.

Release date, December 16, 1944 — 12 *episodes*

I WON'T PLAY (WB)

Featurette (1104)

A group of young players, headed by Dane Clark and Janis Paige, enact a small drama at a South Pacific Marine base, with romance and music for entertainment. The central character is a young man who has boasted of his success in show business without ever giving any proof of his abilities. The time comes when he must prove himself before his comrades and the visiting entertainers or admit his exaggerations. It turns out that he was all that he had represented himself to be.

Release date, November 11, 1944 — 20 *minutes*

OLD GREY HARE (WB)

Bugs Bunny Special (9726)

The feud between Bugs and Elmer has gone on until it is now 2000 A.D. Elmer is a bent old man and Bugs is a not-so-spry rabbit with a beard. But the end has really come. Elmer catches the rabbit and shoots. With his dying breath Bugs wistfully recalls the old days of their battle as Elmer becomes a bit nostalgic too. This is all Bugs has been waiting for.

Release date, October 28, 1944 — 7 *minutes*

YANKEE DOODLE DONKEY (Para.)

Noveltoons (P4-1)

This season's first short release from Famous Studios reports an adventure of Spunky the Donkey. Saddened by the lack of service organizations for donkeys he adopts a disguise and tries to join the Wags. His distinctive bray and long ears give him away, and he is rejected. When the flea army attacks, however, his thick hide is invaluable for tank action. With his help the pests are routed.

Release date, October 27, 1944 — 10 *minutes*

FLICKER FLASHBACKS, NO. 2 (RKO-Pathe)

Three clips from the old silent days, from 1903, 1904 and 1909, in fact, make up the amusing collection of screen reminiscences. "The Fate of an Artist's Model" is the first moral lesson, followed by "Pull Down the Curtain, Susie." An early thriller with Henry B. Walthall called "The Sealed Room" or "A Ghastly Revenge" completes the bill.

Release date, October 27, 1944 — 9½ *minutes*

CHAMPIONS OF THE FUTURE (WB)

Sports Parade (9512)

All under 10, these sports enthusiasts are already on the road to being experts. There's Don Carson, a sharpshooter; Rose Marie Spawn, a horsewoman at four; George Nokes and Paulette Henry, 7-year-old swimmers; George Moore, a tennis champion, and Beverly Anne Stensvald, figure skater.

Release date, November 4, 1944 — 10 *minutes*

HARRY OWENS AND HIS ROYAL HAWAIIAN ORCHESTRA (WB)

Melody Masters (1603)

Here is some music from the old Hawaii when Waikiki Beach and not Pearl Harbor was the principal point of interest. Harry Owens plays some of his own compositions along with a few Island favorites: "Happy Hawaiian Beach Boy," "Tomi, Tomi," "Hula Rhumba," "Song of the Sea," "Maui Girl" and the familiar "Aloha Oe."

Release date, November 4, 1944 — 10 *minutes*

OUTDOOR LIVING (WB)

Vitaphone Varieties (1403)

This is another adventure with Howard Hill, famed archer and cameraman. He takes a group of friends through a canyon in Nevada with no modern equipment for eating or sleeping, and only bow and arrow for protection. The campers manage to create their own beds, build a fire, cook a good meal, catch fish and kill a prowling bobcat.

Release date, November 4, 1944 — 10 *minutes*

I LOVE TO SINGA (WB)

Blue Ribbon Hit Parade (1304)

Papa and Mamma Owl have high hopes for their young quadruplets along musical lines. All show great promise except one, who threatens to become a crooner. Rejected by his family, he wanders off into a woodsy amateur hour and is headed for the prize when the Owls file in. Quickly he switches from swing to the classics, but gives up for the only style he knows and finds the family joining in.

Release date, November 18, 1944 — 7 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2176. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
....	She's a Sweetheart	Dec. 7,'44
....	Tahiti Nights	Dec. 14,'44
....	Together Again	Dec. 22,'44
....	Dancing in Manhattan	Dec. 28,'44
....	Saddle Leather Law	Not Set
....	A Song to Remember	Special
....	Sagebrush Heroes	Not Set
....	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
....	Return of the Durango Kid	Not Set
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Both Barrels Blazing	Not Set
....	Blazing the Western Trail	Not Set
....	One Against Seven	Not Set
....	Eadie Was a Lady	Not Set
....	Sing Me a Song of Texas	Not Set
....	Lawless Empire	Not Set
....	Let's Go Steady	Not Set
....	Our Wandering Daughters	Not Set
....	I Love a Mystery	Not Set

MGM

Prod. No.	*Title*	*Release Date*
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Secrets In the Dark	Not Set
....	Thirty Seconds Over Tokyo	Not Set
....	The Picture of Dorian Gray	Not Set
....	Thin Man Goes Home	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	Nothing But Trouble	Not Set
....	This Man's Navy	Not Set
....	Gentle Annie	Not Set
....	The Clock	Not Set
....	Blonde Fever	Not Set
....	Red Adams	Not Set
....	Thrill of a Romance	Not Set
....	Main Street After Dark	Not Set
....	Women's Army	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set
....	Without Love	Not Set
....	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	A Wave, A Wac and a Marine	Nov. 3,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	Navajo Trails	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	They Shall Have Faith	Feb. 2,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	John Dillinger	Feb. 23,'45
....	G. I. Honeymoon	Mar. 9,'45
....	Little Devils	Mar. 30,'45

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	SPECIAL REISSUE	
4432	Sign of the Cross	
....	Practically Yours	Not Set
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Her Heart in Her Throat	Not Set
....	Here Come the Waves	Not Set
...	Kitty	Not.Set
. ..	A Medal for Benny	Not Set
....	Out of this World	Not Set
...	Double Exposure	Not Set
....	Dangerous Passage	Not Set
....	Salty O'Rourke	Not Set
....	Miss Susie Slagle	Not Set
...	Duffy's Tavern	Not Set
....	High Man	Not Set
....	The Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Castle of Crimes	Nov. 30,'44
....	Rogues' Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Whispering Skull	Dec. 29,'44
....	Hollywood & Vine	Jan. 1,'45
....	His Brother's Ghost	Feb. 3,'45
....	Strange Illusion	Feb. 15,'45
....	Joe Comes Home	Not Set
....	Kid Sister	Not Set
....	Fog Island	Not Set
....	Marked for Murder	Not Set

RKO

Prod. No.	*Title*	*Release Date*
	Block 1	
505	My Pal, Wolf	
501	None But the Lonely Heart	
504	Goin' to Town	
503	Tall in the Saddle	
502	The Master Race	
	SPECIAL	
581	Casanova Brown	
582	The Woman in the Window	
....	The Princess and the Pirate	
....	Belle of the Yukon	Not Set
....	Farewell, My Lovely	Not Set
....	Having Wonderful Crime	Not Set
....	Girl Rush	Not Set
....	The Brighton Strangler	Not Set
....	Nevada	Not Set
....	Experiment Perilous	Not Set
....	Betrayal From the East	Not Set
....	Falcon in Hollywood	Not Set
....	Wonder Man	Not Set
....	Island of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
....	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazens	Not Set
....	Come Share My Love	Not Set
....	Enchanted Cottage	Not Set
....	West of the Pecos	Not Set

REPUBLIC

Prod. No.	*Title*	*Release Date*
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
453	Firebrands of Arizona	Dec. 1,'44
....	Brazil	Not Set
....	Flame of Barbary Coast	Not Set
....	Lake Placid Serenade	Not Set
....	Sheriff of Las Vegas	Not Set
....	Faces in the Fog	Not Set
....	Big Show-Off	Not Set
....	Thoroughbreds	Not Set
....	Big Bonanza	Not Set
....	Grizzly's Millions	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Topeka Terror	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Daring Holiday	Not Set
....	Song for Miss Julie	Not Set
....	Great Stagecoach Robbery	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set

20TH-FOX

Prod. No.	*Title*	*Release Date*
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
511	The Way Ahead	Nov.,'44
....	Winged Victory	Dec.,'44
....	Keys of the Kingdom	Dec.,'44
....	San Demetrio	Dec.,'44
	SPECIAL	
530	Wilson	Not Set
	(tentative)	
....	Thunderhead	Jan.,'45
....	Sunday Dinner for a Soldier	Jan.,'45
....	Billy Rose's Diamond Herseshoe	Feb.,'45
....	A Royal Scandal	Feb.,45
....	A Tree Grows in Brooklyn	Mar.,'45
....	Hangover Square	Apr.,'45
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	Bon Voyage	Not Set
....	Circumstantial Evidence	Not Set

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Story of G.I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Big	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set

UNIVERSAL

Prod. No.	*Title*	*Release Date*
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9007	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
....	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
....	My Gal Loves Music	Dec. 15,'44
....	The Fugitive	Dec. 22,'44
....	Patrick the Great	Not Set
....	House of Frankenstein	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	Can't Help Singing	Not Set
....	The Frozen Ghost	Not Set
9082	The Old Texas Trail	Not Set
....	Night Club Girl	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Mummy's Curse	Not Set
....	Jungle Captive	Not Set
....	Frisco Sal	Not Set
....	Salome—Where She Danced	Not Set
....	Fairy Tale Murder	Not Set
....	Her Lucky Night	Not Set
....	Under Western Skies	Not Set
....	Penthouse Rhythm	Not Set
....	Swing Out Sister	Not Set
....	The Suspect	Not Set
....	She Gets Her Man	Not Set
....	Here Come the Co-eds	Not Set

WARNER BROTHERS

Prod. No.	*Title*	*Release Date*
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
....	The Hollywood Canteen	Dec. 30,'44
....	To Have and Have Not	Jan. 20,'45
....	Objective Burma	Feb. 10,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	NotSet
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Roughly Speaking	Not Set
....	The Corn Is Green	Not Set
....	Men Without Destiny	Not Set
....	Christmas In Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2158-2159, issue of October 28, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2175, issue of Nov. 11, 1944.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	...	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2072
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
•And the Angels Sing	Para.	4321	Fred MacMurray-Dorothy Lamour	Block 5	95m	Apr. 22,'44	1858	1555	2143
•Andy Hardy's Blonde Trouble	MGM	424	Mickey Rooney-Lewis Stone	May,'44	107m	Apr. 8,'44	1833	1456	1995
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	....
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2115
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	69m	....	....	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	...
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2115
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues (formerly Battleship Blues)	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	....	....	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2143
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Nov. 30,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	....	....	2092	....
Climax, The (color)	Univ.	9007	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	....
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....

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Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	....	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	...
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	....	....	2131	....
DANCING in Manhattan	Col.	....	Jeff Donnell-Fred Brady	Dec. 28,'44	....	....	....	....	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102		....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
•Days of Glory	RKO	422	Tamara Toumanova-Gregory Peck	Block 5	86m	Apr. 22,'44	1858	1636	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	....	....	....	2166	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Not Set	....	....	....	2142	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2115
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2143
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111		....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	....	....	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Enter Arsene Lupin	Univ.	....	Ella Raines-George Korvin	Nov. 24,'44	....	....	....	2166	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Not Set	....	....	....	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	....	Tom Conway-Veda Ann Borg	Not Set	....	....	....	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Not Set	....	....	....	1971	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	....	....	....	....	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2143
Fugitive, The	Univ.	....	Gloria Jean-Alan Curtis	Dec. 2,'44	....	....	....	2131	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	60m	....	....	1937	....
•GAMBLER'S Choice	Para.	4324	Chester Morris-Nancy Kelly	Block 5	65m	Apr. 29,'44	1867	1850	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns (formerly Ghost of Indian Springs)	Mono.	....	Johnny Mack Brown	Nov. 17,'44	....	....	....	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	....	Frances Langford-Wally Brown	Not Set	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
•Going My Way	Para.	4335	Bing Crosby-Rise Stevens	Special	126m	Feb. 26,'44	1773	1763	2143
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Goodnight, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
•Goyescas (Spanish)	RKO	461	Musical feature	Special	110m	May 20,'44	1898	....	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2143
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	....	....	....	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	....	....	....	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2115
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2143
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves	Para.	....	Bing Crosby- Betty Hutton-S. Tufts	Not Set	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2131	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Jan. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	....	Warner Stars	Dec. 30,'44	....	....	....	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2115
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....

						REVIEWED			
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Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
(formerly The Devil's Brood)									
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2115
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	....	....	....	1913	....
(formerly With All My Heart)									
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2143
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2115
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2143
John Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Dec.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2115
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
•Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
(formerly Strangers in Our Midst)									
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2143
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	....	....	....	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	....
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	....	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Not Set	....	....	....	2007	....
New Gulliver, The (Russian)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
OBJECTIVE Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
On Approval (British)	Box-Brook	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	1806	....
Princess and the Pirate (color)	RKO	....	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red Adams (formerly Dr. Red Adams)	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	....	2142	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Dec.,'44	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June,24,'44	1957	1746	2143
Sargent Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	....	....	2131	....
•Seven Days Ashore	RKO	424	Wally Brown-Gordon Oliver	Block 5	74m	Apr. 22,'44	1858	1817	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2143
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,44	2066	1890	....
She's a Sweetheart	Col.	....	Larry Parks-Jane Darwell	Dec. 7,'44	....	....	....	....	....
•Show Business	RKO	425	Eddie Cantor-George Murphy	Block 5	92m	Apr. 22,'44	1857	1675	2143
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	55m	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2143
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (color)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	....	....	....	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2143
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
•Story of Dr. Wassell (color)	Para.	4337	Gary Cooper-Laraine Day	Special	136m	Apr. 22,'44	1857	1530	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	....	....	2071	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2143

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Not Set	....	....	....	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2143
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	....	....	2032	....
TAHITI Nights	Col.	....	Dave O'Brien-Carole Matthews	Dec. 14,'44	....	....	....	....	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	...
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Feb. 2,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	100m	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Not Set	138m	....	....	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	....	....	....	2092	....
32 Rue de. Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Three Hours (Freud)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM.	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	....	Irene Dunne-Charles Boyer	Dec. 22,'44	99m	Nov. 11,'44	2173	2131	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2097	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	....	....	2092	....
•Trigger Trail	Univ.	8096	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2115
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	....	2093	....
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	53m	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2150	1850	....
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2143
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Nov.,'44	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
Whispering Skull	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	....	....	....	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2072
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2143
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Dec.,'44	....	....	....	2093	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2151.

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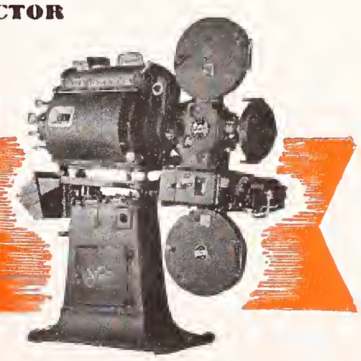

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(In Product Digest)

- Thirty Seconds Over Tokyo
- Enter Arsene Lupin
- Carolina Blues
- End of the Road
- Strange Affair
- Ghost Guns
- Underground Guerrillas
- Marthe Richard
- Land of Passion

GOVERNMENTS

¶ Majors and the State Department join in Hemisphere Films for screen propaganda program

¶ British industry and Ministry of Information will cooperate in post-war documentary plans

Mr. Petrillo wins a two-year war and sits for a portrait

—A HERALD INTERVIEW

THE INDUSTRY STARTS THE SIXTH WAR LOAN CAMPAIGN

VOL. 157, NO. 7 NOVEMBER 18, 1944

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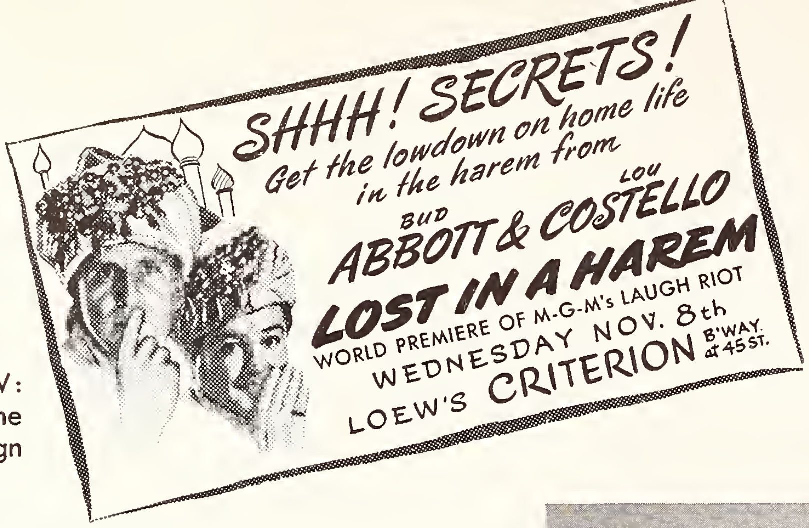
TWENTY YEARS OF LEADERSHIP
1924 · 1944
MGM

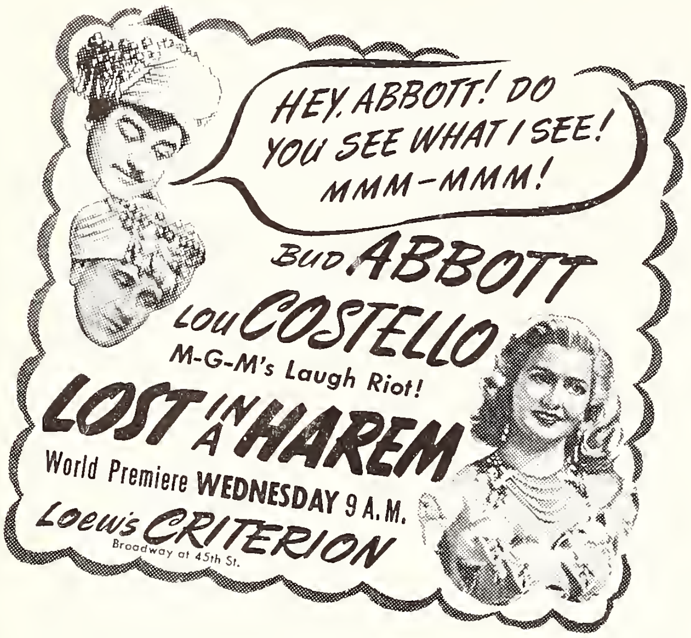
"IN A

IT'S

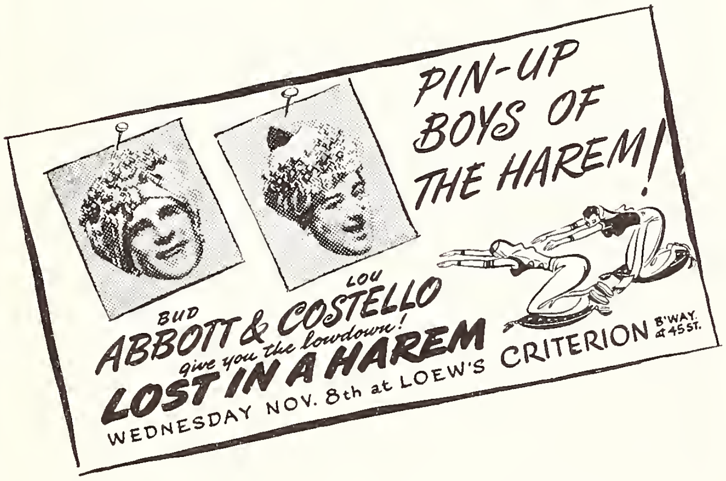
RIGHT AND BELOW: Teaser Ads from the New York campaign



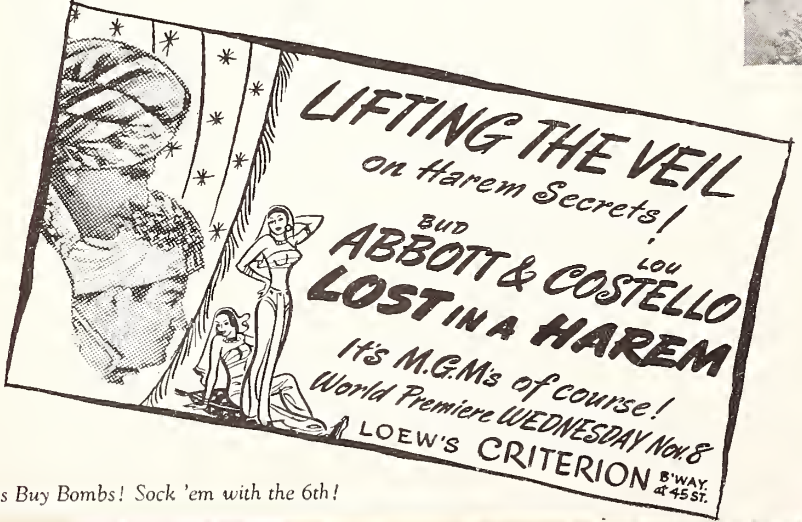
SHHH! SECRETS!
Get the lowdown on home life in the harem from
BUD ABBOTT & LOU COSTELLO
LOST IN A HAREM
WORLD PREMIERE OF M-G-M's LAUGH RIOT
WEDNESDAY NOV. 8th
LOEW'S CRITERION B'WAY. at 45 ST.



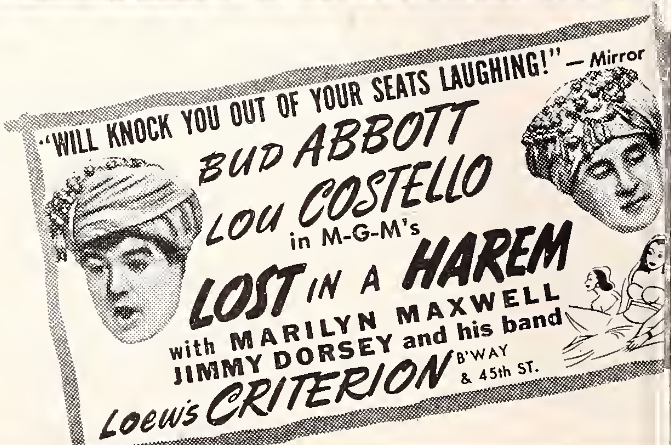
HEY, ABBOTT! DO YOU SEE WHAT I SEE! MMM-MMM!
BUD ABBOTT
LOU COSTELLO
M-G-M's Laugh Riot!
LOST IN A HAREM
World Premiere WEDNESDAY 9 A.M.
Loew's CRITERION
Broadway at 45th St.



PIN-UP BOYS OF THE HAREM!
BUD ABBOTT & LOU COSTELLO
give you the lowdown!
LOST IN A HAREM
WEDNESDAY NOV. 8th at LOEW'S CRITERION B'WAY. at 45 ST.



LIFTING THE VEIL
on Harem Secrets!
BUD ABBOTT & LOU COSTELLO
LOST IN A HAREM
It's M.G.M's of course!
World Premiere WEDNESDAY Nov. 8
LOEW'S CRITERION B'WAY. at 45 ST.



"WILL KNOCK YOU OUT OF YOUR SEATS LAUGHING!" — Mirror
BUD ABBOTT
LOU COSTELLO
in M-G-M's
LOST IN A HAREM
with MARILYN MAXWELL
JIMMY DORSEY and his band
Loew's CRITERION B'WAY & 45th ST.

UTSHELL
CORD-CRACKING
RIOT!"

M-G-MERRIMENT!

BUD ABBOTT & LOU COSTELLO

"LOST IN A HAREM"

IN A NUTSHELL
BUSINESS IS GREAT!

World Premiere at the
Criterion, N.Y. is off to
a Flying Start!

IN A NUTSHELL!

REVIEWER LEE MORTIMER SUMS IT UP IN HIS RAVE MIRROR REVIEW...

"LOST IN A HAREM" is gloom chaser . . . In fact, what this country needs is more and bigger harems, added Abbotts, increased Costellos . . . will knock you out of your seats. I fell over laughing . . . Marilyn Maxwell, the show's beauty, Jimmy Dorsey is in with his musicians, around whom colorful production numbers are built . . . There can be no harem without lovely gals. There are, therefore, many of them in this one.

D ABBOTT · LOU COSTELLO
"LOST IN A HAREM" with
RILYN MAXWELL · John Conte
uglass Dumbrille · JIMMY DORSEY
d his Orchestra · Screen Play by
rry Ruskin, John Grant and Harry
ane · Directed by Charles Riesner
oduced by George Haight
Metro-Goldwyn-Mayer Picture

WARNERS'
JANIE
WARNERS'
MR. SKEFFINGTON
WARNERS'
ARSENIC AND OLD LACE
WARNERS'
VERY THOUGHT OF YOU
WARNERS'
DOUGHGIRLS
Som
ca

ing a man
Depend on!
WARNERS' TO HAVE AND HAVE NOT
WARNERS' THE CONSPIRATORS
WARNERS' HOLLYWOOD CANTEEN
WARNERS' OBJECTIVE BURMA

Jack L. Warner, *Executive Producer*

ON ITS THRILL-BLAZING WAY!

MOSS HART'S

WINGED

VICTORY

PRODUCED BY
DARRYL F. ZANUCK

DIRECTED BY
GEORGE CUKOR

PROUDLY PRESENTED BY 20th CENTURY-FOX IN ASSOCIATION WITH THE U. S. ARMY AIR FORCES

SMASH 'EM WITH THE SIXTH WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 157, No. 7

November 18, 1944

INDUSTRY ON NOTICE

MR. JAMES CAESAR PETRILLO has declared himself, and has prevailed, as dictator of the industry and art of music in these United States. He has done this by fiat and in a sort of defiance of Government. He has become government, and proves it by the imposition of an excise, a national excise, on recorded music. Previously, by the Constitution, the right to impose national excises had been retained by the Government of the United States. Mr. Petrillo by accomplished fact, is a government ruling the employment of a union membership of about a quarter of a million and therefore affecting the lives and fortunes of about a million persons, directly. By his excise on phonograph records he taxes the entire citizenry.

This became fact last weekend when the recording subsidiaries of the Radio Corporation of America and the Columbia Broadcasting System, in last resort to continue in business, bowed to Petrillo's demands. The tax runs on a scale indicated by a quarter of a cent on a 35-cent record to 2 cents on a $2 record. The take is estimated as $4,000,000 a year. None of this goes to performing musicians. It is to accumulate for a spell and after a while Mr. Petrillo will have a meeting, he says, to decide what to do with the money. He has indicated that it might be spent for the spreading of musical culture and the extension of employment for musicians. Caesar only knows.

The motion picture industry, which is so much a business of recorded music, may well regard the development with concern. Mr. Petrillo, as recorded by this publication long ago, has been regarding the motion picture as an early next for attention.

There is interested, intensely interested, interior speculation. The motion picture has had certain experiences, and paid.

THE fact that Mr. Petrillo has driven across his ukase and excise in defiance of the War Labor Board and in the face of a request from the President of the United States would ostensibly make the current eventuation a failure of government — the most strongly centralized government this nation has seen. Alarm spreads across American industry. The conservatively careful *New York Times* editorializes:

"But the record is not simply one of Government weakness or inaction. Mr. Petrillo's irresponsible private dictatorship has been made possible by positive Government help. Congress and the Supreme Court between them have put into effect sweeping immunities which make it perfectly legal for union officials to commit anti-social acts which would be illegal if committed by anyone else. As long as this situation lasts, the Petrillos will move from victory to victory."

■ ■ ■

"NATIONAL FILM LIBRARY"

SOMETHING is afoot again in the much whispered project for a National Film Library. It starts now with a Sunday article in the *Washington Post* with a lot of official quotations. It may have been inspired by sources anywhere from "the highest authority" to any of the several other parties at interest in Washington. On the other hand, it may be just a newspaper editor's notion for an article.

One of the reports had it that the *Post* undertook the movement "after discovering that lack of care had rendered useless footage made of General Pershing in the last war".

A girl reporter was sent about getting statements, and it is reported that she explained, "We're going to start something." She did not say who for.

Meanwhile, the article and subsequent attentions elsewhere in the press take no cognizance of the fact that a rather fully formulated plan, with, it is said, White House approval, providing for a three million dollar extension of the film capacities of the existing National Archives, a plan contemplating some relation, too, to the interests of the Library of Congress, is now, and for a spell has been, awaiting suitable period for a presentation to Congress.

The hooptedo about the loss of valuable film archives of the First World War is not too well supported by the facts. A preponderance of the official film made both by the U. S. Signal Corps and by military photographers of the Allies was examined during and immediately after the war by your editor. He was engaged in assembling and editing films for the U. S. Treasury Department and enjoyed official access. Out of the entire array for some hundreds upon hundreds of thousands of feet of miscellany there was little more than enough vital material to make a six-reel feature.

The fact is that the military and naval authorities of the First World War knew nothing of the motion picture, saw no utility in it and did as little about it as convenient. About 1935 the War Department turned over its World War films to the U. S. Archives, and there they are.

THERE is another state of mind today in our war machine concerning the motion picture, and it will continue its interest in films which it considers contributory to its combat function. Pictures that pass into history will go to the Archives, which exists as a service agency.

So far, so good, but inevitably federal motion picture activity is ever to be a part of Administration—as we have seen with such efforts as the propagandizing U. S. Motion Picture Service; hence, the current manifestation can be the trial balloon of a movement.

This comes, interestingly and coincidentally, with the development of the project known as Hemisphere Films, a non-profit educational and propaganda film project, which our news pages this week reveal as sharing the participations and attentions of major motion picture corporations, the Rockefeller interests tied with the office of the Coordinator of Inter-American Affairs and the Government.

■ ■ ■

UP at Kodak Park in Rochester the Eastman workers have a Pioneer Club including fifty-two members who have forty-year records with the company. They were there when the raw stock for "The Great Train Robbery" was made. A fortnight hence 301 new members, employees who have completed twenty-five years at "The Park", will be inducted. There are 1,783 members, all of whom have grown up in this industry and with hands in its progress. There is a picture of stable organization. —*Terry Ramsaye*

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Nobel Speaker

DARRYL F. ZANUCK, production chief of Twentieth Century-Fox, is the first motion picture producer ever to be invited as a guest of honor at the American Nobel Anniversary dinner. This year the dinner will be held December 10 at the Hotel Astor, New York. Mr. Zanuck's address will be broadcast over a national hookup on the Mutual Broadcasting System. The Nobel committee extended the invitation to the producer in recognition of his production, "Wilson," judging it as "a vital contribution to the education of peace in a post-war world." Mrs. Hjordis Swenson is chairman of the anniversary committee.

No Hope

PARAMOUNT suspends Bob Hope. Bob Hope suspends Paramount.

The newspaper stories, last week, were many. Both factions are resting. Mr. Hope says he's the first actor who ever suspended a studio. Paramount says he failed to report for work last Monday. He is supposed to make three pictures this year, and has completed only two, "Road to Utopia" and "The Princess and the Pirate," according to Paramount.

Mr. Hope points at his travels in war areas, and at benefit performances home. He is quoted by the Associated Press thus:

"In the next month, I do six more shows—three in Chicago, and one each in Atlanta, Cleveland, and Independence, Kansas—for the Sixth War Loan, for service men, and wounded veterans. These commitments were made six months ago. . . .

"Those things are important."

S S Comerford

A LIBERTY Ship will be named for the late M. E. Comerford, exhibition leader for 35 years and owner of the Comerford circuit. The U. S. Maritime Commission announced in Philadelphia Wednesday that the ship bearing Mr. Comerford's name would be launched December 12 at the J. A. Jones shipyard, Brunswick, Ga. The Commission indicated that Postmaster General Frank C. Walker, nephew of Mr. Comerford, would be one of the guests at the launching.

Mr. Comerford died February 1, 1939, at the age of 71. He founded and was an officer of the Motion Picture Theatre Owners of America and was head of Comerford Theatres, operating in Pennsylvania and New York. He also was associated with Ed Fay in a number of Rhode Island theatres.

Off the Air

UPTON CLOSE, radio news commentator, will terminate his Sunday afternoon program sponsored by the Schaefer Pen Company over the National Broadcasting Company December 10. He will be replaced by Max Hill, former chief of the Associated Press Bureau in Tokyo, who recently was returned to the United States as an exchange prisoner on the *Gripsholm.*

Mr. Close told a reporter in Memphis Tuesday that certain "radical and communistic elements" were responsible for his removal from the NBC program.

Mr. Close's Sunday evening 15-minute news commentary over the Mutual Broadcasting System at 6:30 P.M. will continue to be broadcast by that company. The sponsor of this broadcast is the Lumbermen's Mutual Casualty Company of Chicago, whose president is James S. Kemper, financial chairman of the Republican National Committee.

Henry J. Taylor, Scripps-Howard writer, will discontinue his commentaries over the Blue network December 31, the termination date of the contract with the company. Mr. Taylor is expected to undertake a foreign assignment for the Scripps-Howard papers shortly thereafter. Mr. Taylor's five-night-a-week program was sustaining in New York and occasionally sponsored locally.

No sucessor for Mr. Taylor has been chosen by the network.

A Lot of Tickets

APPROXIMATELY 125,000,000 service men and women have been admitted to the 2,500 theatres in the U. S. controlled by the five major companies, since July 7, 1941, a recent survey shows. Estimated value of the reductions amounts to $31,000,000 with the average single reduction running to 25 cents.

Paramount, with its 1,200 theatre affiliates, counted the most service tickets, 45,000,000, representing about $12,000,000.

Twentieth Century-Fox, with 570 theatres, had about 26,000,000 service admissions, representing $6,000,000; Loew's, 165 houses, had 21,200,000 with a $5,000,000 cut; Warners, 450 theatres, had 20,500,000, showing a $5,000,000 reduction, and RKO's 120 theatres had 12,300,000 service tickets, representing a $3,000,000 cut. It is one of the industry's unique contributions to the welfare of the nation's fighters.

Coward vs Brooklyn

NOEL COWARD, British author, playwright, composer, film writer-director and globe trotter extraordinaire, caused a rumpus in Congress this week. The reverberations hit New York's City Council, too.

If the legislators have their way, Mr. Coward will suffer economic and personal reprisals for six lines about Brooklyn in his recent book "Middle East Diary." On page 140 therein he referred to "mournful little Brooklyn boys (in military hospitals) living there in tears amidst the alien corn with nothing more than a bullet wound in the leg or a fractured arm."

Rep. Samuel Dickstein of New York rose in the House of Representatives Tuesday to attack the "venomous pen" of the British writer. "The attack on the Brooklyn boys, in the ligh of their accomplishments on the battlefields, is so stupid and ill-mannered that only Noel Coward—the self-appointed genius of our age—could be guilty of it," he said. Mr. Dickstein declared he would seek to have Mr. Coward barred from entry to the U. S.

A resolution urging all New York booksellers and theatrical producers to boycott Mr Coward's works was introduced Tuesday in the New York City Council. It asserted that Mr Coward had "cast aspersions upon our Brooklyn boys" and that "the people of Brooklyn deeply resent this unjustifiable slur."

Hollywood Gives

HOLLYWOOD contributed $1,125,000 to the Los Angeles area War Chest, Hollywood campaign chairman Charles Koerner announced Tuesday evening, at a meeting in the Hote Ambassador there. The amount put the fund over its quota. Eight hundred volunteers collected from more than 23,000 of an estimated 25,000 persons in production.

Hollywood Speaks

THE Hollywood Writers Mobilization, which recently announced it would sponsor premieres of pictures considered outstanding in one or another of a number of ways, this week added the disclosure that the first of these—to be given early next month, with Lester Cowan's "Tomorrow, the World" as the picture selected for the occasion—will be followed by a town meeting type of discussion in which the audience, expected to include plain citizens as well as professionals, are to discuss the problem posed by the story of the film. The story, it will be recalled, is about one Emil, a Nazism-indoctrinated juvenile, and the discussion is to concern proposals as to what the world is to do with and about the millions of boys like him when the war is ended and Nazism is done away with.

Says Emmet Lavery, chairman of the Mobilization, "We feel that this issue is of direct concern to all of us. The way in which we meet it may easily mean the difference between peace and war in the next 20 years. . . . We will meet together, in the theatre where the picture is first shown, to talk it over. . . . Against all the glamour of a Hollywood premiere, the question will not be, 'What is that you're wearing?' or 'Wouldn't you like to say a few words to your fans?'. This time the questions will be: 'What do you think about Germany?' and 'What would you do if a boy like Emil were dropped on your doorstep tomorrow morning?'"

The Writers' Mobilization of some 3,500 film and radio writers was formed to create a writing talent pool at the disposal of the Government for war purposes.

That Neely Affair

MATTHEW NEELY is back in Congress. And his theatre divorcement bill is still there. The former Senator from West Virginia, then Governor of the state, and on November 7 elected a Representative, may push his bill before the next Congress, if not this one. The bill was reintroduced last year by West Virginia Senator Harley Kilgore, political friend.

Weather Report

LOCATION plans for two important features were abandoned this week because of some "unusual" California weather. The seventh wettest November in the history of the weather bureau changed the shooting schedules on MGM's "Without Love," starring Katharine Hepburn and Spencer Tracy, and Gary Cooper's first independent picture, "Along Came Jones." The latter was set to start shooting Tuesday on location in the San Fernando Valley, but moved into the studio instead, safe from the rain, for which the Los Angeles Chamber of Commerce has no explanation.

Another unit was forced to return to the studio this week, Columbia's "One Against Seven," starring Paul Muni. The company had decided to take advantage of the mountain snow to film the Russian exteriors for this picture, but found the drifts too deep. They had to pack up and return to the studio. A large tent city erected by Columbia at El Segundo for "A Thousand and One Nights" was completely rained out this week.

Two Hollywood camera crews which have been trying to shoot exteriors in New York, a city that has been modest, if not silent, about its weather, have run into a little difficulty. A Universal crew has been marking time up at the New York Central's 125th Street Station, waiting for the murky morning clouds to disappear so they can get on with shots for the new Deanna Durbin vehicle, "Lady on a Train." Recently, a Paramount crew, sent to get some Third Avenue shots for "The Lost Week-End," ran into rainy weather.

FORMBY JOINS HERALD

William G. Formby has been appointed to the editorial staff of Motion Picture Herald as Field Editor. Mr. Formby joined the staff of *Boxoffice* as managing editor in 1928. For the past 12 years he has been editor of that publication. Prior to entering motion picture trade journalism he was a member successively of the editorial staff of the *Amarillo News-Globe* of Amarillo, Texas, and the *Daily Oklahoman* of Oklahoma City. Against a background of daily newspaper experience, Mr. Formby has acquired intimate and extensive knowledge of the motion picture industry in all of its branches, together with a comprehensive understanding of the news, editorial and service requirements of theatre showmen.

Sports at the Front

AMERICAN service men at battle stations all over the world will soon be viewing the 1944 World Series. Films of the all-St. Louis classic are ready for shipment this week to the armed forces. Approximately 2,400 feet of the games' highlights were filmed. Lew Fonseca, American League film director, announced that 130 of the 240 prints to be made would be sent to war theatres around the globe. The remaining 110 prints will be distributed to hospitals and service bases in the U. S. Connie Mack, baseball's czar and veteran manager of the Philadelphia Athletics, introduces the film. About 5,000,000 service men viewed the motion picture made of the 1943 World Series.

Golden Venture

EDWARD A. GOLDEN, independent producer, is expanding. The maker of "Hitler's Children" and "The Master Race," is forming a new company. It will be Golden Productions, Inc., and will produce three pictures every two years, the three costing approximately $3,000,000. Sam Dembow, Jr., formerly of Paramount, will be president, Mr. Golden, chairman of the board, and Robert Golden, his son, vice-president.

Mr. Dembow will have headquarters in New York; Mr. Golden in Hollywood. Three stories from which pictures will be made are "Breakfast at Sardi's," "Henry Kaiser Wakes the Doctor," and "FBI in Peace and War."

Mr. Golden releases now through RKO. Future distribution is not established, he said this week. Financing is to be done solely by the company.

Gable's Job

CLARK GABLE, producer. The role was not for MGM, however—but for the United States of America, Mr. Gable's documentary, "Combat America," made while he was in the Air Force, in which he became a major before being retired, was given its world premiere Wednesday, before 10,000 employees of the Minneapolis Honeywell Regulator Company, at Minneapolis. The film is in Technicolor, and tells of the 31st Bombing Group, from its formation in Colorado through 25 missions over Germany. Mr. Gable appears in several scenes. The picture was made originally for orientation of air gunners. It is to be shown nationally to war workers.

DeMille to Sweden

SWEDISH producers have invited Cecil B. DeMille to make a picture in Sweden after the war, it was learned in Hollywood this week. The invitation was extended through Carl P. York, Paramount's general manager in Sweden, who is now on the west coast conferring with Mr. DeMille. Signe Hasso, the Swedish actress now in the U. S., is to star in the film which will be released through Paramount.

Darryl F. Zanuck, production chief of Twentieth Century-Fox, is planning to make a film along documentary lines, to be released in Germany shortly after the war. Production is dependent entirely, it is said, on approval from the U. S. Government.

Honors to Paramount

LIFE Magazine has designated six Paramount pictures as the "Movie-of-the-Week" since the first of the year, Robert M. Gillham, advertising and publicity director for Paramount, said Tuesday. The six features given *Life* treatment were: "Miracle of Morgan's Creek," "Going My Way," "The Hitler Gang," "Double Indemnity," "Hail the Conquering Hero" and "Our Hearts Were Young and Gay."

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THIS WEEK the Camera reports:

Coast Guard Photo-Acme

STILL A STAR. Lew Ayres, about whose refusal to fight, some three years ago, there was embittered talk in Hollywood—now all forgiven—is shown at Leyte, Philippines, with some of the men he helps, as a corporal with a medical detachment. Mr. Ayres, fighting in his own manner, has been in the Army two and one-half years, overseas eight months.

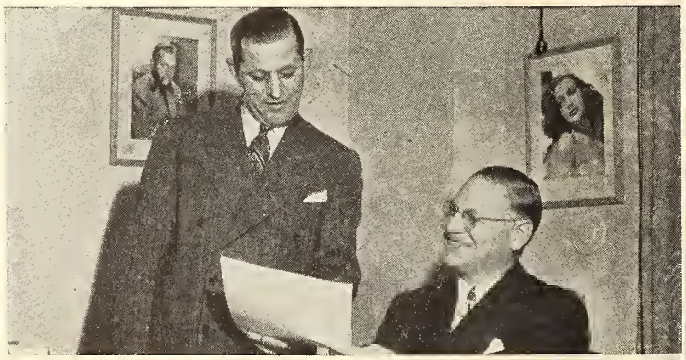
GUESTS. Irene Dunne and Charles Vidor, star and director of Columbia's "Together Again", at the luncheon party in the Radio City Music Hall, New York, where their picture will play, with G. S. Eyssell, the theatre's managing director.

"BETWEEN TWO WORLDS". At a special performance of the Warner film, in London, Max Milder, the company's British managing director, left, greets Air Chief Marshall Lord Dowding, a leading figure in British spiritualism. The picture is derived from the previous picture and play, "Outward Bound".

SAM DEMBOW, JR., who leaves Paramount December 1 for presidency of the new Golden Productions, Inc. Mr. Dembow, a theatre and film sales executive since 1913, when he entered the industry by joining William Fox, is resigning as head of northern theatre operations for Paramount.

By Staff Photographe

SUCCESSORS, right. Edward Hyman, seated, and Max Fellerman, his new assistant, pose at the Paramount home office, where Mr. Hyman this week was appointed to succeed Sam Dembow, Jr., as head of northern operations for the circuit. Mr. Fellerman, formerly with RKO in distribution and in theatre operations, will be Mr. Hyman's assistant.



By Staff Photographer

By Staff Photographer

BLARNEY, right. From the very garden of Blarney Castle, Ireland, a square foot of the sod was lifted and flown to New York to be exhibited in the lobby of the Roxy theatre, where was playing "Irish Eyes Are Smiling". The feat was accomplished because Damon Runyon, the producer, has Irish friends. Anyway, at the right are shown Mayor Reidy of Limerick, Captain Thompson of the American Export Lines, and the sod, before it traveled 7,800 miles.

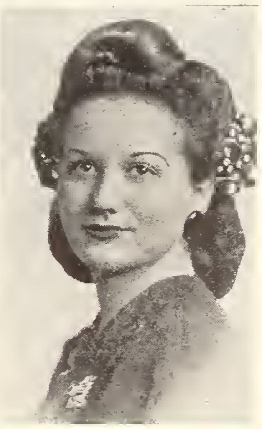
BEGINNER, left. Daphne Dolores Skouras, daughter of Spyros Skouras, president of Twentieth Century-Fox, has joined the Skouras Circuit's War Effort Department, in New York.

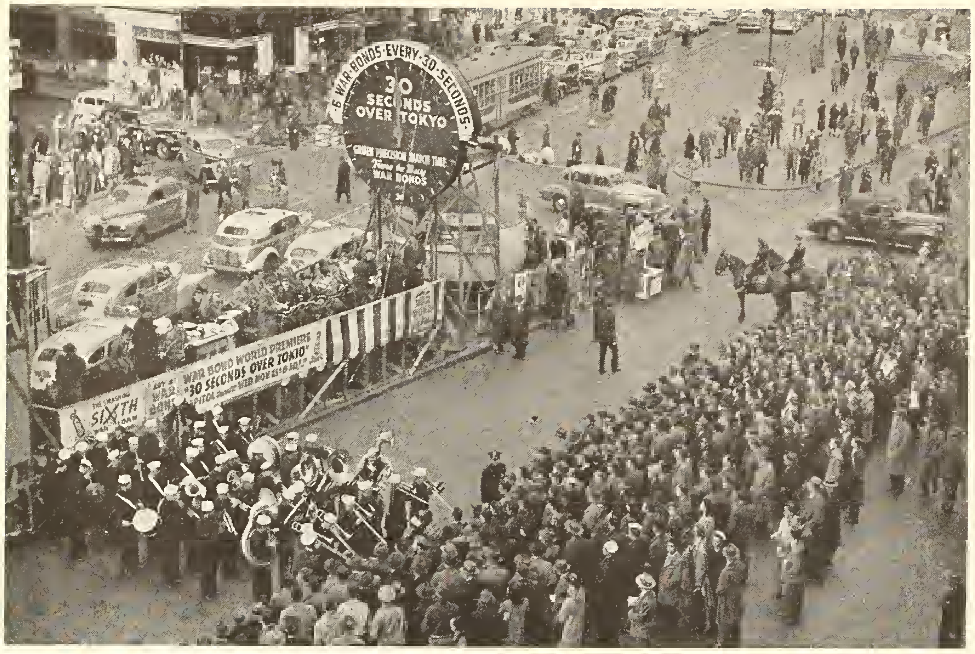
CHIEFS, for Europe. Paramount key men in the new structure for European sales are shown above. They are, center, Robert Schless, formerly general foreign sales manager for Warners and now European division manager for Paramount International Films, Inc.; Elias Lapinere, left, who will supervise publicity and advertising, and Henri Michaud, assistant to Mr. Schless. They will have headquarters in Paris.

AT COCKTAILS, in the Hotel Schroeder, Milwaukee, where the ITO of Wisconsin and Upper Michigan convened for the sixth year: left to right, Russell Leddy, retiring secretary; William Ainsworth, retiring president; John P. Adler, new president; Colonel H. A. Cole, president of Texas Allied, and H. L. Beecroft, 20th-Fox.

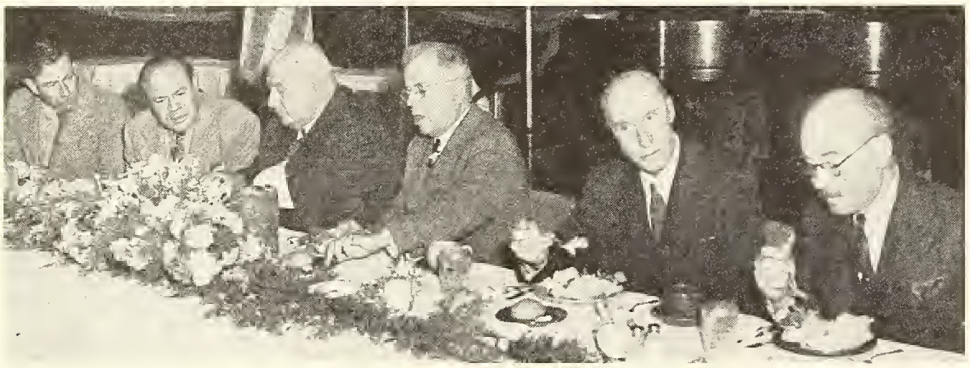
REPORT. A. H. Blank, left, Iowa-Nebraska WAC chairman, and Leo Wolcott, right, Sixth War Loan national co-chairman, listen to Lou Levy read Bond reports.

FIRST woman from Century circuit, New York, to join the service: Miss Ruth Beckerman, 21, former manager of the Elm theatre. She enlisted August 14.



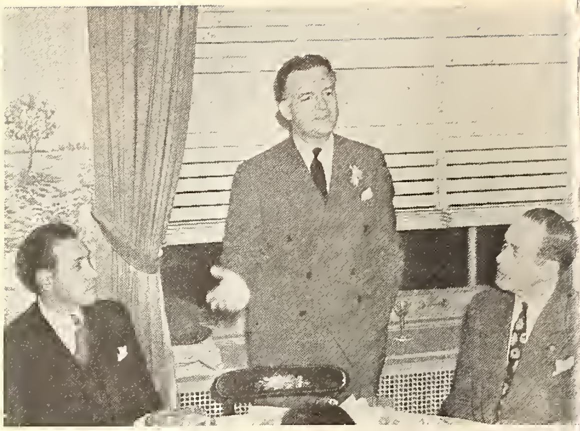


PRE-PREMIERE of New York's Sixth War Loan Drive and the premiere of MGM's "Thirty Seconds Over Tokyo". The two were combined at a stand in New York's Times Square, where, during entertainment, Bonds were sold this week as admissions to the picture's opening at the Capitol theatre there Wednesday night.



AUSTRALIA'S official voice on entertainment in war was heard at a Hollywood luncheon last week. It was in the person of Richard Keane, Senator, now touring America for trade reasons. Left to right: A. C. Moore, Australian import procurement director; Edward Mannix, MGM; Mr. Keane; Y. Frank Freeman, Paramount; L. R. MacGregor, Australia; Eric Clough, British Consul General in Los Angeles.

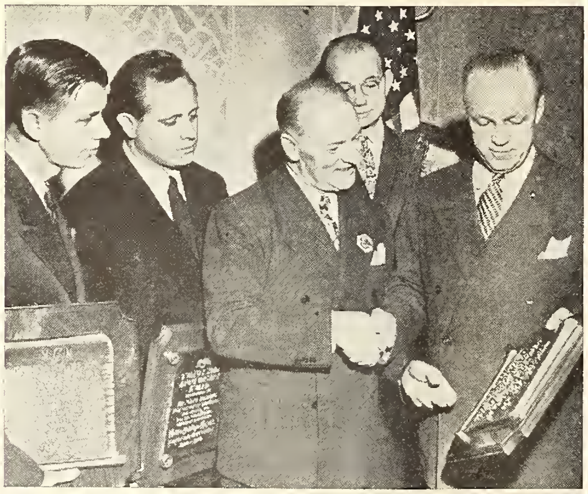
AT THE SIXTH WAR LOAN meeting in Hartford, Conn.: John Cashman and John Hurley, War Finance Committee; Maxwell Alderman, executive secretary of the state's Allied Theatre Owners; Dr. Jack Fishman, that unit's president; I. J. Hoffman, state WAC chairman, and Samuel Pinanski, Mullin & Pinanski circuit.



By Staff Photograph

TELEVISION was definitely the subject of Jack Poppele, Station WOR, standing, at recent press luncheon of the Television Broadcasters Association, at which plans for the first annual television conference were discussed. See page 43. Others are, left, Will Baltin, TBA, and Ralph Austrian, RKO Television Corporation.

PRESENTATION. For his contributions to human welfare, Barney Balaban, left, Paramount president, receives the Cinema Lodge, B'nai B'rith, scroll from A. W. Schwalberg, right, at ceremonies in New York last week.



HONORED FOUR. At the luncheon given by MGM in Milwaukee for Fox Wisconsin circuit managers, and at which a special plaque was awarded the circuit's chief, Harold J. Fitzgerald, for inspirational work. Jack Flynn, center, shakes the hand of Mr. Fitzgerald, right, while winners of three of the 20 plaques awarded exhibitors for MGM's 20th anniversary campaigns watch. The three are Harry Boesel, Gene Kilburg and Hugo Birmingham.

VICTORIOUS CAESAR PETRILLO TALKS; HOLLYWOOD WAITS

AFM Head Speaks Freely After Recorders Agree to Union Payment

by FLOYD E. STONE

"In any event, what isn't passed on to the public? It's always the public who pays—and anyway, we're a part of the public."

His hair newly combed, his face newly shaven—in behalf of visiting photographers—and beaming after a weekend in which his bitter comments about recording companies had received much publicity, and had drawn from the nation's newspapers retorts fully as bitter, James Caesar Petrillo, president of the American Federation of Musicians, spoke freely Tuesday afternoon at his New York headquarters, 570 Lexington Avenue.

Mr. Petrillo had scored a victory over the Radio Corporation of America, the National Broadcasting Company, and the Columbia Broadcasting System. For those companies, recordings again could be made; and were, almost immediately, for RCA Victor began its first recording after 28 months, Sunday, at 1:43 P.M.

Companies To Pay Fees Direct to Union

For the AFM, the contracts signed Saturday night after those 28 months, meant payment into the union treasury, for a "special fund," of fees on records, ranging from a quarter of a cent on a record selling for 25 cents, to two cents for a record selling at $2.

For the first time in American history, a company pays a union a fee on each manufactured item.

Through an anteroom, the walls of which contained nothing but newspaper cartoons, all lampooning Mr. Petrillo, and through offices containing scores more of cartoons, all unfavorable, this reporter passed Tuesday to interview Mr. Petrillo, who was already posing for *Life*.

"Mr. Petrillo is really the sweetest man in the world," his secretary confided.

And in the elevator, the girl operator announced:

"Mr. Petrillo is very well liked in this building."

Twenty-eight months during which AFM musicians obeyed his ban on recordings do not constitute defiance of the Government, or of President Roosevelt, Mr. Petrillo believes.

"We've taken the position we started this fight before the war, and that we're not in a war industry, and the President said we're not in a war industry, and that we were violating no law in the war effort. He appealed to our patriotism, and our patriotism is as good as anybody's, but to give in would have benefited the companies commercially, and that's all. We have always heeded Government calls for help in the war effort. We haven't refused even once."

The reiterated refusal of the AFM to sign a contract with the recording companies on terms less than the union's basic demand for an unemployment compensation fee may or may not set a precedent, for all Mr. Petrillo cares.

Staff Photo

JAMES CAESAR PETRILLO

He said he "couldn't speak" for "other unions"; and, answering a question how he regarded newspaper charges that he is "vindictive," he said:

"We had a grievance, and we won.

"Let me tell you about the newspapers," he continued. "There are about 390 stations owned and controlled by about 390 newspapers. Those newspapers have another 390 or so newspapers who are friendly; and then you have at least that many more who are unfriendly to labor to begin with—and that's your newspaper situation."

Petrillo Says the Contract Is Not Punitive

The provision in the contract signed Saturday with the three companies, in which artists' contracts with those companies are voided in event of an AFM strike, is not punitive, although it is not contained in contracts signed earlier with Decca and several smaller recording companies, Mr. Petrillo said.

"All the contracts should have that provision," he said. "Those artists with the companies were tied down for 28 months. They're, after all, members of the Federation. It's been very unfair. If they hadn't had the contracts with the companies, the strike wouldn't have lasted 28 months."

WHAT THE NEWSPAPERS HAVE TO SAY

NEW YORK HERALD TRIBUNE: "An appalling precedent. . . . The country is helpless against the arrogant behavior and demands of a labor czar."

NEW YORK DAILY MIRROR: "Greatest defeat ever suffered by a nation of free enterprise."

NEW YORK WORLD TELEGRAM: "Taxation without representation."

CHICAGO NEWS: "Mr. Petrillo's union is 'a racket'. . . . A precedent is established."

LOS ANGELES TIMES: "How can Attorney General Francis Biddle justify his failure to use armed forces on Caesar Petrillo?"

No plans for reinstatement of musicians into the many theatres whose orchestra pits they once occupied were disclosed by Mr. Petrillo. "We're always striving in that direction," he said, "and the locals do a lot about it under their autonomy, and the executive board is trying to find means of getting them back, but there's no drive as yet, and I can't say that there will be.

"And we haven't discussed a fee on each theatre. In fact, I can't give you any thoughts on this subject—we've just got through a battle, and while the war is going on we don't want to disrupt any industry."

He is satisfied with musicians' status in Hollywood only to a "certain extent," Mr. Petrillo said. "But I can point out to you that wages in radio and other classes of our business are better than in Hollywood.

"I can also say that if the Federation and the film industry can get together on the terms we have now, I'm satisfied it will take a different attitude than the recorders, who just took the attitude, 'The Hell with you!'"

Mr. Petrillo regarded his recording fee as "Just a good start."

RCA Victor, Columbia Recording Resume Manufacture of Records

Six hours after RCA Victor Victor Sunday, Andre Kostelanetz and his orchestra began recording for the Columbia Recording Corporation.

The latter's submission was, in the words of Edward Wallerstein, president of the CBS subsidiary: "We are finally accepting because of the Government's unwillingness or incapacity to enforce its orders."

From James W. Murray, general manager of recordings at RCA Victor, the explanation ran, in part: "We had no alternative but to meet the demands that we make direct payments to the union's treasury or to abandon our record business."

Mr. Murray spoke also for NBC, the network publicity representative said Tuesday.

The fund established by the fee on recordings would be increased $4,000,000 yearly, Mr. Petrillo estimated publicly. He stressed that $115,000 had been received from other companies, that the fund could not be touched for ordinary expenses, and that, after several million dollars had accumulated, the union would determine how they might be used "to spread musical culture and give employment."

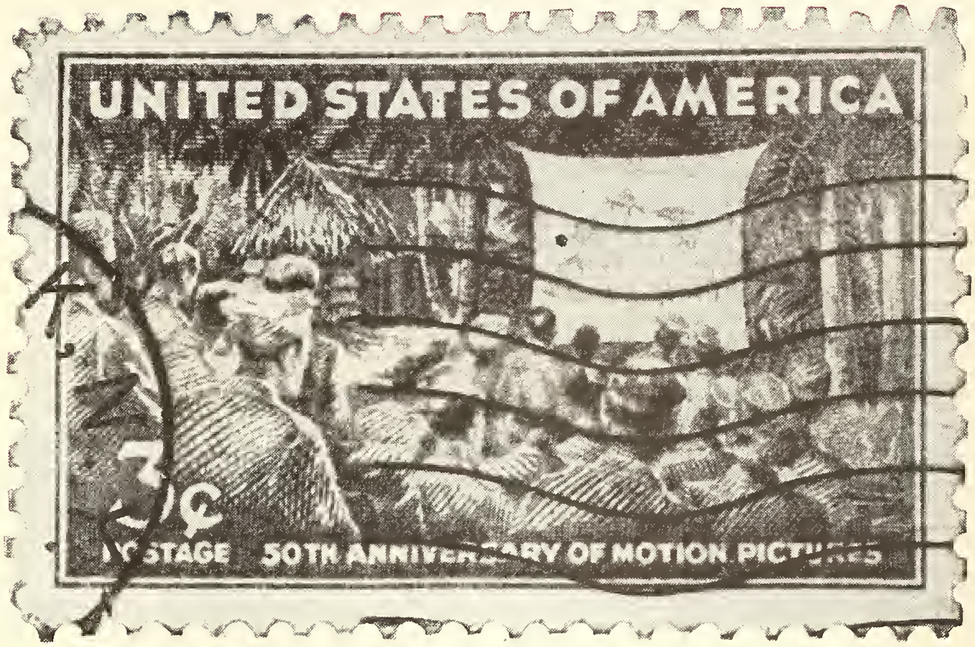
Hollywood Unions Ask Fees On Basis Similar to AFM

Hollywood this week recalled endeavors by unions to collect fees on the same basis guaranteed by the new contracts of the American Federation of Musicians. The International Alliance of Theatrical Stage Employees last March asked payment by producers of five per cent of the payroll of IATSE studio workers. The Screen Cartoonists Guild is now asking Walt Disney Productions for 20 per cent of all rentals from reissues.

Both want payments made to the unions' general treasuries—as welfare funds.

Monday, William Pomerance, attorney who presented the cartoonists' case to the War Labor Board, said, "Petrillo's victory makes it seem more plausible that the cartoonists might find support for their claims."

MOTION PICTURE E
DOUBLY HONORED


UNITED STATES OF AMERICA
3¢
POSTAGE 50TH ANNIVERSARY OF MOTION PICTURES

U. S. POST OFFICE DEPARTMENT ISSUES SPECIAL POSTAGE STAMP!

Truly a mark of honor—and one accorded to only two other industries before—is the issuance of a special three-cent stamp by the Post Office, to commemorate the 50th Anniversary of Motion Pictures . . . and in recognition of the important contribution of the industry to the War Effort. This great tribute, coming at the time of the initiation of the Sixth War Loan Drive should serve, both as "thank-you" for a job well done in the previous loans and as an incentive to better even your own fine record.

GET BEHIND OUR GOVERNMENT • PUT *ALL* YOUR "SEL

This message was prepared and inserted in the trade press by: Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pi

IBITORS OF AMERICA
OUR GOVERNMENT!

THE DEPT. OF THE TREASURY APPOINTS YOU OFFICIAL U. S. ISSUING AGENTS!

6TH WAR LOAN

In appointing the exhibitors of America as Issuing Agents for Bonds, the Treasury Department has recognized the stability and integrity of our industry—has given it a recognition and responsibility formerly accorded only to banking institutions! In accepting the authority as Issuing Agents—you also accept a great honor. And we know you will meet it with all the showmanship at your disposal—getting behind the Sixth War Loan with everything you've got!

EHIND THE SALE OF BONDS IN THE SIXTH WAR LOAN!

RKO-Radio Pictures, Inc., Twentieth Century-Fox Film Corp., United Artists Corp., Universal Pictures Company, Inc., Warner Bros. Pictures, Inc.

BRITISH TO EXPAND DOCUMENTARIES

Government and Industry Set Elaborate Post-War Educational Plans

The British Government, British heavy industry and the motion picture industry will embark upon extensive plans for the production of informational, educational and industrial films after the war, it was predicted last week by two British film executives who have had long experience in the documentary, industrial and educational film field.

Thomas Baird, director of the film division of the British Information Services, who returned to New York following a two-month visit in England, told the trade press last Wednesday that the British Government unquestionably would continue making information and education pictures after the war for non-theatrical audiences.

Mr. Baird also predicted that if any of these pictures, on their merit, were marketable, the Government would arrange commercial deals with exhibitors for their showing in theatres.

To End British MOI Film Work

After the war, the film activities of the British Ministry of Information will be discontinued, but all indications point to a furtherance of a motion picture program under the auspices of some Government agency.

Mary Field, director of the children's motion picture production department for Gaumont-British, a Rank-controlled producing unit, who is visiting the United States, said in New York last week:

"We foresee a great market for the production of instructional and educational films in the non-theatrical field. There is a tremendous force in Britain for adult education, brought about as the result of the Government's use of the screen for war purposes."

So widespread is the activity to blueprint post-war production plans, Miss Field said, that even political parties were expected to turn out pictures. There is at the moment a plan to produce a film on the development of British cooperative societies.

Heavy Industry To Use Films

Practically all of Britain's heavy industry, coal, steel, oil and automobile, including the great Imperial Chemicals, will farm out contracts to independent producers for the production of instructional films.

Only two large companies have their own production units thus far, Shell Oil and Morris Motors.

Gaumont-British, which has made industrial pictures for many years, in addition to its commercial production, will continue to make films for industrial firms. The Association of Short Film Producers, which consists of 30 or 40 small producing units, expects to get a great many of the industrial contracts.

Potential audiences for these industrial films as well as for the large number of educational pictures planned, include scientific and sociological groups, cooperative movements, educational clubs, technical schools, labor clubs and town guilds.

There is a tremendous need in England for school 16mm sound projectors, Miss Field said, adding that after the war, educators expect to spend large sums to increase the number of machines in the British Isles. School projectors are paid for partly by local governments and partly by the national government.

Mr. Baird reported that to date, the British Ministry of Information was reaching approximately 750,000 people a week through the non-theatrical distribution of MOI films from the MOI Central Film Library and through the MOI mobile units. About 10,000 bookings a month clear through the library. There are in England at the present time only 3,000 sound projectors, principally in factories, community organizations, schools and other groups.

Training Films In Work

With this potential audience as a nucleus, Britain's Government, industrial companies and educators hope to widen the non-theatrical potential to millions more. Industrial firms expect to spend at least $2,000,000 in the first year after the war for the production of films, Miss Field estimated. Educators may seek subsidies from private sources for the production of films and the British Government will spend many thousands of pounds to augment educational film production for elementary schools, colleges and industrial training schools.

MOI now has in production five training films for the British Ministry of Education. These are part of a series of about a dozen pictures. The series will be available free through the Central Film Library while the present wartime organization remains in force.

In announcing this series, the Ministry of Education said that the object in making the films had been to experiment in various fields rather than to give the program a unity by itself. For some of the pictures the Ministry has provided the necessary advice. For others outside authorities have been appointed. The subjects range from child study to music, Pre-Roman Britain and science.

"Princess and Pirate" Opens In Chicago November 20

Samuel's Goldwyn's "The Princess and the Pirate," distributed by RKO Radio, will open November 20 at the Woods theatre, Chicago, for an extended run. The film starring Bob Hope, will play as a single bill on a continuous performance policy. It was at the same theatre that Goldwyn's "Up in Arms" played for 21 weeks last summer.

Ohio Censor Orders Cuts In 13 Films in October

Ohio's censors ordered eliminations from 13 films or 23 reels out of 117 films or 434 reels reviewed in October, while in September, there were eliminations in 14 films or 18 reels, when 72 films or 230 reels were reviewed. Comparatively, in October, 1943, eliminations were ordered in nine films from a total of 148 films or 414 reels reviewed.

Captain Allemann in New Post

Captain Louis T. Allemann, II, New York, formerly in the advertising department of RKO Pictures, has taken over duties as special service officer at the New Orleans Port of Embarkation, it was announced this week by the public relations office of the post. Captain Allemann received his commission at Fort Benning, Ga., and has been in special service for two years.

Rank's Juvenile Film Program Is Outlined Here

J. Arthur Rank, British film leader, is determined that children in the British Isles shall have motion pictures produced especially for them and he has put into motion a long-range program with that objective in view, Mary Field, director of the children's film production department of Gaumont-British, a Rank-controlled producing company, said in New York last week.

Miss Field, who recently married George Hanken, British educator, is in the United States for a brief visit. She already has been to Canada, where she discussed children's films with John Grierson, director of the National Film Board.

The GB children's motion picture department plans to reach a production output of a two-hour program of entertainment features and shorts weekly for British children within five years, Miss Field said. There are enough films planned and in work for at least one reel a week of special children's material for next year.

300,000 Children Are Members

At present 300,000 children belong to the Saturday morning clubs launched a year ago by Mr. Rank through the Odeon and Gaumont-British circuits. Children between the ages of seven and 14 are eligible, and pay sixpence, approximately 10 cents, for admission to the theatres every Saturday morning to view the special shows. The clubs are non-profit-making.

Miss Field explained the theatres take out only the overhead. The balance of the revenue goes into the club treasuries for the production costs of the children's pictures. The rest of the funds are contributed by Mr. Rank.

If the program is successful, Miss Field hopes that a similar project will be launched in the United States. She plans to arrange for the production of children's films in other countries and already has contracted for a Swedish company to make several pictures for her. Similar deals will be made in the U. S., Norway, Canada, and possibly Russia, France and Czechoslovakia after the war.

The films will include features, shorts, cartoons, a special children's newsreel called "Our Magazine," and serials consisting of only two or three parts.

Miss Field said that British children like Westerns very much. "They want pure cinema," she added. "They want action with a minimum of speech, which really is the perfect film."

Considerable Early Criticism

After Mr. Rank's project was started in England, considerable criticism was voiced, on the ground that any one man or one group controlling the cinema fare of youngsters could prove dangerous.

To prevent such a situation and to eliminate any further criticism, Mr. Rank established a national advisory council for the program, including representatives of the Ministry of Education, the Home Office, Scottish Office, the National Union of Teachers and similar groups.

"Night of Stars" Show Nets $110,000

Net proceeds from the 11th annual "Night of Stars" benefit staged Tuesday night at Madison Square Garden, New York, before a sold-out house of 20,000, for the United Jewish Appeal for Refugees, Overseas Needs and Palestine, were $110,000. Messages from President Roosevelt, Governor Dewey and Mayor LaGuardia were read during the show. About 500 screen, stage and radio entertainers took part in the benefit. Robert Weitman, manager of the Paramount theatre, was head of the producing committee. Co-chairmen were Ed Sullivan and Louis K. Sydney. Honorary chairmen in the women's division included Mrs. Leo Spitz, Mrs. Eddie Cantor, Mrs. Louis B. Mayer and Mrs. Spyros Skouras.

MAJORS AND UNCLE SAM JOIN IN PROPAGANDA PROGRAM

Organize Hemisphere Films, Replacing CIAA Screen Plans for Americas

Three major companies will assume an active role in the future program of propaganda and educational film production for non-theatrical distribution in the Western Hemisphere.

The Government already have approved the project and, in their fashion, are participating. The Hollywood companies will produce educational films for Hemisphere Films, Inc., which will distribute the subjects through 16mm outlets in the United States and Latin America.

Continuation of this program, now conducted by Nelson Rockefeller's Office of the Coordinator of Inter-American Affairs, will be transferred December 1 to Hemisphere Films, the non-profit organization established a year and a half ago to cooperate with the CIAA.

Rathvon Joins Board of Hemisphere Films

Thus far, one industry leader has been appointed to the board of trustees of Hemisphere. N. Peter Rathvon, president of Radio-Keith-Orpheum, this week confirmed the report that he had been invited recently to join the board and said he had accepted. Mr. Rathvon stressed the value of the CIAA film activities but observed it was still too early to discuss the plans of Hemisphere, which will take up where CIAA ceases.

At least two more presidents are expected to serve on the board. Spyros Skouras, president of Twentieth Century-Fox, and Nicholas M. Schenck, president of Loew's, also have been invited to join. At midweek they had not confirmed acceptances.

The presence of industry executives in the organizational setup of Hemisphere Films forecasts a far-reaching influence in the educational film program for the Americas, according to observers.

State Department and Budget Bureau Approve

Official approval of the transfer of the CIAA film activities to Hemisphere Films has been given by the Department of State and the Bureau of the Budget. The move is effective December 1, with the motion picture division of CIAA continuing its operation, for the present, at its headquarters in New York and Washington, under Hemisphere auspices. Only last-minute approval of specific itemized expenditures from the Bureau of the Budget is necessary for the transfer.

Francis Alstock is the director of the motion picture division of the Coordinator's office. He succeeded John Hay Whitney, who entered the Army.

Whether the radio and press divisions of CIAA would be transferred to private agencies like Hemisphere has not been determined, but it is understood Mr. Rockefeller and the State Department are discussing this possibility.

MRS. RHODE SEES SCREEN "PROPAGANDA FORCE"

Recognition of the screen as a "propaganda force" in the post-war world was made last week by Mrs. Ruth Bryan Owen Rhode, author and former U. S. Minister to Denmark, who has joined industry, Government and educational leaders in forecasting the use of the screen as a potent medium for information and education after the war.

Speaking before the State Teachers Association convention in New Haven, Mrs. Rhode declared: "The greatest propaganda force in the world is in our hands, but we haven't scratched the surface of potentiality." She particularly stressed the use to which films could be put in furthering the study of history, geography and the functions of Government.

Of the $2,000,000 allocated for films by Congress to the CIAA for the fiscal year July 1, 1944, to June 30, 1945, approximately $1,000,000, to be spent from December to June, 1945, will be transferred to Hemisphere.

After next June 30, Hemisphere is to call upon private funds for the continuation of its program. A grant of $25,000 already has been made by private sources and more money is to be raised.

Whether Congress will approve allocation of a portion of the budget needed to keep alive this project by a private agency after the war cannot be determined at this time, but it is known that some money will come from the Federal exchequer, since the State Department is desirous of seeing the film program, developed by CIAA during the war, perpetuated in the post-war period.

New by-laws and constitution for Hemisphere Films have been adopted, providing not only for the production and distribution non-theatrically of 16mm films in Mexico, Central and South America, but in the United States as well.

CIAA's 16mm outlets established in this country and below the Rio Grande will be expanded by Hemisphere to permit the widest possible distribution of films deemed necessary for the education and well-being of the people at home and for their Latin American neighbors.

Varied Backgrounds of Members of Board

In addition to Mr. Rathvon, the present board of trustees of Hemisphere includes: John Abbott, director of the Museum of Modern Art, which has Rockefeller backing; Doris Warner LeRoy, daughter of Harry M. Warner and wife of Mervyn LeRoy, Warner producer; Beardsley Ruml, treasurer of R. H. Macy and Company, and a director of Encyclopedia Britannica Films, Inc.; James Husted, of the law firm of Winthrop, Stimson, Putnam and Roberts, and Wallace K. Harrison, architect, of the firm of Harrison, Fouilhoux and Abramovitz, among the several architects who designed Rockefeller Center in New York.

Mr. Harrison has been serving as temporary president of Hemisphere until a permanent head of the organization is appointed. It is understood that several educational leaders also will be asked to join the board.

According to present plans, Hemisphere will continue to make the kind of educational pictures on health, medicine, dental care, nutrition, agriculture and other subjects of social welfare which CIAA produced in the last three years. Emphasis will be placed on post-war reconstruction. Distribution will be aimed at schools, colleges, universities, farmers, teachers, nurses, doctors, dentists and other professional and civilian groups.

The industry will be asked to cooperate with Hemisphere in the production of some of these subjects.

No Conflict with Society For the Americas

In no way will the Heisphere program conflict with the present and perhaps future activities of the Motion Picture Society for the Americas, established in 1942 as a liaison organization facilitating the cooperation of the Hollywood producers with the work of the CIAA.

The Society primarily provided producers with information and material useful in making films conform to the principles of the Good Neighbor policy. It is considered likely that the Society will continue to function as a private agency after the war.

The future scope of Hemisphere Films and the interest in its continuation as a post-war project may be seen in the recent figures reported by the CIAA on its film activities to date.

From January, 1942, to October, 1944, there were 94,937 showings of CIAA films to 44,000,000 Latin Americans, and 60,000 showings of CIAA newsreels to 32,000,000 persons.

There are 296 16mm subjects in release for general audiences in Latin America; 93 subjects for special audiences, including dental and medical societies and other specialized groups, and 112 issues of newsreels. Currently, there are 326 projectors now in use in Mexico, Central and South America.

8,000 Film Showings Held During October

In October, 1944, CIAA held 8,000 showings of films and 5,500 newsreel shows, reaching 3,501,000 people with its films, and 2,268,000 with its newsreels.

Approximately 68 CIAA pictures are in release in the United States. To date, there have been 177,083 showings of these, reaching an audience of 26,031,000.

In October, 1944, there were 74 shows in the U. S. to an audience of 1,019,000. CIAA uses about 120 16mm outlets in this country, some of them also utilized by the domestic non-theatrical film division of the Office of War Information. About 150 prints per film are made by CIAA for each subject. U. S. audiences are averaging between 2,500,000 and 3,000,000 a month.

According to present plans, it is estimated that under the first year of the Hemisphere program, there will be provided 2,000 sound projectors in South America; 3,000 the second year and about 10,000 supplied over a period of five more years.

CITES AUSTRALIAN VALUE AS MARKET

Distributors' Unit Official Brings Letter Voicing Army Appreciation

Australia is, and will continue to be, a natural outlet for American product due to the similarity in the popular appeal of pictures in that country and the United States. The outlook for the post-war period is "excellent" since the war and the consequent stimulated interest in things American has strengthened the bonds of mutual interest between the two lands.

These views were expressed Monday by F. McNeill Ackland, board chairman of the Motion Picture Distributors' Association of Australia, now visting the U. S. to convey his country's thanks for America's contribution of free films to the Australian armed forces. Mr. Ackland met the trade press at an interview in the offices of the Motion Picture Producers and Distributors of America, New York.

Mr. Ackland brought with him a letter to Will Hays, MPPDA president, from General Sir Thomas Blamey, commander-in-chief of the Australian forces, in which he expressed the gratitude of the Australian Army for the supplies and help extended by the U. S. industry since 1939.

Pronounced Effect on Morale

"From my personal observations and the reports of my staff officers, I am able to observe the pronounced effect upon morale through the exhibition of entertainment films to our troops, especially in forwrd battle areas, and at isolated outposts," General Blamey's letter read in part.

According to Mr. Ackland close to 212,000,000 feet of film, 35mm, constituting 19,104 programs, have been supplied free to the Australian forces by American companies from September, 1939, to September 30, 1944. All this was in addition to the regular weekly supply of 35mm pre-release films in New Zealand and New Guinea, and the 16mm gift films.

The visits of Bob Hope and Jack Benny to Australia, in addition to their appearances for members of the armed forces, contributed greatly to an increased public interest in things American, Mr. Ackland said. American troops have been well received in Australia, he said.

Conditions in the industry are not dissimilar to those in the U. S., Mr. Ackland said, with shortages and difficulties of distribution there as well as here. Australia, like the rest of the world, suffers from a raw stock shortage, all raw stock now being imported from the U. S. and Canada.

Industry Service Expanded

The industry's service to the public in Australia has not diminished, and it has been expanded in other directions by the contributions it has made to government departments and by its wholehearted support of the war effort generally, Mr. Ackland said. The high level of maintenance of theatrical equipment in the face of shortages has been amazing, and is attributable to the care taken to preserve it in good order, he added.

Mr. Ackland carried with him, in addition to the expressions of gratitude by Australians, a message from the U. S. Special Services Organization, thanking the American industry for gift films and the assistance provided in Australia for the distribution of those films.

Mr. Ackland, whose activities among the armed forces have taken him to many Pacific islands, left Australia October 20. He will stay in New York until the end of November, when he will leave for the coast to spend two weeks there before returning to Australia.

"AS A TANGIBLE EXPRESSION" of the gratitude of Australian troops for the entertainment films of the American motion picture industry, a personal letter from their commander, General Sir Thomas Blamey, was delivered Tuesday in New York by F. McNeill Ackland, Australian distribution leader, to Will H. Hays, right.

Photo by Staff Photographe

Keane Lauds U. S. Films as Australian Morale Builder

Richard V. Keane, Australian Minister of Trade and Customs, last Friday in Hollywood praised American films as the best single agency in maintaining wartime morale "down under." Mr. Keane, who heads a six-week good will business mission to the United States, spoke at a luncheon of the Association of Motion Picture Producers, held at the Roosevelt Hotel.

Mr. Keane controls motion picture import taxes, quotas and censorship, and is regarded as the key official of the industry in Australia.

Y. Frank Freeman presided at the luncheon in place of Joseph M. Schenck, who had been scheduled to be host but was prevented from attending by a cold. Others present were: Charles W. Koerner, Cliff Work, Edgar J. Mannix, Allen Wilson, Jason Joy and Joseph I. Breen.

Bergher Joins OWI for Overseas Assignment

Michael Bergher former Puerto Rican manager for Columbia, this week joined the overseas film division of the Office of War Information to handle "a specific motion picture operation" in the Far East, the OWI announced. Mr. Bergher, prior to his assignment in Puerto Rico, was Columbia's manager for Japan for many years. He returned to the U. S. from Japan in 1941.

Cobian Returns to Cuba To Set 20th-Fox Deal

Ramos Cobian, Puerto Rican circuit owner who also operates several theatres in partnership with Paramount, in Cuba, returned to Havana last week to work out final details of a deal he is closing with Twentieth Century-Fox for a supply of films for his Havana theatres. He will confer with Herbert White, Cuban manager for 20th-Fox.

Show Picture on Battle for Paris

Pierre Blanchar, president of the Committee Liberation of the French Motion Picture Industr who arrived in this country several weeks ag was host in New York last Friday to newspap and trade press representatives at a special scree ing of "Liberation of Paris." This was the fir film made by the committee.

An English commentary for the 30-minute pi ture has been prepared, written by Noel Cowa and spoken by Charles Boyer. Plans are bei made for the theatre distribution of this film War Activities Committee.

During the week of fighting in the streets Paris when the Germans were getting ready leave before the Allies caught up with them, abo 30 French cameramen took shots of the actu battle. They were members of the Liberation co mittee. The picture was edited and completed a shown to Parisians within the week after th city was liberated. Monsieur Blanchar spoke t French commentary.

Scenes of the French people's organized resis ance against the Nazis, the German's last sta in Paris, the work of the Free French forces a their subsequent capture of collaborators and Ge man prisoners, are highlights.

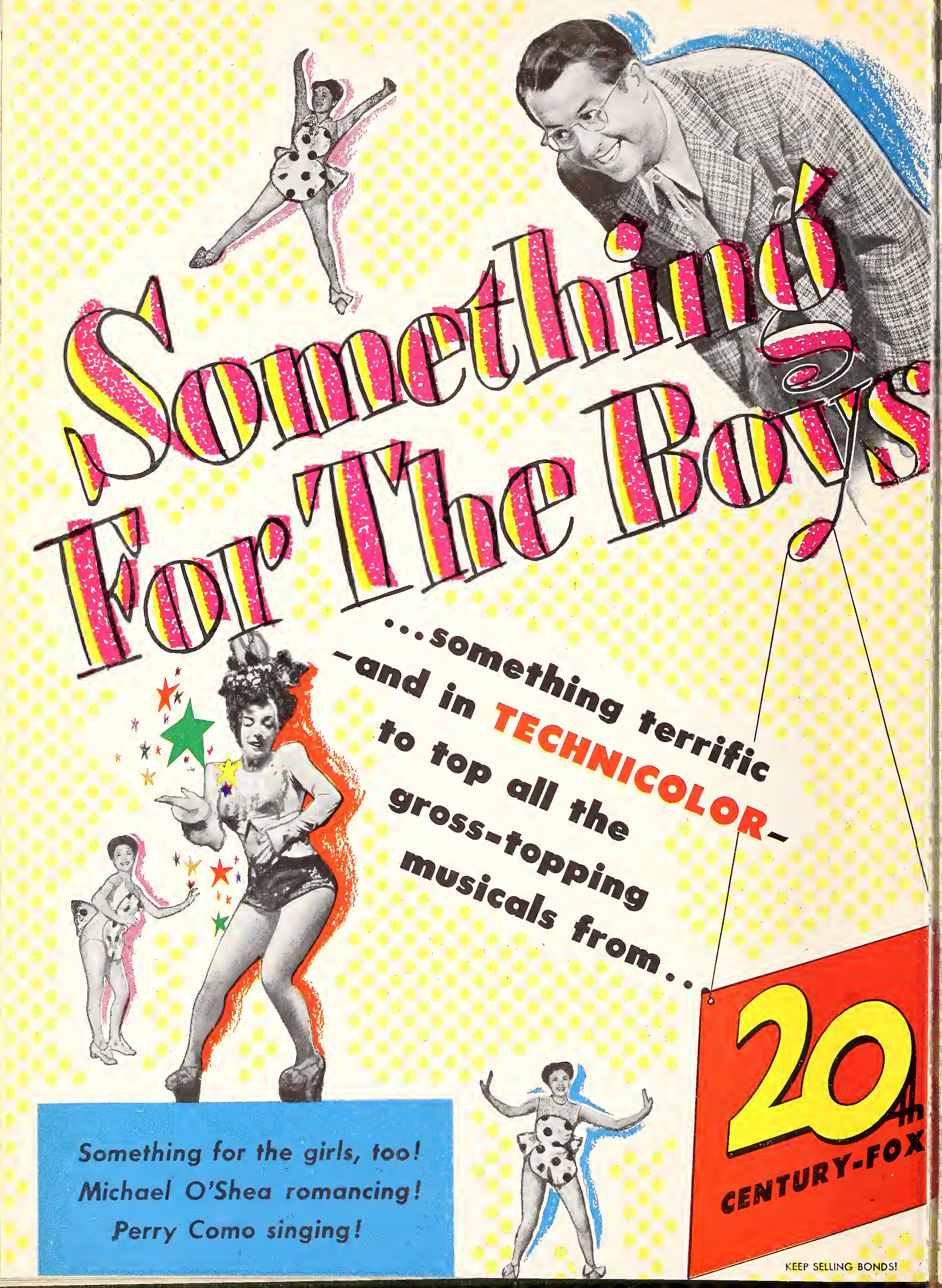
3,127 Feature Deals Made by Paramount in One Week

In the week ending November 10, a total 3,127 independent feature deals was made by t Paramount distribution department, according Charles M. Reagan, vice-president in charge distribution. This is 123 more than the pre ous high of 3,004 during the week ended Janua 30, 1943. Mr. Reagan claims that the first blo for 1944-45 is the fastest selling block since t inauguration of Decree selling four years ag

A record total of 3,159 independent feature co tracts were sold in five weeks on the first blo against 2,628 on the first block of 1943-44 in t corresponding period.

Another new high was established with 1,014 dependent contracts received on the second block 1944-45 pictures, the highest total for any block an initial week of selling.

EARL MORAN
LOOK WHAT'S IN IT FOR YOU!



Something For The Boys

...something terrific
–and in TECHNICOLOR–
to top all the
gross-topping
musicals from...

20th CENTURY-FOX

Something for the girls, too!
Michael O'Shea romancing!
Perry Como singing!

KEEP SELLING BONDS!

BOND DRIVE OPENS MONDAY; INDUSTRY READY TO GO

Rallies This Week Precede Start; Expect More Bond Premieres Than Before

The motion picture industry's sixth great ffort to aid its country at war will begin onday. That day will mark the start of the ixth War Loan, perhaps the most difficult f all to sell to the public.

This time the industry has given charge of s campaign to the men who in all drives ave really sold the public—the exhibitors. hese men, headed by Harry Brandt, have de-gned a campaign which in scope and in the ork necessary to fulfill expectations equals, if ot surpasses, the five previous drives.

Because exhibitors this time are supervising he motion picture industry campaign, exhibi-or participation in the form of opening day allies, and the stunts which only the theatre an perform, is unusually complete.

ew York Rallies Precede pening of Campaign

In New York, focal center of the amusement ndustry, and headquarters of the War Activi-es Committee, the opening of the campaign as to be preceded by several celebrations and allies Friday.

On that day, "Salute to the Navy" convoys ere to cover all five boroughs, each convoy to omprise 50 Navy personnel of all branches, nd each to have a band and rolling equipment. ach was to appear at several separate rallies n key points in each borough.

Approximately 1,000 persons, representing ll branches of the film industry, and especially he theatres of New York, were to assemble at rally Friday morning at the Hotel Astor, a ixth War Loan Breakfast, presided over by alcolm Kingsberg, chairman for the New ork area of the WAC.

This was to be followed by a rally at Times quare, at which stage and screen talent was o appear, with prominent speakers; and which as also to be broadcast over Station WMCA.

roadway Managers Hold reliminary Meeting

Tuesday, managers of theatres in the Broad-ay area of the city held a "Ham and Eggs" ncheon during which they discussed their articipation in the campaign. Irving Lesser, roadway area chairman, presided. Speakers ncluded several from the Treasury Depart-ent.

In Boston a record breaking assemblage of ver 450 exhibitors, distributors, and War inance leaders from Massachusetts, Maine, ew Hampshire, Vermont and Rhode Island, et with the WAC executives at the Hotel tatler last weekend and pledged full coopera-on.

The meeting was highlighted by a tribute nd observance of Armistice Day participated n by veterans of World War I and II. Fol-owing taps and a volley by a Marine guard of onor, a Coast Guard band played the National nthem, and was followed by a tribute to arines in observance of Marine day; the eremonies were climaxed by a special salute o "Movies at War."

Samuel Pinanski, Massachusetts exhibitor hairman for the WAC, presided. Other speakers were Mr. Brandt; Jack Kirsch, co-chairman; Capt. Raymond W. Wild, and Lt. Louis Largey, war heroes; Ned E. Depinet, distributor chairman; Nathan Yamins, co-chairman; Governor Leverett Saltonstall of Massachusetts; Mayor Maurice J. Tobin of Boston; Theodore R. Gamble, national director, war finance division of the Treasury; F. Winchester Denio, Massachusetts War Finance Committee chairman, and John Hertz, Jr., national publicity chairman.

EISENHOWER'S STARS CAMPAIGN PRIZE

General Dwight D. Eisenhower's four-star insignia, worn in Europe and the Mediterranean, will be awarded that member of New York's "Blue Star Brigade" who sells most Bonds during the current campaign. The Brigade is composed of persons, including many from the industry, who have given personal time to selling Bonds. General Eisenhower's insignia was obtained by Joseph Springer, vice-president and general manager of the Century Circuit, who wrote the General asking for a personal souvenir to be used in the present drive. The General replied, in forwarding the insignia: "I am delighted to send it, as a token of my appreciation to an American citizen who is supporting the war effort. . . ."

Southern Represenatives In Charlotte Session

All factions of the industry in North and South Carolina, Georgia, Tennessee, Florida, and Texas were represented at the Sixth War Loan meeting Monday in the Charlotte Hotel, Charlotte, N. C.

Speakers were Mayor H. H. Baxter, of Charlotte; Roy Rowe, of Burgaw, N. C., past president of the Theatre Owners Association of North and South Carolina; exhibitor state chairmen R. M. Kennedy, Alabama; Claude Mundo, Arkansas; E. B. Richards, Louisiana; J. L. Cartwright, Florida; John Q. Adams and Phil Isley, Texas; E. W. Street and Kermit Stengel, Tennessee; Burgess Waltmon and Arthur Lehmann, Mississippi; George D. Carpenter, North Carolina; Warren Irwin, South Carolina; George Roscoe, assistant district chairman of the Carolinas; R. E. Kerr and Martin Cannon, representing the War Finance Committee of Mecklenburg County; Christie Bennett, chairman of the South Carolina War Finance Committee; C. T. Leinbach, chairman of the North Carolina War Finance Committee; Norris Hadaway, chairman of publicity and special events for the N. C. War Finance Committee; William F. Crockett, vice-chairman for the drive; Francis S. Harmon, WAC co-ordinator; H. M. Richey, distribution division; Gertrude Bunchez, representing John Hertz, Jr.; and Capt. Raymond Wild.

Connecticut voted 100 per cent cooperation, at a meeting in Hartford last week, attended by 200. Speakers were Harry Shaw, I. J. Hoffman, John Moore, Henry Needles, Lou Brown, Dr. Jack Fishman, George Wilkinson, Herman Levy, Maxwell Alderman, Samuel Pinanski, Martin Mullin, Mayor William Mortensen, Hartford; Lieut. Governor William Hadden; Edward Hickey, Commissioner of State Police; Mr. Brandt, Nathan Yamins, Jack Kirsch, Mr. Depinet, Mr. Hertz, Capt. Wild.

Thirty-six Bond premieres have been scheduled in the state, Mr. Shaw announced.

Texas' Participation to Set New Drive Record

More theatres in Texas will participate than in previous campaigns; there will be more Bond premieres, more children's shows, statewide cooperation in Free Movie Day, December 7, and distributors in the state are cooperating fully, Henry Reeve, national campaign co-chairman, said this week in Dallas, following regional meetings with exhibitors in Austin, Houston, Fort Worth, Tyler, Lubbock and Abilene. Five hundred Bond Premieres are understood pledged.

Ninety-eight per cent of theatres in some areas he visited will have Bond Premieres, Free Movie Days and other Sixth War Loan campaign facets, Mr. Crockett said in New York this week, following meetings he attended in Los Angeles, San Francisco, Chicago, Cleveland, and which he conducted in Portland, Seattle, Detroit and Buffalo.

Free Movie Day Set In Several States

Monday will be Free Movie Day in Utah, Wyoming, Montana, Idaho, and parts of Colorado and Nevada, and December 7 will be a day for Bond Premieres, reversing the order obtaining in other states.

All Iowa area exhibitors are urged by Leo Wolcott, national campaign co-chairman, to run Pin-Money Bond Premieres; and the Treasury is said to be adopting the idea nationally.

The world premiere of MGM's "Thirty Seconds Over Tokyo" this Wednesday at the Capitol, New York, to which admission was to be to Bond holders only, was promoted this week at a special stand erected at 46th Street and Broadway. Tickets for the premiere were sold daily at the stand, during noontime rallies featuring bands and talent. A large neon clock is geared to indicate a Bond sale every 30 seconds.

Paramount Pep Club Plans Sixth War Loan Rally

A Sixth War Loan rally will be held November 21 at noon by the Paramount Pep Cub in the home office recreation room, inaugurating Paramount's drive among all departments in the New York area, J. L. Brown, president, announced this week.

A program of entertainment will be provided by R. M. Weitman, managing director of New York Paramount theatre. A special war film produced by A. J. Richard, editor of Paramount News, will be shown for the first time. Arrangements are being made by Irving Singer, director of the club's special events, in cooperation with E. A. Brown, chairman of the drive.

Mr. Brown has appointed more than 50 Bond salesmen covering all departments for an intensive campaign and has named as his aides William J. Clark, treasurer; Joseph Zammit, assistant treasurer and Charlotte Malamud, secretary. Al Finestone is handling publicity.

URGE LIBRARY FOR WAR FILM RECORD

Washington Officials Move to Prevent Loss Similar to First World War

Washington Bureau

Pertinent questions as to the fate of the tremendous volume of motion pictures and stills through which the war has been recorded were raised this week in Washington, where it is remembered that much of the pictorial history of World War I was ruined by neglect.

Invaluable to motion picture producers, historians, students and others, the millions of feet of film used to record the course of the war are today "homeless" and their future a subject of concern to Army and Navy officials, who recall the large sums of money and the many lives expended in its making.

Motion picture and still cameras were used to very great extent in the last war. Some pictures were stored by the Army and, when it was established, the National Archives received a considerable volume.

Film Deteriorated Rapidly

The World War I pictures knocked around for years, little used except for an occasional call by studios. The film on which they were made deteriorated rapidly, but Government funds for its protection were not forthcoming and the industry itself made a substantial money contribution in the field of preservative work.

Initiating a drive for a National Library in which the war pictures could be preserved for posterity, the Washington *Post* this week urged immediate action by Congress so that the talent and manpower now available might be used in compiling the pictorial record.

The paper's proposal received immediate endorsement from high Army and Navy officials, who foresee that the pictures of this war might be of great value as the basis for the strategy of a possible future conflict. Had the pictures of World War I been preserved in their entirety, it was declared, they would have been invaluable when the plans for the current war were in the making.

There is general agreement that the pictures of all the services should be housed under one roof, it being pointed out that the cost of separate vaults, air conditioning apparatus and other equipment, plus competent staffs to take care of them for the Army, Navy and Marine Corps, would be disproportionately great.

Davis and MacLeish Approve

To drive its point home, the *Post* obtained interviews with Army and Navy officials concerned with the matter and with other officials interested in films.

Support of the proposal came from Information Director Elmer Davis and Archibald MacLeish, Librarian of the Library of Congress.

"I am anxious that worthy pictures, both stills and movies, be preserved for the benefit of future generations," Mr. Davis said. "OWI shall take appropriate steps when the time comes to turn over films and pictures in our custody to whatever agency may be designated as a permanent repository."

Mr. McLeish, too, declared that "there must be a central film depository and a central film service of these pictures in and for the Federal Government."

Comment from other officials was as follows:

Commander E. John Long, USNR, officer in charge of the Pictorial Section of the Navy's division of public relations:

"There should definitely be a World War II library, and in Washington. The library should be dedicated to peace, with a 'lest we forget' angle. Films and pictures would be available for loan to teachers, writers, publishing houses, newspapers, movie producers and lecturers. The material could be card-indexed in other sections of the country—New York, Chicago, Los Angeles—for reference for those who wished to borrow the films.

Officers Add Voices

Commander Edward J. Steichen, USNR, head of the Naval Aviation Photographic Unit:

"We need a library for photography—a library without paintings, or flags or trophies—but one that would parallel our libraries for books. For photographs, both still and motion, are the only means by which those not present can see what happened."

Brigadier General Robert L. Denig, director of public relations, Marine Corps:

"It's a great idea. The library should contain a complete and competent selection of the best photography, still and motion; the best books and other written documents, as well as a selection of recordings made during combat. This library should be specifically World War II, and I am in favor of a board of directors with representatives from each service."

Lieutenant Colonel C. W. Williams, chief of the historical division, Army Air Forces:

"I definitely think all worthwhile war pictures should be preserved. They are too priceless and valuable for them to be lost."

Vested with the responsibility of taking care of the World War I pictures now in the National Archives and mindful of the great interest in World War II pictures which will be manifested throughout the years, John G. Bradley, chief of the division of motion pictures and sound recordings of the Archives, urged that a separate repository be provided for them.

Asks National Film Library

"I would like to see a National Film Library of Government World War II films," Mr. Bradley said. "There could be a changing exhibit of enlargements and a small reference library. Exhibits could be set up in conjunction with future shows—such as an Eisenhower exhibit on his birthday, etc.

"I do think, however, that museum pieces, such as flags, should go to museums, and that books should go to the Library of Congress. But I am certainly in favor of a rich warehouse of Word War II Americana, with all film in a centralized place."

In interested circles, it was declared the *Post's* proposals for a central film library should have great influence in swinging thought toward the question of preservation of the records of the war. So far, the Administration has been too busy winning the war to devote much time to consideration of its historical importance, but it is believed that a proposal for a permanent film library will receive the support of President Roosevelt.

Short Promoted tc Lt. Commander

Promotion of Paul Short, a national figure Variety Club activities and in motion pictu circles, from Lieutenant to Lt. Commander in tl Navy's aviation servic was announced this we by the Commanding O ficer of the U. S. Nav Air Station at New O leans.

Lt. Com. Paul Short

Captain Paul E. Gille pie, former commandi officer of the station a now commandant of advanced Naval air ba in the Pacific, prais Commander Short f "his extraordinary co tributions to Naval flig training."

Commander Short, special assignment New Orleans after ser ing in the Secretary of tl Navy's office, had been associated with the Inte state Theatre Circuit of Texas, and held an e ecutive position with National Screen Service b fore entering Government work as head of t War Production Board's motion picture theat division. From that position, he entered the Na received deck officer training at Harvard and th was assigned to Washington.

Captain Gillespie said: "Paul Short is large responsible for the great strides in the aviati training program. His services have been inval able in the successful development and operati of the Flight Instructor School. He has consta ly influenced every phase of the school since inception."

Commander Hugh B. Jenkins, with whom Co mander Short collaborated in the production flight training films, said "that the development the series had been stimulated and vastly improv because of Commander Short's rare talents a background in the motion picture industry."

"Hoagy Carmichael Week" Proclaimed in Indiana

As a tribute to a native son and songwrit Hoagy Carmichaeal, the Sixth War Loan Co mittee for Indiana has arranged for the govern to proclaim "Hoagy Carmichael Week" Dece ber 8, coincident with the premiere of "To Ha and Have Not," in which he makes his screen but, at the Circle theatre in Indianapolis.

The War Loan committee and Indiana Univ sity will present an award to Mr. Carmicha In Bloomington, Ind., the mayor is issuing a s cial local proclamation for "Hoagy Carmich Week."

Alumni of Indiana University are cooperati with George Pappas, manager of the Circle tl atre, to give the event extensive publicity.

Paramount Christmas Seal Trailer Being Shipped

Prints of the 1944 Christmas Seal trailer, "Jin Bells," starring Bob Hope, are being shipped fr New York for showing in theatres throughout United States and Canada, Ellen Lovell of the N tional Tuberculosis Association, announced l week. The film was produced by Paramount a gift of the company through the courtesy of Barr Balaban, president, as was last year's trailer. G Martel directed the trailer at the Movietone S dios in New York, with the script by Fred Hods The trailer is scheduled for showing November Prints will be available from local Tuberculosis sociations.

Buys Two Philadelphia Houses

Robert Nisenson, associated with Philadelp theatres for the past 12 years, last week purcha the Roxy and Boro theatres, Roxborough, Ph delphia, from Sam Stiefel. Mr. Nisenson take over the management of the two houses retain the personnel in both.

THAT LUSCIOUS CHERRY BLONDE...

in technicolor

Something For The Boys

...something for you to shout about... from the big BROADWAY hit, made bigger by...

20th CENTURY-FOX

The Cole Porter songs are wonderful!

KEEP SELLING BONDS!

Paramount Sees 9-Month Earnings At $12,476,000

Paramount Pictures, Inc., last week estimated ts earnings for the nine months ended September 30, 1944, at $12,476,000, after all charges, including $2,797,000 representing its share of undistributed earnings of partially owned non-consolidated subsidiaries. Earnings for the corresponding period last year were estimated at $11,655,000, including $1,906,000 of undistributed earnings of subsidiaries.

Earnings for the third quarter were estimated at $4,581,000 after interest and all charges, including estimated provision for all Federal normal and excess profits tax. This includes $1,261,000 of undistributed earnings of subsidiaries. Earnings for the corresponding quarter in 1943 were estimated at $4,268,000, including $532,000 of undistributed earnings of subsidiaries.

The $4,581,000 of estimated combined consolidated and share of undistributed earnings for the quarter represent $1.22 per share on the 3,752,136 shares of common stock outstanding on September 30, 1944, which compares with $1.14 per share for the quarter ended October 2, 1943. The $12,476,000 of estimated combined consolidated and share of undistributed earnings for the nine months represent $3.32 per share on such common stock outstanding, which compares with $3.11 per share for the first nine months of 1943.

The board of directors last week declared the regular quarterly common stock dividend of 50 cents per share, payable December 29, 1944, to stockholders of record December 8.

Hartford Industry Aided War Chest Drive

Peter M. Fraser, president of the Hartford, Conn., War Chest Drive, reported last weekend that the 30-day campaign which closed October 31, passed its $1,300,000 quota by $12,300, the largest sum ever raised in any annual campaign there.

Henry Needles, Warner district manager and chairman of the Theatre Committee of Greater Hartford, served in an advisory capacity, authorized special lobby displays, screen trailers, and arranged for vaudeville shows under the supervision of Fred Greenway, manager of Loew's Palace.

Mr. Greenway presented twice weekly, noontime vaudeville shows which featured local orchestras and talent from the Gordon Theatrical Bureau to stimulate interest in the drive.

New York Theatre Group Studies Zoning Rule

The League of New York Theatres was to meet Wednesday to take a stand for or against the proposed zoning regulation which would prohibit the building of any new theatres in the Times Square area. A public hearing on the resolution was also to be held Wednesday afternoon before the New York City Council. Tuesday the League's board passed a resolution to investigate the Wales law, which establishes the liability of a theatre owner in the event he books an indecent attraction into his house.

Paramount Buys Share in New Broadway Play

Paramount has acquired a financial interest in "Star in a Window," forthcoming Broadway play by L. Bus-Fekete, Mary Helen Fay and Sidney Sheldon. It is the fifth Broadway play in which Paramount has a financial interest. The others are "Sadie Thompson," "The Perfect Marriage," "Sing Out, Sweet Land," and "Sleep, My Pretty One."

Buy Memphis House for $35,000

R. W. Tyson and Wagner Williams, Sr., Jackson, Miss., have purchased the DeSoto theatre, Memphis, Tenn., from J. T. Lester at a reported price of $35,000.

Johnston, Burrows in East On Monogram Stock Issue

W. Ray Johnston, Monogram president, and George Burroughs, vice-president and treasurer, arrived in New York from the coast November 10, to conduct negotiations with Emanuel and Company for a new issue of 100,000 shares of preferred stock at $10 par value.

December 6 has been set for a meeting of Monogram stockholders in Los Angeles to authorize an increase in the capital stock from 1,000,000 shares. Election of officers is also on the agenda.

The new shares will be offered by Emanuel and Company, when authorized, at a yearly dividend rate of 50 to 60 cents a share.

Whitaker Named RKO Officer

N. Peter Rathvon, president of Radio-Keith-Orpheum, announced in New York Tuesday, following a meeting of the board of directors, that John M. Whitaker had been elected a vice-president and Harry Durning, Collector of the Port of New York, was elected a director.

Chemical engineer, Massachusetts Institute of Technology, 1926, M.S., and before that a Yale graduate of 1923, Ph.B., John M. Whitaker, 43, is a native New Yorker. Associated with H. H. Baker and Brother, importers and exporters of chemicals, the Barrett Company, subsidiary of Allied Chemical and Dye Corporation, the Guggenheim Brothers, and the Anglo-Chilean Consolidated Nitrate Corporation, he is at present with the Atlas Corporation, from which he was loaned to serve as assistant to Floyd Odlum, economic advisor to Donald Nelson when the latter was head of the War Production Board. Mr. Odlum is head of the Atlas Corporation.

Mr. Whitaker will have administrative duties, supervising certain special work, it was announced, and he will act as assistant to Mr. Rathvon. He resigns as a director of the company to take his new post.

Three French Films Ready For U. S. Distribution

Three French pictures produced before the war and set for American premieres in New York this season, have been edited and titled by Herman G. Weinberg, and are ready for American distribution. The pictures are "The Virtuous Zizi," based on Guy de Mauspassant's "Le Rosier du Madame Husson" and starring Fernandel and Francoise Rosay; "Moulin Rouge," a musical comedy starring Lucien Baroux and Rene Dary, and "Battlement du Coeur" starring Danielle Darrieux.

Abeles Named Warner Argentine Manager

Arthur Abeles, formerly manager for Warner Bros. in Uruguay, will become general manager for the company in Argentina, effective December 4, with supervision over Uruguay and Chile, Wolfe Cohen, vice-president of Warners Bros. International Corporation, in charge of South America, Australia, New Zealand and the Far East, announced last week. Mr. Abeles succeeds Harry Novak, resigned.

Shurlock Leaves for Tour Of Latin America

Geoffrey M. Shurlock, assistant to Joseph I. Breen, Production Code Administrator, left Hollywood last week for Washington en route to nine Latin-American nations to study the reactions of the South Americans to Hollywood films and to obtain guidance for future Hollywood pictures with Latin American themes.

Heads Chamber of Commerce

Fritz H. Thomas, manager of the Lyric Amusement Company, Huntsville, Ala., has been reelected president of the Huntsville Chamber of Commerce for a second term.

Majors Reassign Foreign Posts for Post-War Work

Appointments to important key foreign posts were made this week by major companies in preparation for their resumption of worldwide distribution operations.

The post of Paramount's European division manager has been assigned to Robert Schless by John W. Hicks, Jr., president of Paramount International Films. Mr. Schless formerly was general foreign manager for Warner Bros.

He will manage all of Continental Europe, the Near East and North Africa, with headquarters in Paris, and will work temporarily at the Paramount home office. Henri Michaud has been named to assist Mr. Schless, and Elias Lapinere will handle public relations, publicity and advertising for the foreign division. Mr. Schless was in Europe for Warners for 16 years. Mr. Michaud formerly was a divisional sales executive in Europe and recently was in South America.

Mr. Lapinere was a film advertising director in Europe for five years, up to 1933, and from then until 1940, he was MGM's European advertising-publicity head.

Realignment Completed

With Mr. Schless' appointment, Paramount has completed its realignment of foreign department posts. James E. Perkins is Eastern and South African divisional manager, covering all territory including India, China, the Philippine Islands, Dutch East Indies, Straits Settlements, Burma, Ceylon, New Zealand and Australia. A. L. Pratchett has been named Latin-American divisional manager and Robert Graham will be a special overseas representative.

Clay V. Hake has been appointed Paramount's first resident representative for South America. He formerly was managing director in Australia for Twentieth Century-Fox and manager in Japan.

J. J. Glynn, vice-president and treasurer of Warners International Corporation, has been appointed manager of foreign branch operations, with supervision of the physical activities of all foreign offices of the company.

Karl G. Macdonald, a vice-president of the Warner foreign unit, is now assistant to Wolfe Cohen, who has charge of South America, Australia, New Zealand and the Far East. Mr. Cohen planned to leave New York Thursday for a tour of South America. Joseph Hummell will head Continental Europe, Africa, Scandinavia, Palestine and Syria.

Reopen Italian, French Offices

Mr. Hummell announced Tuesday that the company's offices in France and Italy had been reopened. Theophile Bellini, manager for Warners in Paris, has reported that the company's Parisian branch suffered only slight physical damage during the German occupation and that the offices in Marseille, Toulouse and Lille also have been restored to operation.

Mario Zema, managing director for Warners in Italy, has resumed his post in Rome and will direct the company's distribution in that and other liberated Italian cities.

Mr. Hummel is awaiting a French Government visa and transportation facilities to Paris in order to take over direction of Warner activities throughout Europe.

Armando Trucios has been named Warner manager for Peru. Sam Bekeris continues as the company's supervisor for Peru, Panama and Colombia territories, with headquarters in Peru. Mr. Trucios formerly was manager for Warners in Panama.

Free Films Shown in Columbus

An additional source of weekend theatre competition is being encountered at Columbus, Ohio, from the Columbus Gallery of Fine Arts, which has opened its winter season of pictures, shown on Saturday nights, every alternate week, at no charge to the public.

PUSH CONCILIATION CODE FOR CANADA

Near Completion; Provides Six Regional Boards to Handle Trade Disputes

by W. M. GLADISH

in Toronto

An industry conciliation code for Canada, almost a year in the making, appeared nearer consummation this week with distribution and exhibition executives expected to give final approval to several phases of the plan.

The code would provide six regional boards to be established in the Dominion to deal with several groups of trade disputes, not including film rentals and priority runs. A fee of $10 would accompany each complaint filed.

E. H. Wells of the Canadian Motion Picture Distributors Association announced in Toronto last weekend that after the second meeting of general managers the proposed conciliation plan had been approved by a number of distributing companies. He added that several signatures to the agreement were yet to be obtained pending further consideration.

Approved with Changes

S. B. Taube, executive secretary of the Motion Picture Theatres Association of Ontario, declared that his board had approved the draft with some minor changes, which apparently will be referred to other trade branches for consideration.

Organized independent exhibitors of Ontario and Quebec already have accepted the code. Exhibitor organizations in the Western provinces, however, have not yet acted.

Canada's Wartime Prices and Trade Board officially approved the proposed trade agreement last February, when distributors and exhibitors came forward with the idea for self-regulation.

At that time, they established a policy providing regional concilation boards in six key distributing cities across Canada, with a central appeal board in Toronto to deal with disputes and grievances.

The plan called for united action in the self-regulation of distribution and exhibition, with discouragement of any control of business operations by Federal or provincial government, presumably other than censorship, public safety, licensing and taxation measures which generally are recognized as legislative functions.

"Balanced Representation"

The appeals board and the regional units are to have a "balanced representation." Where there are two theatre associations in a territory, each will have a representative on the regional committee.

Independent exhibitors for some time prior to the February conference in Toronto, had warned that they would put all their problems before the Government with a request that it officiate as referee. Their contention was that Government control of admission prices, film contracts, theatre construction and personnel provided the opportunity for forcing reforms. However, other trade executives pointed out that such a petition might touch off a move for increased regulation which would hamper free trade.

"We did not get 100 per cent in our conciliation proposals but we are going ahead with discussions and expect to see the new code in effect in Canada by the first of the year," declared a Toronto spokesman for the National Council of Independent Exhibitors of Canada, commenting last week on the negotiations between the independents, major circuits and distributors on recommendations for the so-called new deal.

Independents "Asked Too Much"

"The independents asked how much in their suggestions for a conciliation plan and all their proposals could not possibly be entertained. Their proposed code was too comprehensive," said an official of a Canadian theatre circuit.

"I told the independents right at the start they could not hope to have conciliation on film rentals. You cannot conciliate prices under a general code. Conditions across Canada vary so much that a standardized practice of conciliation would not prove effective for the country as a whole," declared a trade figure long identified with distribution.

Such comments from three branches of the industry show why national conciliation is not being adopted immediately in the Dominion. It also provides an insight into the "Toronto Conference" last month which did not reach a clinching stage although various features were given tentative support in behind-the-doors debate. Lack of an official statement from any source following that meeting gave the impression that negotiations had failed. An informative statement from that conference would have revealed that the representatives were to report back to their respective groups on a modified form of conciliation and that there was unanimity on several points of the independents' suggested program.

That is what has happened—although officials engaging in the procedure are almost as secretive or as noncommital as Churchill and Roosevelt after a war conference.

Favored Regional Boards

It has been learned that the distributors and theatre circles turned down a national system of conciliation in favor of disconnected regional boards for each of the six trade zones and also rejected the proposal for a central appeal board at Toronto to pass upon the decisions of regional boards on request of either party to a trade disagreement. It is understood film rentals and film groupings (Specials, Class "A," etc.) will not come under the scope of conciliation.

A draft of the modified conciliation code was approved by the Ontario Council of Independent Exhibitors, which is a provincial branch of the national council, and by the Quebec Allied Theatrical Industries. With this restart, the Canadian Motion Picture Distributors Association and the Motion Picture Theatres Association of Ontario board of directors subsequently held meetings to pass upon the modified code. Incidentally, the MPTA of Ontario has 300 theatre members in Ontario out of a total of slightly more than 400 operating theatres. Circuit companies, circuit partners and individual theatre proprietors are members of the MPTA of Ontario but a circuit or other owner has only one vote regardless of the number of theatres represented by a member and the association's executives are well distributed among the classes of membership.

Psychiatry Film Shown by MOI

To acquaint the trade press with the specialized film production of the British Ministry of Information for non-theatrical use, the British Information Services in New York held a screening last week of "Psychiatry in Action," the 62-minute film made by the MOI film division with the cooperation of the Ministry of Health.

The picture runs seven reels and is a detailed account of the administration of a hospital set up by the Emergency Medical Service in England for the treatment of war neuroses among civilians and the armed services.

"Psychiatry in Action" has been sponsored by the American Psychiatric Association, which has several prints for showing at branches throughout the U. S. The picture also has received wide circulation by the Special Services Branch of the U. S. Army, which shows it to medical staffs interested in psychiatry and rehabilitation methods utilized at convalescent hospitals and training and rehabilitation centers.

Distribution has been limited to the non-theatrical field both in the U. S. and England, where thousands of hospital and medical workers, social welfare groups and Government agencies interested in the subject of rehabilitation have studied the picture.

Part of the film is devoted to the problem of disposal and after-care of patients when they are ready to leave special hospitals. Integration of all British Government social welfare agencies working to aid the individual and his family is stressed.

Treasury Reduces Taxes Of Two Radio Companies

The excess profits taxes of two broadcasting companies were reduced during the fiscal year ended June 30, 1943, under the relief provisions of Section 722 of the Internal Revenue Code, the Treasury Department has announced in Washington.

The disclosure showed that the Radio Service Corporation, Pocatello, Idaho, asked an increase of $4,326 in its excess profits credit for 1942 and was granted $1,783, reducing its excess profits tax to $1,605 but increasing its income tax by $481.

The Iowa Broadcasting Company, Des Moines, asked increased credits of $62,146 for 1940, $77,584 for 1941, and $71,408 for 1942, and was granted $17,317, $47,549 and $47,605 for those years respectively, resulting in an over-all decrease in excess profits taxes of $72,621, partially offset by an increase of $27,351 in income tax.

Canada Lifts Restrictions On Printers of Posters

Although paper stocks in Canada are still limited, the lifting of restrictions on printing of posters and advertising accessories by the Wartime Prices and Trade Board was announced last weekend by John Atkins, Administrator of Publishing, Printing and Allied Industries. This will result in direct benefit to film exchanges and theatre managers. House organs or periodicals continue under Government permit controls, but the modification of the wartime order will allow an increase in paper quotas.

Kamen Joins Walter Lantz

George Kamen has been appointed by Walter Lantz, cartoon producer, eastern representative in connection with commercial cartoons and advertising films which the producer plans. Mr. Kamen, who was European representative for Walt Disney for many years, is at present managing the "Quiz Kids."

Host to Foreign Leaders

MGM was host in New York to 70 leaders of Russian, Polish, Yugoslav, Croatian, Serbian and Slovenian organizations in the U. S. at a special screening of "An American Romance" last Monday.

VIVIAN BLAINE AND DOZENS OF LOVELIES...

Something

in technicolor

For The Boys

...something for the millions
who want dance-dazzling,
tune-torrid entertainment,
the kind that comes from...

20th CENTURY-FOX

Everything for the box-office!

PRINTED IN U.S.A.

KEEP SELLING BONDS

Women Manage All 9 Houses of Southern Circuit

A southern circuit has found its nine theatres best operated by women. Each theatre has a woman manager.

The nine theatres maks up the Co-At-Co circuit, with headquarters in Atlanta. The vice-president and general manager, William Collins, in New York last week on a vacation visit, said of his policy that it was not dictated by the war. Women managed his houses before the war.

"They keep my houses in excellent condition," he said.

"They keep the houses in order, they keep them clean, they care for the equipment as if it were home equipment, and they take extra good care of the children in the theatres."

Although all managers are women, the projectionists are men, and men usually are used as doormen also. Additionally, all booking is done from the Atlanta office, by men, he said.

The circuit's houses are the Ritz and Star, Toccoa, Ga.; the Dixie, Cornelia, Ga.; Franklin, Lavonia, Ga.; Rabun, Clayton, Ga.; Macon, Franklin, N. C.; Habersham, Clarksville, Ga., and the Buckhead and Garden Hills, Atlanta.

22 Paramount Features Now in Preparation

Paramount has 22 feature productions in preparation, five before the cameras and 10 in the editing process, it was announced last week. The pictures in work are "Duffy's Tavern," "The Virginian," "The Lost Weekend," and the first of two Hal Wallis productions, "The Love Letters," and "The Affairs of Susan."

Cecil B. DeMille is preparing a Technicolor production, "The Flame." Mark Sandrich has started work with Irving Berlin on "Blue Skies." Others being prepared are "To Each His Own," "Olympia," "Good Intentions," "The Well Groomed Bride," "Prince Charming," an untitled Veronica Lake picture, "Victoria Grandolet," "Our Hearts Were Growing Up," "Eldorado," "Torch Song," "The Lady and the Landlubber," "The Trouble With Women."

Also "California," "Too Good to Be True," "Cross My Heart," "Masquerade in Mexico." B. G. DeSylva, who recently started his own production unit at Paramount, has several story properties under consideration. Hal Wallis, in addition to two films now before the cameras, has three in preparation—"Don't Ever Grieve Me," "Whenever I Remember" and "The Searching Wind."

Lieut. Fecke, Film Man's Son, Is Pacific Air Hero

Lt. Alfred J. Fecke, 26, of Duxbury, Mass., son of Alfred J. Fecke, of Republic Pictures, Boston, led an attack by eight Navy pilots which dispersed a formation of 60 to 75 Japanese fighters and bombers during the early October battle off Formosa. The feat is credited with having saved two crippled U. S. medium warships singled out by the Japs for attack.

Lt. Fecke led the pilots of seven other Hellcats, together with planes from a carrier, away from the Jap fighters and into a group of enemy bombers that had emerged from the clouds. After drilling one two-engined plane, Lt. Fecke cut across the tails of six single-engine dive-bombers flying in C formation. In less than 10 seconds three of them had burst into flames. The eight Hellcats got 26 Jap planes.

Lt. Fecke is a nephew of Herbert V. Fecke, advertising manager of *Motion Picture Daily.*

Brown Weds Belle Fenstock

J. C. Brown, manager in Washington, D. C., for News of the Day, was married November 5 at the Waldorf-Astoria, New York, to Belle Fenstock, composer and painter of New York City. After a honeymoon in Mexico, Mr. and Mrs. Brown will reside in Washington.

WILLIAM COLLINS

Rank-Nathanson Deal Seen Closed

Details of the agreement whereby J. Arthur Rank, British film leader, will acquire 50 per cent of the Odeon circuit in Canada were expected to be completed this week by Mr. Rank's representative in the deal, John Davis, managing director of Odeon circuit in England, and the Nathanson interests.

When Mr. Davis completes his mission to Canada, he will return to New York to complete plans for Mr. Rank's acquisition of a Broadway show window.

For the past year it has been reported both in London and New York that England's largest producer-distributor-exhibitor either would purchase, lease or, according to the most recent report, build a first run theatre in New York in addition to acquiring first run outlets in other key cities.

Western Electric Unit Wins Fourth Production Award

Empolyes of the Western Electric Kearny Works and its several manufacturing units in Greater New York, New Jersey and Haverhill, Mass., were informed recently of their fifth winning of the Army-Navy production award "for outstanding services in the production of war equipment."

In his letter authorizing display of the fourth white star on the Kearny Works Army-Navy "E" flags, Under Secretary of War Robert P. Patterson wrote:

"You have maintained the fine record which brought you distinction more than six months ago and your standard of practical patriotism is one of which you may well be proud. This fourth renewal is a symbol of high achievement over a long period and you may now fly the Army-Navy production award flag, with its four white stars, for a full year before being considered again by the Army and Navy boards for production awards."

Army Pictorial Makes Xmas Film for Armed Forces

A Christmas film with Marian Anderson, Leopold Stokowski, the Westminster Choir, and an all-service orchestra, has been produced by the Army Pictorial Service for showing to the men and women in uniform. The short subject, "Christmas 1944," was made at the Signal Corps Photographic Center, Long Island City, N. Y. An announcement from Colonel E. L. Munson, Jr., chief of the Army Pictorial Service, indicates that the film will be distributed to military installations all over the world as part of the Army-Navy Screen Magazine.

Roosevelt Again Names Schenck Dimes Drive Head

President Roosevelt again has named Nicholas M. Schenck, president of Loew's, Inc., national chairman of the film industry's 1945 March of Dimes drive. This will be Mr. Schenck's fourth term as head of the infantile paralysis campaign. The drive in theatres, it was announced Wednesday, will be held for one week, from January 25 to January 31. Mr. Schenck will name a committee later.

In his letter to Mr. Schenck, President Roosevelt said that "this year's incidence of infantile paralysis already exceeds that reported during the entire year of 1943. It is obvious, therefore, that the splendid work you, your committee, the motion picture owners and the entire industry have done for those stricken with this disease assumes an especial significance at this particular time.

"I fully realize that this great humanitarian accomplishment was the result of all of you devoting great time and effort to the crusade against a devastating disease. It is a crusade that will not cease until we have won victory—the attainment of which the National Foundation for Infantile Paralysis is dedicated. Aided by the generous support of the American people and the continuing interest and cooperation of the motion picture industry, that day of victory draws closer."

In the previous motion picture drives, film audiences have contributed, in millions of small donations, over $8,500,000. In the 1944 drive, when $4,667,000 was collected, solicitation was made in more than 11,000 theatres with nearly 9,000,000 seats. They averaged 54 cents per seat.

Field in Enterprise with Two Publishing Houses

Marshall Field disclosed recently his intention of providing capital to develop a book publishing program under an arrangement previously completed by which Pocket Books, Inc., and Simon and Schuster, Inc., would become part of Field Enterprises, Inc., a corporation organized by Mr. Field.

The joint announcement by Mr. Field, Robert F. deGraff, president of Pocket Books, and Richard D. Simon, M. Lincoln Schuster and Leon Shimkin of Simon and Schuster said that they had joined forces "to expand and activate their post-war book publishing plans." There would be no public stock offering, the announcement indicated.

Editorial and executive management and publishing policy of the two companies will remain in the hands of the present executives. Each company will continue to specialized in its own type of publishing. The announucement denied recent reports that Simon and Schuster was planning to publish for less than $1 new cloth-bound books which usually sell for $2 to $3.50.

Hollywood Set Designers' Fight Studied by AFL

The jurisdictional dispute in Hollywood between the Screen Set Decorators Local 1421 and the IATSE Local 44 will be settled without a War Labor Board hearing, in the belief of William Green, president of the American Federation of Labor. Mr. Green said in Washington that AFL members would study the issue. The WLB said the case had been referred to Mr. Green with a request for quick settlement.

Crown in New Post

Alfred W. Crown, formerly assistant to George A. Hirliman as Film Classics president, has been named vice-president of International Theatrical and Television Corporation, head by Mr. Hirliman. Mr. Crown will handle midwestern and western sales. Anne Exelberth, formerly Film Classics' assistant treasurer, has resigned to become assistant secretary of International.

WILL ARGUE DECREE MOTION DECEMBER 5

Schine Testimony Ended; Crescent Decision Due Some Time Next Month

Washington Bureau

With the Schine case out of the way temporarily, the Department of Justice this week turned its attention to the New York Consent Decree suit and began preparations for argument on its motion for extension of the Decree.

The Department will ask Federal Judge Henry W. Goddard in the U. S. District Court, New York, December 5, to set a date for the hearing of the Decree modification proposals when arguments on the Arthur intervention petition, originally set for November 3, but postponed to that date, will be heard. The postponement was granted because the trial of the Schine case was at that time being held in Buffalo.

With this development, the Department had three film suits actively under way—Consent Decree, Schine and Crescent.

Seek No Further Postponement

The taking of evidence in the Schine case was completed last week, and it was said at the Department that no further postponement of the New York argument would be requested. The case for the Government will be presented by Mr. Wright, who has been in charge of all the film suits.

Meanwhile, the Supreme Court has before it for consideration the arguments presented November 6 and 7 in the Crescent Amusement Company case, and is expected to render its opinion early next month, following a two-week recess, which will start next Monday.

The Schine case is about three months away from a decision by the Buffalo court and close to a year from a final decision by the Supreme Court, to which it is expected the suit will be carried by either the Government or the circuit, depending on which way the lower court verdict goes.

It is explained that the Department has until December 15 in which to file briefs, the defendants have 30 days beyond that and the Government then has 15 days for its reply before the case finally goes to the court for decision.

See No Early Decision

Department officials, accordingly, do not look for a decision before February, at the earliest. If the decision is appealed to Washington, it is probable that so much time may be consumed in the process that the Supreme Court, which recesses as close to the first Monday in June as possible, would not be able to hear argument until it convenes for the 1945-46 term next October.

It was pointed out that the Crescent appeals were filed in February, 1943, but the legal maneuvers took so much time that it could not be argued before the summer recess and was heard only about 10 days ago.

The Rosecan arbitration hearing before the St. Louis arbitration tribunal has been postponed further from November 13 to January 15. Meanwhile, the U. S. District Court in St. Louis has given the defendants in the injunction suit filed by Harry Arthur, Jr., and the St. Louis Amusement Company until Friday of this week to file their answers to the injunction petition and the suit for damages totaling $285,000.

Mr. Arthur brought this action after he had served notice of motion to intervene in the New York Federal tribunal, attacking the legality of the Decree in his petition and asking that his theatres in St. Louis be exempted from it.

Complete Schine Evidence

Buffalo Bureau

Gradwell L. Sears, vice-president of United Artists, and Neil Agnew, Vanguard Films vice-president, were among the last defense witnesses to testify in the Schine case before conclusion of the trial last Friday in Buffalo.

Edward F. McClennen, Schine counsel, questioned both executives when they took the stand Thursday, asking them whether they had any knowledge of conversations with the defendants or their agents concerning agreements not to deal with any competing exhibitor or to restrict the terms of such dealings. Both answered in the negative.

Mr. Agnew testified to general film practices: competition between distributors for exhibitor playing time; the pushing back of sales conventions by distributors to get their product going first; and admission-price clauses in film licenses.

The previous day, Schine counsel said that the Opera House and Ada Meade theatres, Lexington, Ky.; the Plaza, Malone, N. Y.; the Memorial, Mt. Vernon, O., and a half interest in the corporation holding the lease on the Margie Grand, Harlan, Ky., would be disposed of by the circuit on or before November 15, to comply with the Court's divestiture order of May 19, 1942.

In another trust action, Federal Judge F. P. Schoonmaker, Monday in Pittsburgh denied an application by the Penn theatre, Ambridge, Pa., for a temporary injunction, preceding trial, to restrain distributor-producers from refusing the Penn first run pictures, on the ground that the contract was not renewed.

Joseph in East to Complete Durbin Film Ad Plans

John Joseph, national director of advertising and publicity of Universal Pictures, arrived in New York this week for a series of home office conferences with Maurice Bergman, eastern department head, to complete the extensive advertising campaign for the Deanna Durbin Technicolor production, "Can't Help Singing," scheduled for Christmas release. The campaign, budgeted at $250,000, was set when Mr. Bergman attended studio conferences in September, at which time the magazine, trade and press campaign was organized and put into operation. Advertisements in national magazines with a reading circulation of 85 millions begin December 1 and will continue for four months.

The newspaper, radio and billboard campaign set up at the studio conference will become active during Mr. Joseph's visit to New York.

The In-And-About Music Educators Group of New York will pay tribute to the Jerome Kern-E. Y. Harburg musical score from the Universal Technicolor picture, "Can't Help Singing," at the Autumn meeting in the Plaza Hotel, New York, December 2. The theme of the meeting will be "The Influence of Motion Pictures on Music Education." Miss Margaret Lowery heads the educators' group and Dr. Gordon E. Bailey, of New York University, is secretary and treasurer.

Melford Forms Producing Unit

A new independent producer appeared in Hollywood this week, joining the scores of independen units which have come to the fore in the last tw years.

Frank Melford, former producer for Sol Lesse and prior to that with RKO, has organized hi own company, Frank Melford Productions, t make three "A" pictures, budgeted from $750,00 to $1,000,000 each. Mr. Melford is in New York He plans to close a deal for three properties stage play and two novels, and also will arrang for distribution while in the east.

Mr. Melford announced that Edward Ludwig who recently directed "Three's a Family" fo United Artists, will direct the first of the thre films, which will cost between $2,500,000 an $3,000,000. The productions will be made over period of a year to 18 months and will go befor the cameras in about three months.

He said that although the independent producer is maintaining a high earning power in generally lush period of theatre business and despite an inability to obtain star names, this handicap inevitably will take its toll when busines tapers off.

Harriet Parsons, feature writer for International News Service, joined the ranks of independent producers this week. Miss Parsons resigned from her INS post to devote full time t RKO production. She is making "Enchanted Cottage" and is preparing "The Prodigal Women' and "Who Could Ask for Anything More?"

Leonard Picker, former member of Columbia' home office legal department and for two years studio executive, was made a producer by th company this week under a long term deal.

RKO Closes Year Deal With Hawaiian Circuit

RKO has entered into a one-year contract wit the Consolidated Amusement Company of Honolulu, providing for the exhibition in the Hawaiia islands of its entire lineup of 1944-45 pictures, bot features and shorts, it was announced last wee by Robert Mochrie, general sales manager. Th deal involves about 120 theatres.

Negotiations were carried out in San Francisc with RKO represented by Walter E. Branson western division sales manager, J. H. MacIntyre western district manager, and N. P. Jacobs, Sa Francisco branch manager. Consolidated was represented by Ezra Parker, president, and Fred Williams, general buyer for the circuit.

RKO's first group of five pictures of the 1944-45 season has been sold to the Fox West Coas circuit of more than 300 theatres. The five ar "None But the Lonely Heart," starring Car Grant and Ethel Barrymore; "Tall in the Saddle,' starring John Wayne; Edward A. Golden's "Th Master Race"; "My Pal, Wolf" with Sharyn Moffett, and "Goin' to Town" starring Lum and Abner

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Crosby Voted Favorite in Newspaper Radio Poll

The annual readers' radio poll of the Clevelan *Plain Dealer* has again named Bing Crosby, Paramount star, radio's favorite personality and "captain" of the 1944-45 All-American Radio Eleven His "Music Hall' program was adjudged firs among all radio programs. Paramount's Bo Hope was voted first among the comedians, an his show rated third among all program choices He placed second to Mr. Crosby on the All-American Eleven. Cecil B. DeMille's "Radio Theatre" won first position in the field of radio dram and fifth among all program choices. Ed Gardner who is appearing in "Duffy's Tavern" for Paramount, placed among the leading comedians.

Bronston Sued by Duvivier

Julien Duvivier filed suit against Samuel Bronston in Hollywood November 13, asking $395,00 damages for failure to produce two films for which the complainant said, Mr. Bronston was to pay hi $200,000.

ZOE MOZERT
SHE'S THE SOMETHING IN........

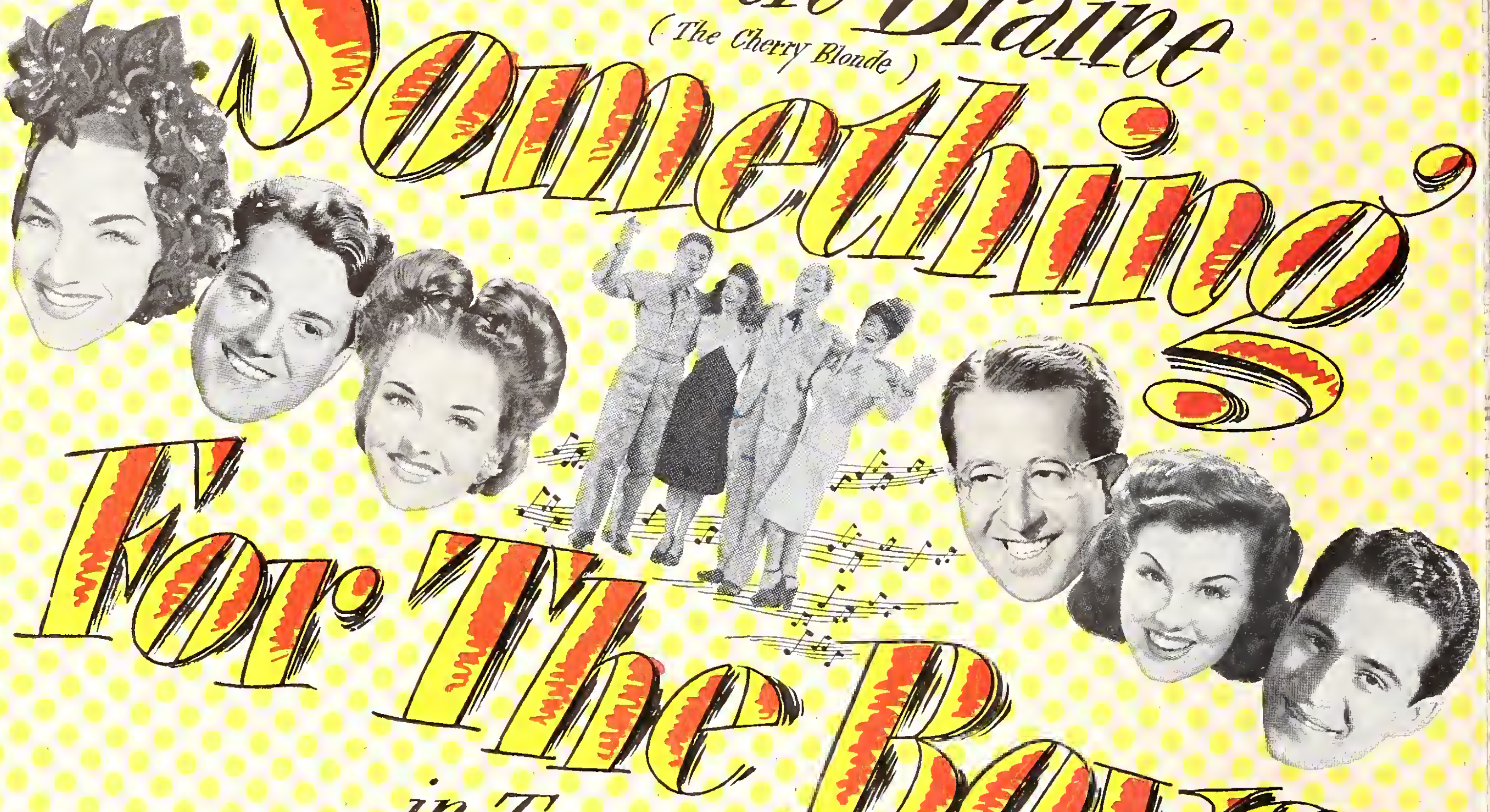
Carmen Miranda

Michael O'Shea

Vivian Blaine

(The Cherry Blonde)

Something For The Boys



in Technicolor

Phil Silvers ☆ Sheila Ryan

Perry Como ☆ Glenn Langan

Directed by
Lewis Seiler ☆ Irving Starr
Produced by

Screen Play by Robert Ellis, Helen Logan and Frank Gabrielson • Based on the Musical Comedy Book by Herbert and Dorothy Fields • Cole Porter Songs • Music and Lyrics New Songs by Jimmy McHugh and Harold Adamson • Dances Staged and Directed by Nick Castle

REALLY SOMETHING IN LOVE, LAUGHTER AND LYRICS! FROM 20th CENTURY-FOX THE COMPANY THAT MADE "WILS

PRINTED IN U.S.A.

KEEP SELLING BONDS!

Markey Suggests World Contest For Documentary

he establishment of an international academy
promote world-wide recognition and production
documentary films was proposed last week in
shington by Captain Gene Markey, USNR, in
address to the Office of War Information Audio
ual luncheon at the Washington Hotel.

aptain Markey who is special assistant to the
retary of the Navy in charge of photographics,
that the body could be modeled on the Holly-
cd Academy of Motion Picture Arts and
ences, and that it would contribute much to-
rd advancing good will among the nations.
shington, he said, would be a suitable place to
in since numerous film representatives from
eign nations were present in the capital.

n the post-war period, Captain Markey said,
h an organization could function in the capitals
the various countries where special showings
ld be held, enabling each nation to make its
n selection of its 10 best. Thereafter, he pointed
, they could be entered in international com-
ition.

The title for the organization suggested by
ptain Markey was "International Academy of
cumentary Films," but he said that "a much
ter label could be found."

GM Honors Bookers, Managers 20th Anniversary Drive

MGM honored the district managers and book-
of the Fox Wisconsin circuit at a luncheon at
Schroeder Hotel in Milwaukee November 10,
their participation in the company's 20th an-
ersary week drive. Three of the 20 bronze
ques awarded throughout the country for out-
nding campaigns went to Fox managers.

The plaques were presented by Jack Flynn,
GM western division manager, to Hugo Bir-
ngham, Palace manager; Harry Boesel, Wis-
nsin manager; Gene Kilburg, downtown district,
Harold J. Fitzgerald, circuit president. Among
se present were Sam Shirley, MGM district
nager, and Walter Brooks, MGM executive
m New York.

n New Haven, when MGM compiles its Conn-
icut album of exhibitor customers with 20 years'
nding or more, some 36 will be included. They
: I. J. Hoffman, George Wilkinson, Harry La-
tes, Selig Fishman, Harry Fishman, J. B. Fish-
n, Maurice Bailey, Peter Parokas, Joseph Quitt-
, John Cannon, Michael Tomasino, Michael
scioli, Adolph G. Johnson, Leo Bonoff, John
dlay, John Cannon, James DeLucia, Hyman
hwartz, Al Pickus, Mary Vuono, Mrs. Albert
ith, Morris Hadelman, Joseph Shulman, Mor-
Shulman, A. L. Schuman, George Rabbott,
orge LeWitt, Steve Panora, Robert Joyce, H.
backman, Jerry Mascoli, Michael Sirica, Lee
lcarni, Charles Repass, Jack Schwartz, Lou
ger, Fred Van Doren.

mpa Planning Industry nniversary Luncheon

Martin Starr, president of Associated Motion
ture Advertisers, announced at a directors'
cheon Tuesday that the organization would
nmemorate the industry's 50th anniversary with
luncheon some time in December. Plans are
v being formulated by Mr. Starr and a com-
ttee which thus far includes Vincent Trotta,
anche Livingston, James Zabin, Jacques Kopf-
in and Dave Bader.

own in WAC Publicity Post

Walter T. Brown is now director of publicity
the War Activities Committee, succeeding Ed
hreiber, it was announced this week by Francis
Harmon, coordinator of the WAC. Mr.
own's duties in the publicity bureau will be in
dition to his work as associate coordinator to
. Harmon. Mr. Schreiber will join Richard
ndon, Inc., N. Y., as vice-president, December 1.

Appeal Board Reverses Cincinnati Dismissal

The Arbitration Appeal Board, New York, last week, reversed the award of the Cincinnati tribunal dismissing the clearance complaint of the Richard P. Ernst Realty Company, operator of the Liberty, Madison and Broadway theatres, Covington, Ky., the American Arbitration Association reported this week. The defendants were Loew's, RKO and Twentieth Century-Fox.

The appeal decision reduced the clearance of the Family and Shirley theatres, Covington, operated by Nicholas G. Shafer, over the Liberty and Madison from 23 days to 10 days, and from 23 days to 14 in the case of the Kentucky, same city, operated by Louis Wiethe, who intervened as an interested party affected by the reduction.

Also reported were the withdrawal of the some-run complaint filed in the Charlotte tribunal against RKO and Warners by M. T. Poovey, operator of the Marsilla theatre, Rockingham, N. C., and notice of appeal from the Dallas tribunal's decision in the combination some-run, clearance complaint against the five companies filed by W. V. Adwell, operator of the Roxy theatre, San Angelo, Tex.

Rugoff Heads N. Y. War Fund Unit

With a special campaign committee headed by Edward Rugoff, theatres in New York's five boroughs, plus Nassau and Suffolk Counties, will conduct theatre collections for the National War Fund during the week of December 14-20, according to an announcement last week from Fred Schwartz, exhibitor co-chairman for the War Activities Committee in the New York area.

This collection supplements the distribution of a 10-minute short, "Memo for Joe," plus an advertising campaign contributed by the members of the WAC trade press division.

A full campaign on a regional basis is planned with meetings scheduled for the various WAC division representatives in New York. The first of these was called for late this week by Ralph Pielow, head of the distributors division. A trailer with a leading film star making the War Fund appeal is planned. Preparation of a special manual for the campaign is handled by Harry Mandel, WAC publicity chairman for the New York area.

MGM To Tradeshow Five Pictures in November

MGM will hold five trade showings in all exchange centers during the month of November. "Thirty Seconds Over Tokyo" was shown in all exchange areas except Philadelphia November 13. In Philadelphia, it was screened November 16.

"The Thin Man Goes Home" is scheduled to be tradeshown in all territories November 21. "Blonde Fever" also will be screened November 21 in all areas except Philadelphia, Pittsburgh and Boston, where it is scheduled November 22. "Main Street After Dark" is set for November 27 in all exchanges and "Nothing But Trouble" is scheduled for showing on the same date in all areas but Philadelphia, Pittsburgh and Boston, where it will be screened the following day.

These pictures do not constitute MGM's next block. Release dates for the five pictures will be set later, the company announced.

Warner District Managers Hold Home Office Session

Warner Bros. district managers last weekend concluded a series of conferences at the home office which began the Thursday before. Ben Kalmenson, general sales manager, presided. District executives attending included: Norman Ayers, Ralph L. McCoy, Harry A. Seed, Henry Herbel, Robert Smeltzer, Hall Walsh, Charles Rich and Ralph H. Clark. Also present were: Charles Einfield, Mort Blumenstock, Arthur Sachson, Roy Haines, Jules Lapidus, Norman H. Moray, Mike Dolid, Ed Hinchy, Stanley Hatch and other home office executives.

German Interests In U. S. Industry To Be Eliminated

Germany will be barred from any post-war penetration of the American motion picture industry under a proposal for the destruction of the German cartel system made by a Senate Military Affairs sub-committee this week in Washington. The announcement followed the recent disclosures that the U. S. would continue its foreign trade agencies long after the conclusion of the war in Europe, and that the importation of foreign goods would be fostered here as a means of stimulating American export trade.

Nazi interests were discovered by the Alien Property Custodian after our entry into the war in motion picture film, photographic apparatus and chemicals. This was, it is pointed out, of a piece with the German policy of recovering from defeat by obtaining economic strangle-holds on foreign economies by cartel agreements. The elimination of such practices, the sub-committee warned, was necessary to prevent a resurgence of German aggression in the post-war period.

The report also urged that German property in the United Nations and liberated countries be confiscated, that enemy property in this country be sold and that enemy-originated patents be retained by the Government and made available to all American industry.

Further indications of the pattern of post-war U. S. foreign trade policy are found in the urging, by Foreign Economic Administration officials, that the United States Commercial Corporation be retained. The corporation, founded in 1942, later was switched to the FEA, with the emphasis shifted from preclusive buying to the purchase and importation of a wide range of raw commodities.

The Chamber of Commerce has a new approach to the problem of stimulating U. S. export trade, in addition to its usual function of searching foreign markets for outlets for American goods. It envisages the combing of this country for buyers of foreign products. This program is based on the principle that the more dollars foreign countries acquire, the more means will be at their disposal for the purchase of U. S. exports.

Monogram Completes 20 For 1944-45 Season

Twenty productions for the 1944-45 season have been completed by Monogram, according to a studio tabulation as of November 10. This represents more than 41 per cent of the total of 48 films called for on the year's schedule.

Completed are: "They Shall Have Faith," starring Gale Storm with John Mack Brown; "When Strangers Marry," with Dean Jagger and Kim Hunter; "Enemy of Women," with Claudia Drake and Donald Woods; "Alaska," with Kent Taylor, Margaret Lindsay and John Carradine; "A WAVE, a WAC and a Marine," with Elyse Knox, Richard Lane and Sally Eilers; "John Dillinger," with Lawrence Tierney, Edmund Lowe and Anne Jeffreys; "G. I. Honeymoon," starring Gale Storm.

Also "Army Wives," with Elyse Knox and Marjorie Rambeau; "Little Devils," with Harry Carey and Paul Kelly; "The Jade Mask," starring Sidney Toler; "Crazy Knights," with Billy Gilbert, Shemp Howard and Maxie Rosenbloom; "Adventures of Kitty O'Day," with Jean Parker and Peter Cookson; "Bowery Champs," East Side Kids film; "Song of the Range," with Jimmy Wakely; "Shadow of Suspicion," with Marjorie Weaver and Peter Cookson; "The Cisco Kid Returns" and "The Cisco Kid Comes Through," two films starring Duncan Renaldo, and three Westerns starring Johnny Mack Brown with Raymond Hatton—"Ghost Guns," "The Navajo Trail" and "Gun Smoke."

Trauner in Columbia Post

Saul Trauner has been appointed by Columbia to the newly created job of sales manager of the New York exchange.

PASCAL FILM GETS OVER SOME HURDLES

"Caesar and Cleopatra" Is Weathering Rumor Blow With Rank's Assistance

by PETER BURNUP
in London

The news that Louis R. Loeffler, editor in the Twentieth Century-Fox organization, is coming here to take care of the Shaw-Pascal "Caesar and Cleopatra"; that the completed picture will be released in the United States under the personal auspices of Spyros P. Skouras, Twentieth-Fox president, puts an end to a deal of ill-natured, rancid rumor hereabouts.

Maybe, tact hasn't been the most easily discerned quality in the production's background. Maybe, Gabriel Pascal has been just that little bit to blame in not curbing his noted multilingual eloquence when Denham's war-tired plant has catastrophically declined to function at some nerve-racked moment. Maybe, also, Denham's "closed corporation" laborites haven't precisely covered themselves with glory (but with lashings of overtime pay, none the less), when the picture's director felt impelled, for the picture's sake, to keep the whole lot working until there was barely a half-hour drinking time left in Denham's and the adjacent pubs.

Detractors Started Early

The fact is that right from its inception the knockers got busy with it. Customarily well-informed persons were free with their statements that the film would never be finished. Negligible hangers-on, discharged production managers and the like, were even freer with their information. There never has been a film with such intense tribulation, whose progress has been the occasion of such anxiety.

J. Arthur Rank, from whose capacious money-chests the financial wherewithal is coming, was compelled—contrary to his custom of never interfering with his chosen producer's activity on the set—to take a hand. Mr. Rank, in person, went to the Treasury Department to ensure that Claud Rain's presence in this country, over and above his officially allotted time, would not mean that Whitehall would demand the vast sum of money which ordinarily would become due from Mr. Rains on account of income tax.

Treasury Played Ball

The Treasury Department—such is the Rank prestige, not to say influence—played ball.

Mr. Rank, in person, later proceeded to the studio, ostensibly to talk to the workpeople about that millennium-making labor pact his people had negotiated with the trades unions; actually to let those same workpeople know who was the governor in those precincts.

Maybe, too, Denham's labor—like the British Government—now will play ball.

But the pictue has now gotten over the hump. It's not all perhaps plain sailing for the crew but the sky has cleared. Five months hence will see it, so its friends believe, if not in the can at least in Technicolor's laboratories with Mr. Loeffler in sole charge.

The grand finale had been scheduled for this November; with maybe an early ceremonial showing of the picture's glories as the climax to the Rank family's Yuletide. That won't be. Present plans call for completion around March. But at least Mr. Rains is happy again.

But Caesar's agonies have ordained drastic revisions in the Rank production agenda. That, so this department opines, may not be such a bad thing. A realistic approach to the availability of studio space, to the reliability of studio equipment, was considerably overdue.

Undisclosed, save to the innermost circles in the hierarchy, is the program for studio-utilization ordained on this day of reporting.

The roster of films has a modest air when comparison is made with that grandiose flood of production which, six months ago, every producer in the Rank employ was so enthusiastically announcing. But, then, those present arrangements are those laid down by Mr. Rank himself.

Pressburger Film Next

Into Denham, very shortly, goes the Michael Powell-Emeric Pressburger enterprise, "I Know Where I'm Going."

So soon as Mr. Pascal is finished with the Technicolor cameras, Thorold Dickinson takes over with his "Threshold"; that project, previously reported from here, whose background already has been photographed in the Central African jungle and in which Eric Portman and Phyllis Calvert play the leads.

With Michael Powell finishing, Anthony Havelock-Allan walks in with his Cineguild team on the latest and newest Noel Coward subject. That should be sometime in the spring.

In August, Wesley Ruggles is scheduled for space on the joint Rank-Skouras effort, "London Town"; although it should be said in this regard that the Rank advisers, ere then, hope that Pinewood may have been surrendered from Governmental occupation, for space also has been provisionally promised to David Rose for his first mammoth Paramount-British production and to Victor Hanbury's RKO Radio outfit.

Comes the turn of the Rank Studio Number Two, the Gainsborough plant at Shepherds Bush. Currently, the de Grunwald-Two Cities "Rendezvous" is the only unit working there.

But very soon Shepherds Bush stages will be more than comfortably filled.

It is planned that Sydney Gilliat's "Rake's Progress" shall start work before "Rendezvous" is finished. Interlocking with this picture will be Frank Launder's "Envoy Extraordinary." Before "Envoy" is completed, its production will be dovetailed with Leslie Arliss' "Wicked Lady Skelton."

Must Find Room for Another

And somewhere in the jig-saw, room requires to be found at the Gainsborough plant for Gainsborough's own picture, "The Magic Bow," a tale of the famed fiddler, Paganini, which Bernard Knowles will direct.

Mr. Rank thus has 10 pictures programmed for completion by the winter of 1945. The list of their sponsors is not without significance. One—the Ruggles exhibit—is Rank-Skouras; five are from Independent Producers' stable; only two each from Gainsborough and Two Cities.

Maybe that's another indication of how the Rank wind blows.

CEA Accepts Film Monopoly Report Of British Counci

London Bureau

Recommendations of the monopoly report cor
mittee of the British Cinematograph Exhibito
Association have been accepted by a majority vo
of the general council. The committee had re
ommended acceptance of the eight-point progra
of the films council of the British Board of Trac
The program included:

Legislation forbidding expansion of existing ci
cuits; that the Government during the present tig
studio situation allocate studio space, adding th
the Government should build a new studio as pa
of the national factory reconstruction progran
production of medium-budgeted features should
encouraged rather than highly speculative hig
budget productions.

Also, establishment of a finance corporation spo
soring independent production; legislation forbi
ding conditional and restrictive booking; legislati
compelling distributors to trade with cooperati
booking associations of independent exhibitor
production of independent exhibitors followi
Article 10 of the Consent Decree; that the Go
ernment should negotiate with Washington on t
alleged inequitable American taxation on Briti
films shown in the U. S., and also with a vie
to the heavy exchange burden involved in t
importation of American films here, with great
facilities for the exhibition of British films
America.

Regarding the Films Council suggestion th
a tribunal be set up to control the entire Briti
industry, the committee recommended a qualifi
acceptance, stating that the tribunal should be 1
served for arbitration only, without powers
initiation but that legislation be made ensuri
enforcement of any award.

Approximately 75 per cent of the general coun
voted to accept the committee's recommendatio
The next step is consideration by all branches
the industry, followed by further discussions of t
Board of Trade, which is still waiting for t
opinions of the British Film Producers Assoc
tion and the Kinematograph Renters Society.

Technicolor, Ltd., Year's Net Profit $98,000

The annual report of Technicolor, Ltd., Briti
subsidiary of Technicolor Motion Picture Corpo
tion, discloses that, during 1943, the company,
spite of labor difficulties, sold 24,739,302 feet
release prints. Of that footage, 38 per cent w
made to the order of various British Governm
departments, 12 per cent from subjects pho
graphed in Great Britain other than for the Go
ernment, the balance, 50 per cent, from subje
photographed in Hollywood.

Net profit of the company in the year endi
November 30, 1943, amounted to £24,529 (appro
mately $98,000) as compared with the previ
year's £49,940 (about $199,760).

It is pointed out, however, that the latest yea
figures are arrived at after providing £28,000
taxation as against £2,666 in the previous ye
Also, that £27,000 has been written off for p
liminary expenses and development expenditure
curred in prior years.

St. Louis Theatres Hold Waste Paper Drive

Fifty-nine neighborhood theatres in Greater
Louis were to hold waste paper matinees 10 A.
Saturday, November 18. Admission was to
a bundle of at least 10 pounds of waste pa
Proceeds from the sale of the paper, collected
part of the theatres' contribution to the wa
paper salvage drive, will go to the St. Lo
Variety Club's "Heart Fund." The club supp
the nursery maintained at the St. Louis Un
Station for the mothers and children of ser
men, and supplies athletic equipment for use
the program to combat juvenile delinquency.

MGM to Outline Tenth Block at Cincinnati Meet

MGM was expected to announce its next block of pictures at the company's mid-season four-day sales meeting in Cincinnati, beginning Thursday and ending Sunday, November 19. William F. Rodgers, vice-president in charge of distribution, was to conduct the sessions, at which policies and plans for future releases were to be discussed.

Home office executives planning to attend, in addition to Mr. Rodgers included: John E. Flynn and E. K. O'Shea, division managers; Howard Dietz, vice-president in charge of advertising and publicity; Edward Aaron, head of circuit sales; Alan F. Cummings, in charge of exchange operations, and Harold Postman, his assistant; H. M. Richey, director of exhibitor relations, and his assistant, Walter Brooks, and Ben McIntiker, home office legal counsel.

It was indicated that five pictures scheduled for trade showings this month would be included in the next group, MGM's 10th block. "Thirty Seconds Over Tokyo" was screened in all exchanges on Wednesday, with the exception of Philadelphia, which was scheduled to show it Thursday, and St. Louis, set for Saturday, November 18.

"The Thin Man" will be trade shown November 21 in all exchanges. "Blonde Fever" is set for screening in all branches November 21, with the exception of Philadelphia, Pittsburgh and Boston, where the date is November 22. "Main Street After Dark" will be seen November 27 at all MGM offices, and "Nothing But Trouble" also on November 27, excepting Philadelphia, Pittsburgh and Boston, where it is scheduled for screenings the following day.

The company announced Tuesday that "Meet Me in St. Louis," the Technicolor musical starring Judy Garland and Margaret O'Brien, would open November 22 at Loew's State in St. Louis. The New York premiere at the Astor will take place shortly thereafter.

To Study Managers Union At AFL Convention

Eugene Atkinson, business manager of Chicago projectionists' Local 110, will leave for New Orleans next week to discuss a charter for a theatre managers union at the American Federation of Labor Convention there, beginning November 20.

On two previous occasions, James Gorman, president of the local, has said that the charter already has been obtained by the union. Mr. Atkinson, however, has been silent on the matter. Unofficially, it has been reported that the union got the charter at the IATSE convention in St. Louis, last summer, but that the action will not become official until the coming AFL meeting.

A number of circuit theatre managers has been in a huddle on the union matter, but has awaited further action from Mr. Atkinson.

Jackson Named Paramount Eastern Story Editor

The appointment of Alan Jackson as Paramount's eastern story editor was announced last week by Russell Holman, eastern production department head.

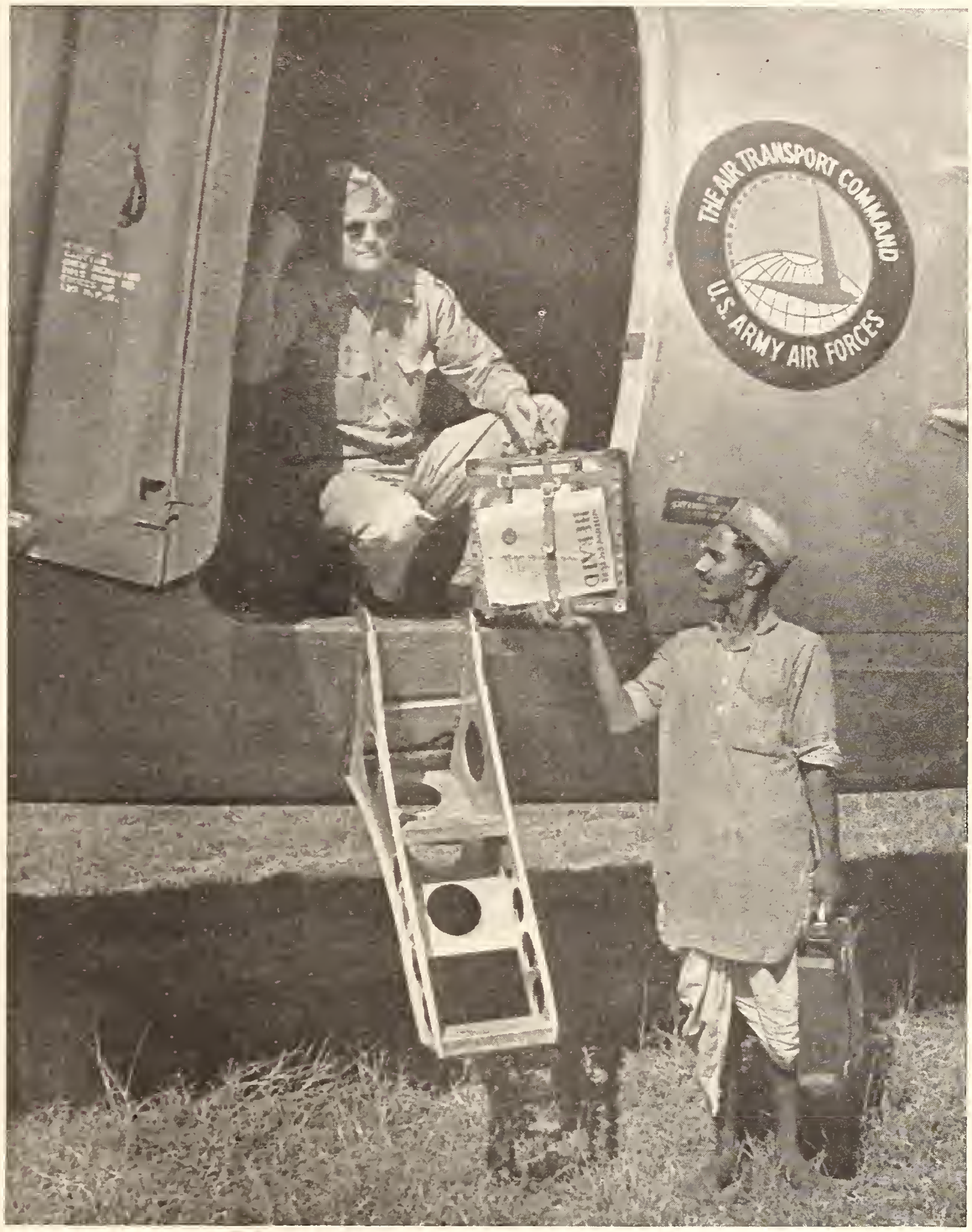
Mr. Jackson's appointment follows the promotion of Richard Mealand from eastern story editor to head of the story and writing departments at the company's Hollywood studios.

Mr. Jackson was formerly a lieutenant in the Navy attached to public relations. Previously he was a member of the editorial staffs of the *Saturday Evening Post* and of *Time* and *Fortune*.

Shea To Go Overseas

Joseph C. Shea, formerly New York publicity director for William Cagney productions, will go abroad on a research mission following completion of current foreign service training. Mr. Shea had been working on a documentary film for the War Department.

Herald Flies with Films To War Front in Asia



THE U. S. ARMY is operating the biggest film distribution service in the Eastern world. It is the great central India Film Exchange which serves the armed forces in India, Burma and China. The manager is Captain Thomas G. Bostic, U. S. Signal Corps, officer in charge. Motion Picture Herald with its living catalogue of production, the Product Digest section, has been found so essential an instrument of service, that arrangements have been made to have it flown half around the world along with the films. The bearer, in shirt-tail, receiving a shipment of film - and - Herald, is an assistant in the film library of the India Film Exchange.

Set Screening Dates for Third Paramount Block

Trade screenings for Paramount's third block of the 1944-45 season have been set for December 14 and 15, Charles M. Reagan, vice-president in charge of sales, announced last week. The detailed schedule of the screenings will be announced later. The five pictures of the third block are: "Here Come the Waves," a Mark Sandrich production; the Pine Thomas production, "Dangerous Passage," "For Whom the Bell Tolls," (to be released for the first time at popular prices; "Practically Yours," a Mitchell Leisen production, and "Double Exposure," a Pine Thomas production.

What a Russian Thinks of 'Song of Russia'—a Cable

A CABLED dispatch, representing a musician's review of MGM's "Song of Russia" which opened recently in Moscow to enthusiastic audiences, has been received from Aram Khachaturyan, Soviet composer, by Quigley Publications.

This is one of the first criticisms of an American motion picture ever to come out of Russia. Most Hollywood pictures, bought outright by the Soviet Cinema Commission, as was "Song of Russia", are not reported upon either commercially or artistically after they are shown.

There is no Ministry of Information in the U. S. S. R., but the cable probably cleared through the Soviet Foreign Office when it was filed.

Mr. Khachaturyan is a member of the Union of Soviet Composers and is known in American music circles for his First Piano Concerto, First Violin Concerto, ballet suite, "Gayenne", and his Second Symphony.

"Moscow, November 6.—Recently I had occasion to see several Hollywood productions and, being a musician, such films, for example, as "Yankee Doodle Dandy," have had special interest for me.

"As to 'Song of Russia', we all waited for this film with greatest impatience, knowing that the action is laid in our homeland and that much of the music of our beloved Tchaikovsky and of the modern Soviet composers was incorporated in the picture.

"Naturally, We Were Curious"

"Naturally, we were curious to see how you Americans interpreted the events of the first period of the war on Soviet territory and how the cast and musicians, headed by such esteemed directors as Joseph Pasternak and Gregory Ratoff, composer Herbert Stothart and conductor Albert Coates, tackled many difficult problems that the production of such a picture entailed.

"I must say I liked the film. There was a certain noble and idyllic quality about it that spoke for the warm feeling that is drawing the American and Russian people together. . . .

"Music, in its subtle way, is one of the most effective agents in disclosing the national traits of people. 'The Great Waltz' was particularly a great success in our country because of its musical charm.

"In 'Song of Russia' we find that Tchaikovsky's music has helped to elevate the film to great and noble heights. Robert Taylor as John Meredith and Susan Peters as Nadya Stepanova give superb recitals.

Taylor Convincing

"Robert Taylor is to be congratulated on his performance in the picture. He is nowhere condescending or sugary, but throughout he plays with restraint and innate tact. . . .

"Speaking of understanding, the impact of the war on Russia is particularly effective, I found, in the picture. One of the partisans, when John Meredith looks fixedly at him, assures Meredith simply that he is one of many. This little bit in the film throws a powerful searchlight on the daily heroism of the Soviet people.

"Nadya Stepanova, the heroine of the film, is also one of many. There are indeed thousands of Russian girls like her who took up their post in battle as soon as the hour struck. Susan Peters, who impersonates Nadya, gives a laudable portrayal of a simple and charming young Soviet girl of musical and artistic nature.

"Scenes where Nadya meets John Meredith are touching and tender and do credit to Susan Peters' acting. I must admit, however, that I was unfavorably impressed with the scenes of the tractor ploughing where, I think, both the director and the actress forgot that driving a tractor is hard work. An attractively tied kerchief and soft smile are all very well, but it takes more to sow a Victory harvest. . . .

"Owe My Rise to Government"

"In fact, I, myself, owe my rise to the Government's support. I never took private lessons. While at college my gift for composing music was marked. I was transferred to the State Conservatory. I'm bringing in all this in order to demonstrate that situations, despite their unusualness, are quite plausible.

"Only certain episodes suffer from misconception, as, for example, the portrayal of the wedding on the collective farm done in the manner of a stylized ballet. Another thing—almost throughout the picture, I noticed that Caucasians, my compatriots, are shown as brunettes, with black moustaches, which isn't at all true to type.

"It gave me the greatest pleasure to see Albert Coates on the screen. We all remember his sojourn in Moscow and what a pity that it was so brief. I wish to avail myself of this opportunity to thank Albert Coates for his fruitful work in popularizing Russian classical music.

"To Albert Coates and Herbert Stothart, whose operetta 'Rose Marie' is widely popular in the USSR, I wish to extend my deep gratitude.

"But there are just one or two friendly reproaches. On the whole I think as regards the music and directing the film is an amazingly daring and praiseworthy piece of work. I was greatly impressed, for example, with how two strains of Tchaikovsky's Second Piano Concerto which, by the way, was splendidly rendered, were enfolded. . . .

Coates Usual Brilliant Self

"In interpreting Tchaikovsky's symphonic works, Albert Coates is his usual brilliant self. However, in certain places, the rhythm and character of the music is distorted, evidently for the benefit of the action.

"I don't really think there was any necessity for doing this nor do I think it was good taste to perform, alongside Tchaikovsky, the Pokrass song in the restaurant. During the war, many gifted song composers have come to the fore, for example, Solovievsedoi and V. Zakharov, conductor of the Pyantnitsky Chorus of National Songs, both Stalin prize winners.

"I think the film would have benefited all the more if the rich reservoir of songs born of this great patriotic war was drained and if they were rendered not only through choruses but symphonically developed as well. Music helps to promote friendship among nations.

" 'Song of Russia' is a tribute to the cultural collaboration of the American and Russian people."

Pull Films Early To Ease Chicago Product Jam

Chicago Bureau

The latest effort employed by first run house in Chicago as a cooperative measure in easing th product jam is to pull out pictures before thei drawing power has been exhausted. Jack Flynn Western division manager of MGM, said the Balaban and Katz circuit pulled "Marriage Is a Private Affair" out of the United Artists last week even though its receipts were strong enough t continue the picture indefinitely, to make room for "An American Romance" which has been held up for lack of a suitable first run outlet.

Mr. Flynn said he was making a deal for a two week showing of "Kismet" in the B&K Chicago theatre early in December, although a picture o this caliber normally plays the United Artists "We cannot hold up product indefinitely," Mr Flynn said, "for it is of utmost importance to kee the subsequent run exhibitors supplied with a constant flow of product."

In order to make room for top films, the Chicago theatre will employ the move-over method, using its Apollo theatre, which normally runs two "B films, to complete the "A" product runs. Tw move-overs this month include "Double Indemnity and "Laura" which stayed only one week at th Chicago in order to clear up the backlog as speedily as possible.

The product jam, Mr. Flynn explained, woul force the company to sell the "Naughty Marietta reissue to B&K as part of a double bill, and probably will play the Garrick following the "Wilson run. For the same reason, the run of "Since Yo Went Away" will not be milked dry at the Stat Lake, to make room for an early showing o "Frenchman's Creek." "Since You Went Away has held up well for five weeks and can remai through the Christmas holidays if given the tim to do so.

Pickman Named Aid to Hal Horne at 20th-Fox

Jerome Pickman has been appointed executiv assistant to Hal Horne, director of advertising publicity-exploitation of Twentieth Century-Fo it was announced last week. He replaces Bo Montgomery, who recently resigned. Mr. Pickman has been in charge of special events for Ne York openings of the company's product since Ma of this year. He entered the public relations fiel in 1939, after several years on metropolitan newspapers. He served with the armed forces for tw years. Prior to joining Twentieth-Fox, Mr. Pickman was associated with Eddie Cantor.

Republic Sets Promotion For "Brazil" Premiere

Through the courtesy of the Brazilian Government's trade bureau, a special display of Brazilia products is to be shown in the lobby of the Republic theatre, New York, Saturday, Novemb 18, when Republic's musical, "Brazil," has i premiere. Literature about the picture is bein distributed by the Pan American Women's Association at the Women's International Exhibit Madison Square Garden, Wednesday through Sunday. Other promotional tieups have been arrange by the company in connection with the opening.

"Romance" Gets Holiday Date in 11 New York Spots

MGM's "An American Romance," in Techn color, will open Thanksgiving Day, November 2 at Loew's State, New York, and 10 other theatr in the New York and New Jersey area. Th other theatres which will play the picture at th time are: Lexington, Metropolitan, Olympia, 72 Street, 83rd Street, 175th Street, Valencia, Par dise, Newark and Jersey.

Bigger with every picture
and biggest of all in M-G-M's
"MRS. PARKINGTON."

Of Major Parkington
they said: "He will
always be an
adventurer—but
he'll always
adore her!"

'BONDS BUY BOMBS!
SOCK 'EM WITH THE 6th"

GREER GARSON
WALTER PIDGEON

in

Mrs. Parkington

with

EDWARD **ARNOLD** · AGNES **MOOREHEAD** · CECIL **KELLAWAY**

GLADYS COOPER · FRANCES RAFFERTY
TOM DRAKE · PETER LAWFORD
DAN DURYEA · HUGH MARLOWE
and the
ST. LUKE'S CHORISTERS

SCREEN PLAY BY ROBERT THOEREN AND POLLY JAMES · BASED ON THE NOVEL BY LOUIS BROMFIELD
A METRO-GOLDWYN-MAYER PICTURE
Directed by TAY GARNETT · *Produced by* LEON GORDON

FROM ITS OPENING DAY THAT BROKE ALL M-G-M RECORDS THE THUNDEROUS APPLAUSE OF RADIO CITY MUSIC HALL'S LONG RUN IS MATCHED THROUGHOUT AMERICA.

THE HOLLYWOOD SCENE

OMPLETED

LUMBIA

Love a Mystery
r Wandering
Daughters

GM

omen's Army

ONOGRAM

hn Dillinger
sco Kid Comes
Through

C

g Island

O RADIO

rzan and the
Amazons (Lesser)

REPUBLIC

Phantom Speaks

UNIVERSAL

Frisco Sal
She Gets Her Man

WARNERS

God Is My Co-Pilot

STARTED

COLUMBIA

Thousand and One Nights
Untitled "Crime Doctor"

MGM

Weekend at the Waldorf

PARAMOUNT

Make Way for Kelly
The Virginian
Scared Stiff (Pine-Thomas)

RKO RADIO

Invisible Army

REPUBLIC

Three's a Crowd

UNIVERSAL

It's Never Too Late
Romance, Inc.

SHOOTING

COLUMBIA

Leave It to Blondie
One Against Seven

MGM

Without Love
Our Vines Have Tender Grapes
Hold High the Torch
Son of Lassie
Valley of Decision

PARAMOUNT

Lost Weekend
Love Letters
Affairs of Susan
Duffy's Tavern

PRC

Crime, Inc.

RKO RADIO

Body Snatcher
Enchanted Cottage
Wonder Man (Goldwyn)

REPUBLIC

Jealousy
Swingin' on a Rainbow (formerly "Moonlight and Roses")
Earl Carroll Vanities

20TH CENTURY-FOX

Bell for Adano
Molly, Bless Her
Circumstantial Evidence
Royal Scandal
Where Do We Go from Here?
Billy Rose's Diamond Horseshoe

UNITED ARTISTS

Walk in the Sun (Bronston)
Blood on the Sun (Cagney)

UNIVERSAL

Song of the Sarong
Here Come the Co-Eds
Salome—Where She Danced

WARNERS

Big Sleep
Pillar to Post
Nobody Lives Forever
San Antonio

43 Features Now Shooting; Two Pictures Suspended

ollywood Bureau

Production activity remained constant last eek, as 11 features were completed, and 10 hers reached the camera stage. Indications ere that work on RKO Radio's "Isle of the ead" and 20th Century-Fox's "Bon Voyage" ould not be resumed for some time to come. hese titles, therefore, have been dropped from e accompanying production chart. The total umber of features in work as of the weekend as 43.

MGM launched "Weekend at the Waldorf," spy story whose setting is the famed New ork hostelry. Ginger Rogers, Lana Turner, alter Pidgeon and Ban Johnson head the st; Robert Z. Leonard is directing, Arthur ornblow producing.

At Paramount, work started on two new fea- res. The first is "The Virginian," a film ersion of the Owen Wister classic of the west. el McCrea, Brian Donlevy and Sonny Tufts e in the cast, and for feminine interest there e Barbara Britton, Fay Bainter and Nona riffith. Paul Jones produces, Stuart Gilmore rects.

The second Paramount venture is "Scared tiff," a Pine-Thomas production starring Jack aley and Ann Savage. Veda Ann Borg, oger Pryor, Barton MacLane and Victor ilian also are in the cast. Frank McDonald the director.

wo Start at Columbia; ne Baghdad Fantasy

Columbia also had two entries. "A Thou- nd and One Nights" is described by the stu- o as a fantasy of old Baghdad, with modern vertones. Cornel Wilde, Evelyn Keyes, Adele ergens, Phil Silvers and Dusty Anderson are nong the players. Alfred E. Green is direct- ig for Sam Bischoff, producer.

Another in Darmour Productions' "Crime octor" series is also under way at Columbia. o title has yet been chosen for the feature, hich Rudolph C. Flothow is producing and eorge Sherman directing. Among the players re Warner Baxter, Stephen Crane, Military rooke, Dennis Moore, Jerome Cowan and mory Parnell.

RKO Radio's new venture of the week is "The Invisible Army," with Robert Fellows producing and Edward Dmytryk directing. It's a story of the liberation of the Philippines with John Wayne, Philip Ahn, Richard Loo, Abner Biberman and others.

Monogram trained cameras on "Make Way for Kelly," a melodrama presenting Jackie Moran, Sidney Miller, Wanda McKay and Jan Wiley. William Strohbach is the supervisor; Phil Karlstein the director.

Republic launched a comedy called "Three's a Crowd," with Gertrude Michael, Charles Gordon, Pamela Blake, Virginia Brissac and John Eldredge in the cast. Walter Goetz is the associate producer, and Lesley Selander directs.

Universal started two: "It's Never Too Late" and "Romance, Inc." The former has Bonita Granville, Noah Beery, Jr., Irene Ryan and Sarah Selby, with Charles Barton as associate producer-director. The latter has Allan Jones, Grace McDonald, Vivian Austin and Raymond Walburn. Reginald LeBorg is the director.

Story Purchases Of the Week

Paramount has purchased "Feature for June," an unproduced play by Graeme Lorimer and Eileen Tighe. It has been in the hands of George Abbott for Broadway production, but Paramount's deal means that it will reach the public first as a motion picture. . . . Booth Tarkington's new novel, "Josephine," has been purchased by MGM, and will be produced by Leon Gordon. . . . Columbia has acquired the screen rights to Joe Eisinger's mystery novel, "The Walls Came Tumbling Down." Sam Bischoff has been assigned to produce.

Personnel Intelligence About Hollywood

Lieutenant-Commander Robert Montgomery, now on inactive duty, will return in a starring role in "They Were Expendable," MGM's version of the book by W. L. White. John Ford, another veteran of the Pacific campaign, will direct the picture. . . . Alfred Hitchcock has signed a new contract with Vanguard Films, according to the terms of which the producer-director will make one Selznick International picture a year for five years. . . . Jane Russell, whose sole appearance so far has been in Howard Hughes' production, "The Outlaw," has been borrowed by Hunt Stromberg to star in a film based on the novel, "Young Widow," by Clarissa Fairchild Cushman. . . . The PRC producing unit consisting of Bernard Roth, Clarence Greene and Russell Rouse is at work on a comedy titled "Out on a Limb," to star Freddy Batholomew and Jimmy Lydon.

Lou Smith, former studio publicity director for Columbia and Universal and eastern publicity head for MGM in New York, has become a partner in Margaret Ettinger's publicity organization in Hollywood. . . . Edwin L. Marin has been signed by RKO Radio to a deal for two pictures a year. His first assignment under the new pact will be to direct "Johnny Angel," which stars George Raft. . . . MGM has signed Ilona Massey to a long term contract. Her first role under the new deal will be the lead in "Holiday in Mexico."

Pivar Developing New Horror Characters

Ben Pivar, Universal production executive, has been named by that studio to create and develop a new series of horror characters. The first of these is "The Creeper," who will be introduced to the public in a film tentatively titled "The House of Horrors." . . . Monogram has signed Lambert Hillyer to direct "Stranger from Santa Fe," the next Johnny Mack Brown starring vehicle. . . . William Wilder, who recently completed "The Great Flamarion" for Republic release, has left for New York on a business trip. . . . Henry Daniel will play opposite Phyllis Thaxter in MGM's "Alter Ego."

Claire Trevor has been assigned a co-starring role with George Raft and Signe Hasso in RKO Radio's forthcoming adventure film, "Johnny Angel." . . . June Allyson, one of the winners of the MOTION PICTURE HERALD'S "Stars of Tomorrow" poll, was voted the outstanding new screen personality of 1944" in a reader poll conducted by a leading fan magazine. . . . Freddie Steele, former middleweight champion, has signed for a leading role in Lester Cowan's production, "G. I. Joe." . . . Errol Flynn will have eight leading women in Warners' "The Adventures of Don Juan." . . . Lumsden Hare has been added to the cast of the Hal Wallis production, "The Love Letters," now shooting at Paramount. . . . Robert Hutton has arrived to prepare for his role in "Janie Gets Married," which Alex Gottlieb will produce on the Warner lot. . . . Herbert Kline, who directed the W. R. Frank production, "A Boy, a Girl and a Dog," is planning to produce the Lewis E. Browne novel, "See What I Mean."

Wisconsin ITO Discusses Tax Increase Fight

Discussions on how to combat current and post-war legislative attempts to increase local and state admission taxes, and the present status of the Consent Decree highlighted the sixth annual convention of the Independent (Allied) Theatre Owners of Wisconsin and Upper Michigan, held at the Schroeder Hotel, Milwaukee, last Thursday and Friday.

Harry Perlevitz, business secretary, warned the members that a state tax was coming in Wisconsin and that the exhibitors should do everything in their power to stop it. Retiring president William Ainsworth said that the state was seeking additional revenue and looked to the exhibition field for relief.

Harold J. Fitzgerald, president of the Fox Wisconsin circuit and state chairman of the War Activities Committee, joined other speakers and urged the exhibitors to remain united to win any fights against taxation or solve other problems. He said that it would be a great mistake to abandon the WAC after the war, as the organization would be in a position to do the industry much good on a nationwide basis.

Friday's session, held behind closed doors and limited to ITO members only, was devoted to Decree discussions. Participants included Allied executives, among them Abram F. Myers, general counsel; Martin Smith, national president; Pete Wood, executive secretary of Allied Theatres of Texas; Col. H. A. Cole, president of Allied Theatres of Texas, and Sidney E. Samuelson, executive secretary of Allied Theatres of Eastern Pennsylvania.

During the opening session, Ray Colvin, secretary of the Theatre Equipment Dealers Protective Association said that new equipment would not be available at least 12 to 18 months after the war. He predicted that projectors and sound equipment would cost 25 to 30 per cent more after the war, compared to prewar prices, due to increased production costs.

James Donahue, central division manager of Paramount, and Claude Lee, public relations counsel for the company, made brief addresses.

The association increased its dues from 10 to 15 cents per seat, to include the caravan service to each member.

John P. Adler of Marshall, Wis., was elected president. Others elected were: Charles Trampe, Milwaukee, vice-president; George Langhenrich, Milwaukee, treasurer, and Luncille Forbes, Merrill, Wis., secretary. The elected board of directors, in addition to the officers, includes James Boden, George Panka, George Fischer, Jack Yeo, Donald Black, L. V. Bergtold, Russell Leddy, William Ainsworth and William Smith.

Union May Bar Radio Artists From Studio Programs

Some 100 members of the American Federation of Radio Artists, AFL, among them producer Cecil B. De Mille, face possible denial of their right to appear on radio programs because of their failure or refusal, to pay a $1 assessment levied on the union's 2,300 members by the directors. The money was to have been used to oppose Proposition 12, which would have prohibited compulsory unionization in California. The proposition failed to win enough votes to pass on Election Day. The delinquents, under the union's constitution and by-laws, have 30 days to make the payments. After that penalties may be imposed. A California Superior Court last week held that compulsory assessments to oppose the proposition were within the union's right.

Zabin to Gray Advertising

James Zabin, for the last two years general manager of Max Cohen's Cinema circuit, Inc., New York, has resigned to join the Gray Advertising Company. Murray LeBoss, for 14 years with the circuit as manager of supervision, has taken over Mr. Zabin's post.

SHORT PRODUCT PLAYING BROADWAY

Week of November 13

ASTOR	
Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM
CAPITOL	
Passing Parade	MGM
Feature: Marriage Is a Private Affair	MGM
CRITERION	
Ski for Two	Universal
Dogs for Show	Universal
Feature: Lost in a Harem	MGM
GLOBE	
Russian Rhapsody	Vitaphone
Into the Clouds	Vitaphone
Feature: The Great Moment	Paramount
HOLLYWOOD	
Booby Hatchet	Vitaphone
Dizzy Day	Vitaphone
Feature: To Have and Have Not	Warner Bros.
PARAMOUNT	
Rhythm on Wheels	Paramount
Feature: I Love a Soldier	Paramount
RIALTO	
In a Harem	Paramount
No Dough—Boys	Columbia
Robot Bomb	RKO
Feature: Mark of the Whistler	Columbia
RIVOLI	
Jasper's Paradise	Paramount
Feature: Frenchman's Creek	Paramount
ROXY	
Uncle Sam, Mariner?	20th Cent.-Fox
Feature: Irish Eyes Are Smiling	20th Cent.-Fox
STRAND	
From Hand to Mouse	Vitaphone
Ski Whiz	Vitaphone
Proudly We Serve	Vitaphone
Feature: Conspirators	Warner Bros.

Schaefer Studies Film Prospects

George J. Schaefer, chairman of the War Activities Committee, will undertake a survey of the raw stock situation as liaison between WAC and the War Production Board.

Mr. Schaefer already has conferred at length with Lincoln V. Burrows, chief of the WPB photographic section. Specific attention to the film needs of the Army is indicated and it is expected that Mr. Schaefer also will confer with Army officials connected with motion picture activities.

The present raw stock shortage has been a subject of concern recently to WAC and particularly the supplies of the Army and lend-lease programs. Mr. Schaefer is planning to make periodic trips to Washington to keep abreast of developments.

Casey in New York on Newsreel Contract

Pat Casey, producers' labor contact, was expected this week to hold a meeting in New York shortly in an attempt to break the current deadlock between the newsreel companies and the IATSE in negotiations for a contract for some 75 cameramen in New York and Chicago. The IATSE locals involved, Local 644, New York, and Local 666, Chicago, are demanding severance pay for the cameramen while the newsreel companies are seeking to insert a provision in contracts providing for 20 per cent of their staffs to be apprentice cameramen if they so desire.

Leo Wolcott Cal
For Unity Again
Unfair Taxation

The need for a "closely knit organization
all branches of the industry to prevent "u
taxation was never greater than at this mom
Leo F. Wolcott, president of Iowa and Nebr
Theatre Owners, declared in the unit's cur
bulletin.

Mr. Wolcott particularly called attention to
recent publication by the Treasury Departmen
"the almost unbelievable salaries of our film ex
tives, leading all other industries." He also poi
out that the Treasury Department noted ad
sion taxes in the U. S. were considerably
than those in England.

In connection with "V-E Day," he urged
small town theatres should not close. The
thoughts which have been expressed on the
ject, he said, "insist that the day should be on
quiet thanksgiving, not a wild orgy. People
generally quieter in the theatre than any o
place. I think we should have police help ha
to quell any disturbance and we should train
employees along this line, but I feel we sh
stay open to accommodate our people. Let
slogan be: 'Don't cheer while our boys are
dying on other battle fronts.'"

WLB Orders Election to End SAG-SPU Dispute

An election in the dispute between the Sc
Actors Guild and the Screen Players U
Hollywood, to determine the bargaining a
for extras, was ordered last week by the Nati
War Labor Board in Washington. All extras
have worked 30 days within the past year wil
eligible, including those performing stunts, sin
or playing bit parts or parts involving a line
more of essential dialogue. Regular stunt,
and bit players and class "A" and class "A"
ior members of the Guild are excluded.
date for the election has been set. The ex
will choose the Guild or no union.

Last Friday Secretary of Labor Frances
kins certified the dispute between producers
the Dance Directors Guild to the War La
Board.

Negotiations between the studios and the g
have been in progress since August and there
been no stoppage of work. While the negotiati
have been conducted amicably, L. L. Livings
Labor Department conciliator, had become c
vinced of the impossibility of the two gro
reaching common ground and recommended
the WLB take over the case.

Cleveland Exchange Workers Receive Wage Increases

A 10 per cent retroactive wage increase
shippers, inspectors and poster clerks in Clevel
exchanges has been approved by the Regional V
Labor Board there.

Applications for similar increases have been fi
or are being prepared for these employees in
exchanges. WLB approvals for such increa
have been made in Seattle, Boston and New Hav
Company exchange operational heads were to m
in New York Wednesday with representatives
the IATSE to set more applications for filing w
the WLB.

Dave Halper, IATSE attorney and Ernest M
ler of O'Brien, Driscoll and Raftery, represent
United Artists, have returned to New York fr
Chicago and Cleveland where they sought to
pedite the approval by the WLB of a system
job classifications with minimum and maxim
wage scales and a minimum 10 per cent wage
crease for exchange office workers.

Hold Party for Danson

Paramount's advertising and publicity depa
ment gave a farewell party November 10 to
Danson, assistant advertising manager, who
the company for a post with the Kayton-Spi
Advertising Agency, New York.

ariety Clubs to eet for Annual ffair Nov. 23-25

he ninth national business meeting of the iety Clubs of America will be held Novem- 23-25 at the Statler Hotel in Washington, C., with Robert O'Donnell, national chief bark- calling the meeting to order. Because of the ernment's request to conserve transportation hotel facilities, each tent will be represented by a limited number of delegates.

he national tent will be represented by Mr. onnell, John H. Harris, founder of the clubs; ter Barron and Earle Sweigert, assistant na- al chief barkers; Marc Wolf, national dough ; Lou Rome, national property master; Charles Lewis, national publicity director: James G. mer, national ceremonial barker.

lthough the business sessions of the meeting be held at the Statler Hotel, the Humanitarian ard will be made at a dinner the evening of vember 24 at the Mayflower Hotel.

Ir. O'Donnell announced Wednesday Secretary State Cordell Hull would receive the Humani- an Award for 1944, a silver plaque and a hon- rium of $1,000 "for his tireless efforts in behalf world peace."

mong those who have received the Award pre- isly are: Father Flannagan, Martha Berry, rge Washington Carver and Sister Elizabeth nny.

t last year's national meeting the clubs took initiative in sponsoring support of the Sister nny Institute. This matter and other charity vities will be brought up at the meeting.

meeting of the board of directors will be held vember 23. The opening business session will November 24, followed by luncheon. The final iness session will be held Saturday, at which the winner of the Charity Citation Plaque be named. In the afternoon, the Washing- tent will be hosts at their newly-decorated rooms in the Hotel Willard. In the evening, annual dinner and dance of Tent 11 will be l. Those remaining November 26 will be guests the Washington football game.

O Field Force Realignment nnounced by McCormick

hanges and reassignments in RKO Radio's field loitation force, headed by Terry Turner, have vated Fred Ford, former exploiteer in the mphis and New Orleans territories, to acting ervisor of the southern area with headquarters Atlanta, it was announced November 14 by S. ret McCormick, director of advertising and pub- ty.

he promotion of Mr. Ford will give him su- vision over exploiteers Carol Weld, in charge Atlanta and Charlotte; Charles Underwood, in rge of Memphis and New Orleans, and Fred vin, in charge of Dallas and Oklahoma City.

ther changes in the field staff were: Maurice rris, who shifts from Buffalo and Albany to ladelphia, replacing Robert Pryor, reassigned; n Weider, who moves from Pittsburgh to Buf- and Albany; Charles Rader, who takes over tsburgh; and William Prager, transferred n San Francisco to Chicago, with the San ncisco territory to be temporarily handled by ve Cantor, western states supervisor.

armon, WAC Coordinator, eaks at War Exhibit

rancis S. Harmon, War Activities Committee rdinator, spoke Tuesday at the opening of the ovies at War" exhibit at Pershing Square, York. In his talk, broadcast over Station YC, he listed the various phases of the work formed by the industry to aid the war effort, promised even greater effort in the current th War Loan campaign, and the coming March Dimes and Red Cross collections. The exhibit Pershing Square, which explains the showing 16mm gift films at fighting fronts, indicates the se cooperation between the WAC and the U. S. torial Service.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 21—Roosevelt reelected . . . . New Army overseas post office handles millions of parcels. . . . 90,000 fans see charity soccer game in London. . . . England's royal family gathers at christening. . . . Key Dutch city taken. . . . Jap-American troops. . . . Jewish services on Peleliu. . . . Miracle of war supply. . . . Turkey for G.I.s in Germany.

MOVIETONE NEWS—Vol. 27, No. 22—Battle for the Philippines. . . . Admiral Nimitz. . . . The Leyte front. . . . Allied offsenive in Holland frees port of Antwerp. . . . . President returns to Washington for fourth term. . . . Army defeats Notre Dame 59-0.

NEWS OF THE DAY—Vol. 15, No. 219—Election special, Roosevelt wins. . . . British in battle of canals, mop up Germans in Holland. . . . Japanese Americans reinforce Yanks on the European front. . . . Mail speeded to Yanks, overseas. . . . Royal family welcomes new arrival. . . . Soccer classic in Britain. . . . Thanksgiving overseas.

NEWS OF THE DAY—Vol. 15, No. 220—First films of hig sea battle. . . . Official analysis hy Navy experts. . . . MacArthur's men push ahead on Leyte. . . . British amphibious force storms key to Antwerp. . . . Roosevelt hailed in return to Capital. . . . Army crushes Notre Dame 59-0.

PARAMOUNT NEWS—No. 22—Miracle speedway. . . . Largest post office speeds G.I. gifts. . . . Roosevelt reelected.

PARAMOUNT NEWS—No. 23—Capital welcomes F.D.R. . . . Walcheren cleanup frees Antwerp. . . . Battle for Leyte. . . . Navy air power. . . . Army guns blitz Irish 59-0.

RKO PATHE NEWS—Vol. 16, No. 24—Roosevelt wins. . . . British capture 's Hertogenbosch. . . . Trucks supply armies in Europe. . . . Allies occupy wrecked Bucharest. . . . New York A.P.O. rushes Xmas gifts.

RKO PATHE NEWS—Vol. 16, No. 25—First pictures of Philippine sea hattle. . . . President Roosevelt returns to capital. . . . Great Army 11 crushes Notre Dame 59-0.

UNIVERSAL NEWSREEL—Vol. 17, No. 345—F.D.R. wins fourth term. . . . Flanking the West Wall. . . . Tolerence in the U.S.A. . . . Gold panning in 1944. . . . G.I. Xmas mail. . . . Wembley Soccer.

UNIVERSAL NEWSREEL—Vol. 17, No. 346—Defeat of Japanese fleet. . . . Victory in Antwerp harhor. . . . The chief returns. . . . Army 59, Notre Dame 0; Georgia Tech 34, Tulane 7.

ALL AMERICAN NEWS—Vol. 3, No. 108—Red Cross worker hack from fighting front. . . . Onetime slaves tell of childhood. . . . Gallery shows Brazilian art. . . . Housing heads tell future. . . . Hard fighting Negro boys in Italy. . . . The U.S.A. goes to the polls.

National Board of Review Meets

The 35th anniversary conference of the National Board of Review of Motion Pictures was held at the Hotel Pennsylvania in New York Thursday. James Shelley Hamilton, executive director of the Board, presided. Quincy Howe, president of the organization, introduced the educators, who discussed special fields of the motion picture during the morning session.

Reports by presidents of film councils of Cleveland, Ohio, Detroit, Washington, D.C., Charlotte, Jacksonville, Worcester, Philadelphia and other communities were submitted, after an introduction by Bettina Gunczy, secretary of the National Motion Picture Council.

In the afternoon, delegates attended special screenings arranged by MGM, RKO, Twentieth Century-Fox and Warner Bros.

Deny Injunction Against Withholding of Product

A motion by Emil K. Ellis of Leader Theatre Corporation for a temporary injunction restraining Twentieth Century-Fox from withholding product allegedly purchased for the theatre when it was a part of the Randforce circuit was denied November 8 by New York Supreme Court Justice Carroll G. Walter.

Judge Walter set no date for trial of the suit against Twentieth Century-Fox and Randforce circuit, but counsel for the latter offered to go to trial by November 15.

The product, according to the complaint, was transferred to another Randforce house when the Leader was sold to the plaintiff.

Film Executives To Speak Before Television Group

Several film executives whose activities now are directed toward developing television operations will be guest speakers at the first annual conference of the Television Broadcasters Association at the Hotel Commodore, New York, December 11 and 12.

Jack R. Poppele, chairman of the conference, in announcing the plans, said the meeting promised to be the "most ambitious undertaking attempted to date by the coordinated television interests of the nation."

The sessions have been planned for the attention of those now operating television stations, those planning stations in the future; manufacturers of television and radio equipment; motion picture companies, newspapers, advertising agencies, stage, screen and radio entertainers.

Subject and speakers planned for the occasion include: "New Horizons on Television," Dr. W.R. G. Baker, vice-president in charge of electronics for General Electric, and E. W. Engstrom, director in charge of the RCA Laboratories at Princeton, "Television Programming," John F. Royal, vice-president in charge of television for NBC; Robert L. Gibson, director of TBA and advertising and publicity executive for General Electric; Thomas H. Hutchinson, in charge of production for RKO Television Corporation. "Establishing Television Networks," Harold S. Osborne, chief engineer, AT&T.

Others who will participate in the discussions are Paul Larsen, of the Society of Motion Picture Engineers; C. A. Priest, GE; Samuel H. Cuff, DuMont; Clifford Denten, New York *Daily News;* William Morris, president of the William Morris agency; Dr. Alfred N. Goldsmith, consulting engineer; O. B. Hanson of NBC; Allen B. DuMont, president of TBA and head of DuMont Laboratories; Dr. C. F. Jellife, RCA; F. J. Bingley, Philco; J. E. Keister, GE; Harry Lubcke, Don Lee Network; A. H. Brolly of Balaban and Katz, and Klaus Landsberg of Television Productions.

Presentation of awards of merit to those who have contributed to television progress will be made by a committee, headed by Paul Raibourn, president of Television Productions, a subsidiary of Paramount.

(Special programs will be telecast by New York stations direct to the hotel where a large number of receivers will be set up for the convention banquet.

"Sadie Thompson", by Dietz And Mamoulian, Opens

A. P. Waxman was to present "Sadie Thompson," stage production of Rouben Mamoulian, Hollywood director, with June Havoc in the title role, Thursday evening at the Alvin theatre, New York. A play with music, the new version is by Howard Dietz, vice-president and director of publicity and advertising for Metro-Goldwyn-Mayer, and Mr. Mamoulian, based on the famous play, "Rain," by W. Somerset Maugham, John Colton and Clemence Randolph. The lyrics are by Mr. Dietz and the music by Vernon Duke. Gloria Swanson starred in United Artists' "Sadie Thompson," 1928, and Joan Crawford and Walter Huston were starred in "Rain," also United Artists, 1932. Both pictures were based on the original stage play.

Army Puts Roach on Inactive List; His Plans Indefinite

It was revealed from Washington last week that Colonel Hal Roach, who had been with the Army Air Corps for three years, had been placed on the inactive list. His future plans were not made known. However, if he returns to production, it will not be in his own Culver City studio for some time to come since the Army has contracted the Roach lot until the end of the war. Mr. Roach is studying the production situation and is expected to come east early in January.

"WHAT THE PICTURE DID *FOR ME*

. . . the original exhibitors' reports department, established October 14, 1916. I theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPOR What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

ADDRESS UNKNOWN: Paul Lukas, Mady Christians—Definitely not a small town picture. The patrons' comments were very hard. No business. Flayed Sunday, Oct. 15.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

COVER GIRL: Rita Hayworth, Gene Kelly—Excellent, but the poorest gross on a weekend change of the year. Played Sunday-Tuesday, Oct. 22-24.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

COWBOY IN THE CLOUDS: Charles Starrett, Julie Duncan—Very bad. Played Friday, Saturday, Nov. 3, 4.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

FOOTLIGHT GLAMOUR: Penny Singleton, Arthur Lake—Had not had a "Blondie" for a while and people flocked in. Double billed it with a good Western. Played Friday, Saturday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Louis Stone—Rooney's poorest Hardy picture but my patrons like the Hardy family and it did O.K. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Excellent entertainment. It pulled a good crow and everyone seemed to enjoy it. Played Friday, Oct. 6.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—Even though this is not a Red Skelton town, this picture went over well; as the patrons say, "you know that Red Skelton picture was right cute." Played Wedneday, Thursday, Oct. 11, 12.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—A beauty of a picture. Red Skelton's best. High bracket but good box office and many favorable comments. Lots of fun and good entertainment. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

CANTERVILLE GHOST, THE: Charles Laughton, Margaret O'Brien—A good picture that received many good comments from the patrons. Margaret O'Brien is a grand little actress. Business average. Played Monday, Tuesday, Oct. 23, 24.—Miss Cleo Manry, Buena Vista, Ga. Small town and rural patronage.

GASLIGHT: Charles Boyer, Ingrid Bergman—I do not want any more pictures with Charles Boyer. Played Sunday, Monday, July 30, 31.—A. E. Jarboe, Ritz Theatre, Cameron, Mo. Small town patronage.

MEET THE PEOPLE: Dick Powell, Lucille Ball—This is an enjoyable musical which includes several songs by Dick Powell. Fairly well liked by the majority of the patrons. Played Sunday-Tuesday, Oct. 22-24.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SWING FEVER: Kay Kyser, Marilyn Maxwell—My patrons say when will Kay Kyser ever learn he is not an actor and stick to his orchestra leading. This was just a fair picture for one day playing. Business fair. Played Sunday, Oct. 22.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson—These Dr. Gillespie stories go well with our clients. This one was exceptionally good. Played Friday, Oct. 27.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—A top notch musical which pleased the customers. It broke house records for the season. Played Sunday, Monday, Oct. 15, 16.—Harry Tishkoff, Empress Theatre, Rochester, N. Y.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—Did top business. Had lots of compliments. This is the kind of film people enjoy because of its good quality entertainment. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—One of the best. It spells entertainment all the way. Played Friday, Oct. 20.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowell—Another war-time story with an excellent cast, including Roddy MacDowall. Well liked by some, but a little too much on the sad side for others. Not as well accepted as might be expected. Played Sunday-Tuesday, Oct. 29-31.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—It did good business and was a dandy show but I am off war pictures. The public wants to laugh.—A. E. Jarboe, Ritz Theatre, Cameron, Mo.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—This did good business for me. It is a masterpiece. Don't fail to advertise it. Priced high but worth extra. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

Monogram

MR. MUGGS STEPS OUT: East Side Kids—Good picture for double billing. Played Friday, Saturday, Oct. 20, 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

GOING MY WAY: Bing Crosby, Rise Stevens—A prestige picture with good box office appeal. Played Sunday-Tuesday, Oct. 29-31.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—A splendid picture. The title affects the drawing power. If you can get them in they will like it. Played Tuesday, Oct. 31.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—A good program picture. Not nearly as good as "The Miracle of Morgan's Creek." Played Tuesday, Oct. 24.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—Fair. It did not make any money for me. Could skip these in my town. Played Friday, Saturday, Oct. 20, 21.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Smali town and rural patronage.

HOUR BEFORE THE DAWN, THE: Veronica Lake, Franchot Tone—Not as good as I expected; it failed to do the business. Flayed Tuesday-Thursday, Oct. 24-26.—Harry Tishkoff, Empress Theatre, Rochester, N. Y.

HOUR BEFORE THE DAWN, THE: Veronica Lake, Franchot Tone—An interesting story involving war, spies, etc. Very well liked. Played Wednesday, Thursday, Oct. 25, 26.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

I LOVE A SOLDIER: Paulette Goddard, Sunny Tufts—One of the best. Everyone liked this one. Played Sunday, Monday, Oct. 26, 27.—A. E. Jarboe, Ritz Theatre, Cameron, Mo. Small town patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—An average good picture by this company which did not give us any terrific grosses for its three days. In fact, this picture did not live up to our personal expectations. All in all, we find it 106 minutes of entertainment and good work on the part of Miss Goddard and Sonny Tufts, With Barry Fitzgerald's much too brief bits of acting. One severe criticism I have of the film is the scene where the blind officer comes home to his family. Still the 'ole war tear-jerker stuff which could have been altered in a big way and yet given the heart-strings and eyes a break. It makes the patrons sit up and take notice but I'm sure they don't need any alarming facts on the screen in this stage of the war game. Played Sunday-Tuesday, Oct. 22-42.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—The exhibitor will never miss a picture like this; a picture about a dream with a lot of steam. It is a shame to spoil Paramount's name. Business not good. Played Sunday, Monday, Oct. 29, 30.—Harry Tishkoff, Empress Theatre, Rochester, N. Y.

NAVY WAY, THE: Robert Lowery, Jean Parker—Pretty weak. If you skip it you won't lose anything. Played Wednesday, Thursday. Oct. 25, 26.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—A grand comedy with lots of laughs. Flayed Wednesday, Thursday, Oct. 18, 19.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

NO TIME FOR LOVE: Claudette Colbert, Fred MacMurray—Good picture. Played late but did O.K. on week change. Lots of laughs. Played Wednes Thursday.—Raymond Krutsinger, Rialto Theatre, I don, Kan. Small town and rural patronage.

STORY OF DR. WASSELL: Gary Cooper, Lar Day—This is a fine picture. It will please every of audience. It is a long picture but it will keep the terest of your audience every moment. Played Fri Nov. 3.—J. L. Thayer, Raymond Theatre, Raymond H. Small town patronage.

STORY OF DR. WASSELL: Gary Cooper, Lar Day—A good war picture. Best word-of-mouth adve ing on this of any picture this year. Played Sun Monday, Oct. 22, 23.—C. W. Ritenour, Milford The Milford, Ill. Rural patronage.

STORY OF DR. WASSELL: Gary Cooper, Lar Day—You won't go wrong with this one. Give it best playing time. It is a grand picture in beau Technicolor and many of my patrons said that it was best picture of the year. Business good. Played Wed day, Thursday, Oct. 25, 26.—Miss Cleo Manry, Bu Vista Theatre, Buena, Vista, Ga. Small town and r patronage.

TAKE IT BIG: Jack Haley, Harriet Hilliard—O par with a lot of the program pictures that are con through. I have seen them worse, but I can not rem ber when. The producers seem to be concentrating the extended time features and figure that in this er easy money anything will get business. They forget good program pictures are the backbone of this indus and no exhibitor can live on the Sunday, Monday and then starve on the balance of the week. I k that they are in a crack on account of raw stock. why do they waste their film on such as we have getting. If they are running out of ideas, as seems t the case, good reissues would be the answer and take a "Show Boat" or any of the good ones in pre ence to what we are getting this season.—A. E. Hanc Columbia Theatre, Columbia City, Ind.

UNINVITED, THE: Ray Milland, Ruth Hussey— is not a Sunday show. It would be better on a do bill on Friday and Saturday. Played Sunday, Mon Oct. 15, 16.—A. E. Jarboe, Ritz Theatre, Cameron, Small town patronage.

YOU CAN'T RATION LOVE: Betty Jane Rho Johnnie Johnston—The high school students went for t Played Friday, Saturday, Oct. 27, 28.—Ray S. Han Fox Theatre, Fertile, Minn. Small town and rural ronage.

RKO Radio

CAT PEOPLE: Simone Simon, Tom Conway—This really scares the kids. Does only fair business. Pla Friday, Saturday, Oct. 13, 14.—Ray S. Hanson, Fox Th tre, Fertile, Minn. Small town and rural patronage.

HIGHER AND HIGHER: Michele Morgan, Fr Sinatra—This picture did not pull them in. Another g one for a double bill. Played Sunday, Monday, Oct. 30.—G. R. May, Varsity Theatre, Ellisville, Miss. S town and rural patronage.

HIGHER AND HIGHER: Michele Morgan, Frank S atra—I changed the title of this picture before it my theatre to "Lower and Lower." My patrons did like it at all. Business no good. Many dirty looks f my patrons. Played Monday, Tuesday, Oct. 16, 1 Miss Cleo Manry, Buena Vista Theatre, Buena Vi Ga. Small town and rural patronage.

IRON MAJOR, THE: Pat O'Brien. Ruth Warri Did O.K. on midweek though old. Held it over to f ball season and did better. Flayed Wednesday, Th day.—Raymond Krutsinger. Rialto Theatre, Lyndon, K Small town and rural patronage.

MR. LUCKY: Cary Grant, Laraine Day—A very g show. We need more like this. Cary Grant will anywhere. Played Thursday, Oct. 26.—G. R. May, V sity Theatre, Ellisville, Wis. Small town and rural ronage.

SHOW BUSINESS: Eddie Cantor, George Murph I thought "Banjo Eyes" was through here, but thi the best picture he has had since "Whoopee." This most sold me on him again. Business average. Pla Sunday, Monday, Oct. 15, 16.—C. W. Ritenour, Mil Theatre, Milford, Ill. Rural patronage.

SNOW WHITE AND THE SEVEN DWARFS: ney Cartoon Feature—If you work it with the sch

(Continued on following page)

(Continued from preceding page)

u will be O.K., but don't depend on just night shows. ayed Wednesday, Thursday, Oct. 10, 11.—A. E. Jarboe, tz Theatre, Cameron, Mo. Small town patronage.

TARZAN'S DESERT MYSTERY: Johnny Weissmul-, Nancy Kelly—Did O.K. Had not had a Tarzan picre for some time. Football game Friday night hurt t still did extra business. Played Friday, Saturday. Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. nall town and rural patronage.

TENDER COMRADE: Ginger Rogers, Robert Ryan—ar-jerker. No business. Played Sunday-Tuesday, Oct. 3.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small wn and rural patronage.

epublic

BIG SHOW, THE: Gene Autry—Just bring Gene Auy to town and here come the people. He still rates e best box office Western star in my theatre. Played iday, Saturday, Oct. 20, 21.—Miss Cleo Manry, Buena sta Theatre, Buena Vista, Ga. Small town and rural tronage.

BIG SHOW, THE: Gene Autry—Autry reissue still K. but receipts are going down.—A. E. Jarboe, Ritz ieatre, Cameron, Mo. Small town patronage.

BLACK PARACHUTE, THE: John Carradine, Larry arks—Another story of the underground in which John arradine plays a Nazi officer convincingly. Quite well ced. Played Sunday-Tuesday, Oct. 22-24.—M. Ewing, ving Theatre, Midlothian, Ill. Suburban patronage.

COWBOY AND THE SENORITA, THE: Roy Rogers, ale Evans—Doubled this with "Secrets of Scotland ard." Both features clicked 100 per cent. This bill ted one of my largest fall grosses. Played Friday, ct. 13.—J. L. Thayer, Raymond Theatre, Raymond, N. . Small town patronage.

FIGHTING SEABEES, THE: John Wayne, Susan ayward—As in all cases of pictures involving one of e services, this story of the Navy Seabees goes over most 100 per cent with the patrons. It was very well pported. Played Friday and Saturday, Oct. 20, 21.— . Ewing, Ewing Theatre, Midlothian, Ill. Suburban tronage.

LADY AND THE MONSTER, THE: Vera Ralston, ichard Arlen—This film is just ordinary. It should be uble billed with another feature. Played Tuesday, Oct. —J. L. Thayer, Raymond Thaetre, Raymond, N. H. nall town patronage.

MARSHAL OF RENO: Bill Elliott, Bobby Blake—ed Ryder Westerns are the best Westerns on the arket today, bar none. Here they outdraw Roy Rogers. his one is a honey. Lots of action. Played Friday, aturday, Oct. 27, 28.—Ray S. Hanson, Fox Theatre, Ferle, Minn. Small town and rural patronage.

STAGECOACH TO MONTEREY: Allan Lane, Peggy tewart—Routine Western which pleased on Friday and aturday. Business was average. Played Nov. 3, 4.—E. . Freiburger, Paramount Theatre, Dewey, Okla. Small wn patronage.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evis—Played single with shorts and did top business. ots of music and entertainment for weekend folks. layed Friday, Saturday.—Raymond Krutsinger, Rialto heatre, Lyndon, Kan. Small town and rural patronage.

wentieth Century-Fox

EVE OF ST. MARK, THE: Michael O'Shea, Anne axter—This was a grand picture and everyone who w it said it was heart breaking but mighty good. ven though it is a war picture it did grand business the first night, but on the second night we were fected by a storm and the rain hurt my crowd. Played ednesday, Thursday, Oct. 18, 19.—Miss Cleo Manry, uena Vista Theatre, Buena Vista, Ga. Small town and ral patronage.

JANE EYRE: Orson Welles, Joan Fontaine—Lots of alkouts on this. You figure it out. Played Wednesday, hursday, Oct. 4, 5.—Ray S. Hanson, Fox Theatre, Ferle, Minn. Small town and rural patronage.

LODGER, THE: Laird Cregar, Merle Oberon—Played is on a double bill on Saturday with a Western. They ould not come in when they saw "The Lodger" playg. Worst Saturday yet.—A. E. Jarboe, Ritz Theatre, ameron, Mo. Small town patronage.

SWEET AND LOWDOWN: Lynn Bari, Benny Goodan—These band leaders have an exaggerated idea of ieir draw. It is a bobby sox picture, and the adults old their noses. If you double bill, use it on the weak alf.—A. E. Hancock, Columbia Theatre, Columbia City, id.

TAMPICO: Lynn Bari, Edward G. Robinson—We used is feature on the top half of a double bill to good eekend business. Played Friday, Saturday, Oct. 27, 28. A. C. Edwards, Winema Theatre, Scotia, Calif. Small mber town patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colert—Another reissue that failed to bring them in. Played uesday, Sept. 26.—J. L. Thayer, Raymond Theatre, Rayiond, N. H. Small town patronage.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Linda Darnell—Good stars and wasted film. O.K. for double feature bill. Played Tuesday, Wednesday, Oct. 24, 25.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

SILVER QUEEN: George Brent, Priscilla Lane—O.K. for a Friday-Saturday change. Lots of action. Played Oct. 20, 21.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—A dandy little show that pleased all. Played Sunday-Tuesday, Oct. 29-31.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Dennis O'Keefe—Tops in laughs and gross. Don't miss this one. Played Sunday-Tuesday, Oct. 15-17.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

Universal

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly —Unusual picture for Miss Durbin. Business good and picture pleased. Played Sunday, Monday, Oct. 1, 2.—C. W. Ritenour, Milford Theatre, Milford, Ill. Rural patronage.

BUCKSKIN FRONTIER: Richard Dix, Jane Wyatt—Swell for Friday and Saturday. Good show. Played Oct. 6, 7.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

IN SOCIETY: Abbott and Costello—These boys still do business. Picture made in a hurry and the same old stuff but it did well at the box office. Played Sunday-Tuesday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

NEVER A DULL MOMENT: Ritz Brothers, Frances Langford—Silly. Too much Ritz Brothers. Played Friday, Saturday, Oct. 6, 7.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Small town and rural patronage.

Warner Bros.

BETWEEN TWO WORLDS: John Garfield, Paul Henreid—A very exceptional movie, but on the serious side. The audience does not bother to take the trouble to give themselves a chance to understand it, so a picture that should be very worthwhile and thought-provoking is not appreciated. Played Friday, Saturday, Oct. 27, 28. —M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

BETWEEN TWO WORLDS: John Garfield, Paul Henreid—Too much picture for small town and country people, but very good. Played Sunday, Monday, Oct. 22, 23.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

FRISCO KID: James Cagney, Margaret Lindsay—These reissues are O.K., but they do not bring in a crowd for me. Played Friday, Sept. 29.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

GIRLS ON PROBATION: Joan Bryan, Ronald Reagan—Used on weak end of double feature. We would not care to buy or play another similar feature. Played Friday, Saturday, Oct. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

IN OUR TIME: Ida Lupino, Paul Henreid—Splendid acting, as far as this situation is concerned, was wasted on a story that failed to attract any cash customers. Played Wednesday, Thursday, Oct. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman —It drew a good crowd. The audience laughed and howled all through it. Personally, I thought the picture and the stars were terrible. However, who am I to judge. If the picture brings them in and has sufficient entertainment value to make them laugh, why ask for more. Played Tuesday, Oct. 17.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—Good action but poor draw for me. Story too heavy, rough and gruesome. No fun, hence no box office. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

POLO JOE: Joe E. Brown—A good comedy which did only average business. It deserved better business but I guess Hallowe'en cut me down. Played Tuesday, Oct. 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—We used this on our best dates and have no regrets. Can recommend this film for anywhere musicals are popular. The Technicolor scene was eye filling. Played Sunday, Monday, Oct. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TIGER SHARK: Edward G. Robinson, Richard Arlen —Swell action picture with Richard Arlen and J. Carroll Naish. By all means play this reissue. Business was good and no complaints. Played Wednesday, Thursday, Nov. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—Another saboteur and war picture, of which we have had too many. A fairly good show, but business was poor. Played Sunday, Monday, Oct. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—Too heavy and no fun, therefore no business. Played Wednesday, Thursday.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

Short Features

Columbia

PITCHIN' IN THE KITECHEN: All Star Comedies —Very funny.—Ray S. Hanson, Fox Theatre, Fertile, Minn.

Metro-Goldwyn-Mayer

DANGER AREA: Special Release—I would not want to run this subject if it were free. Leave it on the shelf. —A. E. Jarboe, Ritz Theatre, Cameron, Mo.

SALT LAKE DIVERSION: Fitzpatrick Traveltalks—Excellent.—Ray S. Hanson, Fox Theatre, Fertile, Minn.

SOMEWHERE, U.S.A.: Miniatures—Fair. Skip it.—Ray S. Hanson, Fox Theatre, Fertile, Minn.

VISITING ST. LOUIS: Fitzpatrick Traveltalks.—Excellent. Played this one.—Ray S. Hanson, Fox Theatre, Fertile, Minn.

ZOOT CAT: Technicolor Cartoons—Very good.—Ray S. Hanson, Fox Theatre, Fertile, Minn.

Paramount

MONKEY BUSINESS: Speaking of Animals—Very good animal comedy. One of the best in the series. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RHYTHM ON WHEELS: Sportlights—Good roller skating reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

MALLARD FLIGHT: Sportscope—Excellent. Play it. —Ray S. Hanson, Fox Theatre, Fertile, Minn.

Twentieth Century-Fox

THREE SISTERS OF THE MOOR: Two-reel specials —Very poor. Skip it.—Ray S. Hanson, Fox Theatre, Fertile, Minn.

Universal

BEACH NUTS: Swing Symphonies—Good color cartoon with Woody Woodpecker.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BOOBY HATCHED: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THEIR DIZZY DAY: Vitaphone Varieties—Good animal comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Crosley Net for Nine Months Up to $3,571,388

The Crosley Corporation, Cincinnati, operating WLW, WSAI and several international short wave stations, and manufacturing precision devices for the Government, reports net earnings of $3,571,388 after taxes and depreciation, but before renegotiation of war contracts for the nine-month period of 1944, compared with $2,771,789 on a like basis for the comparable period last year. Net sales for the 1944 period were $72,667,120, and $58,978,783 for the same 1943 period.

Reopens in Atlantic City

The Hollywood theatre, Atlantic City, N. J., after a seven-week period of darkness, reopened last week, coincident with the 10th anniversary of the theatre. A major casualty of the recent hurricane, the house has undergone extensive repairs and refurnishing that, according to President Harry Waxmann, of the Hacco Theatre Corporation, represents an outlay of $60,000 for repair and remodelling.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending July 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SINCE YOU WENT AWAY (UA)

Final Reports:

Total Gross Tabulated	$2,419,900
Comparative Average Gross	1,832,200
Over-all Performance	132.0%

BALTIMORE—Century, 1st week	127.1%
BALTIMORE—Centry, 2nd week	104.0%
BALTIMORE—Century, 3rd week	83.3%
BOSTON—Orpheum, 1st week	131.6%
BOSTON—Orpheum, 2nd week	123.4%
BOSTON—Orpheum, 3rd week	111.1%
BOSTON—State, 1st week	165.3%
BOSTON—State, 2nd week	157.8%
BOSTON—State, 3rd week	120.3%
BUFFALO—Great Lakes, 1st week	139.5%
BUFFALO—Great Lakes, 2nd week	126.8%
BUFFALO—Great Lakes, 3rd week	104.6%
BUFFALO—Great Lakes, 4th week	85.4%
CHICAGO—State Lake, 1st week	144.1%
CHICAGO—State Lake, 2nd week	131.8%
CINCINNATI—RKO Albee	109.1%
CINCINNATI—RKO Grand	170.7%
CINCINNATI—RKO Capitol, MO, 1st week	123.7%
CINCINNATI—RKO Capitol, MO, 2nd week	103.0%
CINCINNATI—RKO Lyric, MO, 3rd week	133.9%
CINCINNATI—RKO Lyric, MO, 4th week	80.3%
CLEVELAND—Loew's State, 1st week	156.2%
CLEVELAND—Loew's State, 2nd week	119.7%
CLEVELAND—Loew's State, 3rd week	93.7%
CLEVELAND—Loew's Stillman, MO, 1st week	118.8%
DENVER—Denver, 1st week	190.3%
DENVER—Denver, 2nd week	95.1%
DENVER—Esquire, 1st week	280.7%
DENVER—Esquire, 2nd week	107.6%
INDIANAPOLIS—Loew's, 1st week	139.3%
INDIANAPOLIS—Loew's 2nd week	125.0%
INDIANAPOLIS—Loew's, 3rd week	83.3%
KANSAS CITY—Midland, 1st week	171.7%
KANSAS CITY—Midland, 2nd week	159.5%
KANSAS CITY—Midland, 3rd week	141.1%
LOS ANGELES—Egyptian, 1st week	192.6%
LOS ANGELES—Egyptian, 2nd week	150.4%
LOS ANGELES—Egyptian, 3rd week	123.8%
LOS ANGELES—Egyptian, 4th week	110.6%
LOS ANGELES—Los Angeles, 1st week	224.1%
LOS ANGELES—Los Angeles, 2nd week	201.1%
LOS ANGELES—Los Angeles, 3rd week	155.1%
LOS ANGELES—Los Angeles, 4th week	109.1%
LOS ANGELES—Ritz, 1st week	177.0%
LOS ANGELES—Ritz, 2nd week	151.0%
LOS ANGELES—Ritz, 3rd week	138.5%
LOS ANGELES—Ritz, 4th week	125.0%
NEW YORK—Capitol, 1st week (SA) Gene Krupa's Orchestra	151.7%
NEW YORK—Capitol, 2nd week (SA) Gene Krupa's Orchestra	147.2%
NEW YORK—Capitol, 3rd week (SA) Gene Krupa's Orchestra	145.0%
NEW YORK—Capitol, 4th week (SA) Gene Krupa's Orchestra	134.5%
NEW YORK—Capitol, 5th week (SA) Gene Krupa's Orchestra	137.5%
NEW YORK—Capitol, 6th week (SA) Gene Krupa's Orchestra	134.4%
NEW YORK—Capitol, 7th week (SA) Gene Krupa's Orchestra	139.1%
NEW YORK—Capitol, 8th week (SA) Gene Krupa's Orchestra	118.0%
NEW YORK—Capitol, 9th week (SA) Gene Krupa's Orchestra	110.6%
NEW YORK—Capitol, 10th week (SA) Gene Krupa's Orchestra	98.8%
PHILADELPHIA—Mastbaum, 1st week	200.0%
PHILADELPHIA—Mastbaum, 2nd week	141.6%
PHILADELPHIA—Mastbaum, 3rd week	122.9%
PHILADELPHIA—Mastbaum, 4th week	96.6%
PHILADELPHIA—Mastbaum, 5th week	80.8%
PITTSBURGH—Penn, 1st week	180.2%
PITTSBURGH—Penn, 2nd week	133.7%
PITTSBURGH—Penn, 3rd week	104.6%
PITTSBURGH—Warner, MO, 1st week	117.2%
PITTSBURGH—Ritz, MO, 2nd week	96.7%
PROVIDENCE—Loew's State, 1st week	150.2%
PROVIDENCE—Loew's State, 2nd week	115.6%
PROVIDENCE—Loew's State, 3rd week	86.7%
PROVIDENCE—Carlton, MO, 1st week	100.0%
SAN FRANCISCO—United Artists, 1st week	223.5%
SAN FRANCISCO—United Artists, 2nd week	221.1%
SAN FRANCISCO—United Artists, 3rd week	221.1%
SAN FRANCISCO—United Artists, 4th week	220.1%
SAN FRANCISCO—United Artists, 5th week	165.1%
SAN FRANCISCO—United Artists, 6th week	159.6%
SAN FRANCISCO—United Artists, 7th week	155.9%
SAN FRANCISCO—United Artists, 8th week	154.1%
SAN FRANCISCO—United Artists, 9th week	128.4%
SAN FRANCISCO—United Artists, 10th week	109.0%
ST. LOUIS—Loew's State, 1st week	117.3%
ST. LOUIS—Loew's State, 2nd week	83.8%
ST. LOUIS—Loew's State, 3rd week	70.0%
ST. LOUIS—Loew's Orpheum, MO, 1st week	101.4%
ST. LOUIS—Loew's Orpheum, MO, 2nd week	91.5%
TORONTO—Loew's, 1st week	140.0%
TORONTO—Loew's, 2nd week	101.6%
TORONTO—Loew's, 3rd week	93.3%
WASHINGTON—Loew's Palace, 1st week	122.4%
WASHINGTON—Loew's Palace, 2nd week	96.9%
WASHINGTON—Loew's Palace, 3rd week	71.4%
WASHINGTON—Loew's Columbia, MO, 1st week	131.5%
WASHINGTON—Loew's Columbia, MO, 2nd week	98.6%

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THE CLIMAX (Univ.)

First Reports:

Total Gross Tabulated	$148,800
Comparative Average Gross	121,000
Over-all Performance	122.8%

BOSTON—Memorial, 1st week (DB) Babes on Swing Street (Univ.)	129.3%
BOSTON—Memorial, 2nd week (DB) Babes on Swing Street (Univ.)	129.3%
BOSTON—Memorial, 3rd week (DB) Babes on Swing Street (Univ.)	109.4%
BUFFALO—Lafayette (DB) Reckless Age (Univ.)	140.8%
DENVER—Paramount (DB) San Diego, I Love You (Univ.)	121.3%
PITTSBURGH—Fulton	120.0%
TORONTO—Uptown, 1st week	146.8%
TORONTO—Uptown, 2nd week	109.5%
TORONTO—Uptown, 3rd week	94.6%

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AN AMERICAN ROMANCE (MGM)

First Reports:

Total Gross Tabulated	$106,100
Comparative Average Gross	99,500
Over-all Performance	106.6%

BALTIMORE—Century	111.7%
BOSTON—Orpheum	96.0%
BOSTON—State	146.1%
INDIANAPOLIS—Loew's	95.8%
OMAHA—Paramount	92.6%
PHILADELPHIA—Stanley	103.2%

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TILL WE MEET AGAIN (Para.)

First Reports:

Total Gross Tabulated	$203,300
Comparative Average Gross	202,300
Over-all Performance	100.4%

CINCINNATI—RKO Capitol	87.6%
CINCINNATI—Keith's	111.1%
KANSAS CITY—Newman	98.4%
NEW YORK—Rivoli, 1st week	135.0%
NEW YORK—Rivoli, 2nd week	90.6%
NEW YORK—Rivoli, 3rd week	75.5%
OMAHA—Orpheum (DB) Song of the Open Road (UA)	86.7%
PHILADELPHIA—Fox, 1st week	132.2%
PHILADELPHIA—Fox, 2nd week	80.7%

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RAINBOW ISLAND (Para.)

First Reports:

Total Gross Tabulated	$109,500
Comparative Average Gross	115,000
Over-all Performance	95.2%

BALTIMORE—Stanley	118.0%
KANSAS CITY—Newman	86.3%
NEW YORK—Criterion, 1st week	103.4%
NEW YORK—Criterion, 2nd week	64.6%
PHILADELPHIA—Fox	112.9%
ST. LOUIS—Fox	90.4%

Pre-Release Dates Set For "Together Again"

Columbia's "Together Again," starring Iren Dunne and Charles Boyer and directed by Charle Vidor, has been set for more than 90 pre-releas engagements. Starting November 14, the production was booked to play in the following key ru situations, prior to its national release December 22:

Boise, Idaho; Great Falls, Mont.; Springfiel Ill.; Detroit; Duluth; Wheeling, W. Va.; Sa Francisco; Oakland; Nashville; Boston; Syracuse Rochester; Dallas; Denver; Indianapolis; Louisville; New Haven; Shreveport, La.; Klamat Falls, Ore.; Pittsburgh; Mobile; Kansas City Newport News, Va.; Richmond; Baltimore; Manchester, N. H.; Asheville, N. C.; Cincinnati; Cheyenne; Leavenworth; Milwaukee; Cleveland.

Also, Superior; Parkersburg, W. Va.; Springfield, O.; Columbia, Mo.; Stockton, Cal.; Sacramento; Columbus; Bridgeport; Eureka, Cal. Antioch, Cal.; Modesto, Cal.; San Rafael, Cal. Huntington, W. Va.; Portsmouth; Newark, Ohio Johnstown, Pa.; Baton Rouge; Pensacola Youngstown; Springfield, Mass.; Elmira, N. Y. Ithaca; East Liverpool, Ohio; Greensburg, Pa. Uniontown, Pa.; Altoona, Pa.; Oil City, Pa.; Stat College, Pa.; Norfolk; Roanoke; Cumberland Petersburg, Va.; Pittsfield, Mass.; Richmon Ind.; Muncie, Ind.; Fesno, Cal.; St. Joseph, Mo. Jefferson City, Mo.; Lawence, Mass.; Miami Zanesville; Marion; Mansfield; Harrisburg; Allentown, and Norwich, Conn.

SOPEG Weighs Merger With United Workers

The executive board of the Screen Office an Professional Employees Guild, Local 109, Unite Office and Professional Workers of America, i New York, has appointed a committee to study contemplated merger of the Guild's 3,500 member with Local 1 of the United Workers, which includes 15,000 members in the finance, publishing magazine, advertising and direct mail fields. Th committee will report back to the board, afte which the membership will discuss the proposa and vote on it.

While the Guild would retain its structure as guild, the pooling of resources would pave the wa for an organized drive in radio and related field and consolidate organization in the film industry it was said.

The Screen Publicists Guild, Local 114, UOPWA, also plans to submit a similar amalgamation proposal to its membership shortly.

Plan Show for New York Police Athletic Group

The entertainment committee for the annua New York Police Athletic League benefit, "Star Shine for P.A.L.," met recently to discuss th program for the forthcoming show which will b held December 12 at Madison Square Garden Among those serving on the entertainment committee are James Sauter, chairman; Leon Leonidoff, Nat Kalcheim, C. C. Moskowitz, Leste Isaacs, Russell Markert, Robert M. Weitman an G. S. Eyssell. An organizational meeting was hel last week by Police Commissioner Lewis J. Valentine.

Decency Legion Reviews Ten New Pictures

The National Legion of Decency this wee classified 10 new pictures as follows: In Clas A-1, unobjectionable for general patronage, are "Firebrands of Arizona," "Oath of Vengeance. In Class A-2, unobjectionable for adults, are "Ever Since Venus," "Falcon in Hollywood," "H Beautiful," "Hollywood Canteen," Murder in th Blue Room," "Naughty Marietta," "Something fo the Boys," "Thirty Seconds Over Tokyo."

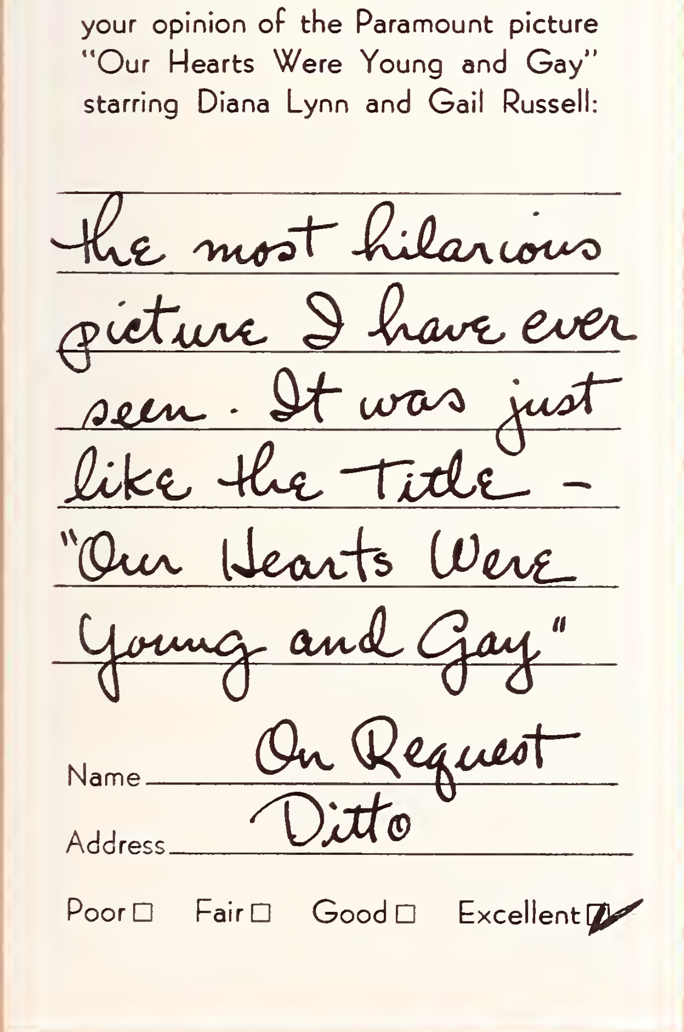
Book Two Monogram Films

Two Monogram films have been booked for week each by the Orpheum theatre, Los Angeles for the latter part of November. "Alaska" start the week of November 21 and "Bowery Champs opens November 28.

"WE'RE A HIT EVERYWHERE, DIANA."

"YES, GAIL, IT'S IN THE CARDS!"

Thousands of Preview Cards Like This



The management respectfully requests your opinion of the Paramount picture "Our Hearts Were Young and Gay" starring Diana Lynn and Gail Russell:

the most hilarious picture I have ever seen. It was just like the Title - "Our Hearts Were Young and Gay"

Name On Request
Address Ditto

Poor ☐ Fair ☐ Good ☐ Excellent ☑

.... Prove Paramount's Going Your Way with "Young and Gay"

We Gave It The

Most Thorough *Sneak-Preview Test* In History

In dozens of key houses in Chicago, Philadelphia,
Denver, Kansas City, Minneapolis, Salt Lake City,
Nashville, Little Rock, Pittsburgh, Cincinnati, etc. . . . . . An

Amazing Reports on t

"OUR HEARTS

FEATURED BY LIFE AS

The Movie of The Week

AND REMEMBER!

The N. Y. critics called it . . . "Delicious!" . . . "Captivating!" . . . "A honey!" . . . "A delight!" . . . "Better than the book!"

648 TO 10 VOTE "HIT!" at Chicago Theatre, with hundreds of rave requests for more like it.

"UNANIMOUS PRAISE, prolonged applause at conclusion," wires Tower Theatre, Philly!

"WENT OVER LIKE A HOUSE AFIRE," reports B. D. Cockrill of Denver, and cards prove it!

"REACTION HILARIOUS" at Newman, Kansas City, says Jerry Zigmond in enthusiastic report.

re Are the

nsational Audience Response To

ERE

OUNG AND GAY"

The 20,000,000-Reader
Best-Seller Filmed by

Paramount

"AUDIENCE HIGH IN PRAISE," is Tony Sudekum's report after Nashville preview.

"SWELL AUDIENCE SHOW" advises Tracy Barham, after "sneak" at the Utah, Salt Lake City.

"EXCELLENT REACTION" at State, Minneapolis, so John Friedl plans even bigger campaign.

97% ACCLAIM as Little Rock's Arkansas Theatre turns in record card vote of praise!

"Refreshing
as a
Bubble Bath"
says "Liberty"

And all over America preview audiences and critics
are hailing the "delightful," "new-star" performances of

Paramount's

Young and Gay Star Team

Gail Russell

Hit Discovery of "The Uninvited" and

Diana Lynn

Madcap of "The Miracle of Morgan's Creek" in

"OUR HEARTS WERE YOUNG AND GAY"

with Charlie Ruggles · Dorothy Gish
Beulah Bondi · James Brown · Bill
Edwards · Directed by Lewis Allen
Screen Play by Sheridan Gibney

And For Christmas—"Frenchman's Creek"

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Aggressive Round Tablers

M-G-M sponsored an international showmanship contest on the occasion of its 20 Year Anniversary, with theatremen invited to participate. The recently announced list of winners provides some interesting figures and is the basis of some pleasurable observations to the editors of this department.

Round Table members whose names appear regularly in this section captured no less than 12 of the 20 Plaques which were awarded.

Of 54 American showmen who were awarded honorable mention for their efforts, 24 are regular contributors to these pages and are active in Quigley Awards Competitions.

For one thing, it can be said that the Round Tablers are capable of holding their own in any form of promotional competition and against all comers.

Also, the stimulus provided through the Quigley Awards seems to whet the appetite of the exploitation minded showmen for other fields in which to test their skill.

Last, but by no means of lesser import, is the fact that those showmen who actively participate in the Round Table activities and the Quigley Awards are constant in their endeavors to promote the theatre box office through the medium of exploitation.

△ △ △

Gifts for Servicemen

Milt Harris, manager of the Drive-In theatre in Miami, Fla., has started a campaign to provide a bit of Christmas Cheer to the wounded and battle-shocked servicemen in nearby hospitals. He writes:

"This week we moved our fireplace in front of our outdoor box office, set up a Christmas tree and sign reading, 'Be a wartime Santa Claus to some lonesome wounded vet.'

"The newspapers have hopped on the idea; the radio stations are blasting away with plugs, and we hope to have some movie personality or celebrity enact the role of Santa in costume to dispense the gifts on Christmas Day."

Justly concerned over the plight of those "fatigued, shell shocked, some with arms and legs missing, some sightless, and many who are kinless and will have no Santa Claus to remember them", Mr. Harris believes that the industry as a whole should undertake the enterprise as a goodwill gesture.

Since the Sixth War Loan Drive is expected to occupy a good part of the exhibitors' available time prior to and during the Yuletide season, the effort, commendable as it is, must be contingent upon the energies and resources of the individual theatreman.

However, we suspect that there is sufficient merit in Mr. Harris' plan to provide many theatremen with the necessary incentive to undertake such a project.

△ △ △

Touchdown for Chesler

Overlooked by many theatremen are those "little" promotions which require small effort, but result in material and goodwill gains for the theatre.

Harold Chesler, that prolific idea-man who manages the Princess theatre in Bingham Canyon, Utah, forwards another device which he has introduced with notable success.

Mr. Chesler noted that, although the local high school football games were well patronized by enthusiastic fans, the onlookers were at a constant loss to recognize the players because no programs were provided.

Mr. Chesler proves he is an opportunist as well as a smart showman by distributing mimeographed sheets with the teams' line-up and roster imprinted on one side. On the other side the theatre attractions, along with notices of special interest to the juveniles, compel attention during rest periods between the quarters.

The slight cost is thus more than offset, and the resulting goodwill created with the students is obvious.

△ △ △

All Welcome—For Free

The extra-curricula duties which managers occasionally assume in the interest of theatre-community relations are taking in new areas.

Acting as football coach or swimming instructor is not entirely an innovation. In the past, many managers have frequently availed themselves of such opportunities when occasion presented itself. Instances will also be recalled when theatre managers have sought public office as county, city or state candidates.

Now comes Mr. Herbert I. Brown, manager of the Victoria theatre in Greenfield, Mass., taking in new territory.

On Sunday, before going to his theatre job, Mr. Brown officiates as Sunday School teacher for the Greenfield Congregation.

—CHESTER FRIEDMAN

WE BELIEVE THIS IS THE MOST REMARKABLE TRIBUTE EVER PAID TO A PRODUCING COMPANY BY A GREAT METROPOLITAN NEWSPAPER

"THE MIRACLE OF THE PARAMOUNT

and Kindred Surprises"

BY ARCHER WINSTEN, *IN THE NEW YORK POST*
October 25, 1944

"For quite some time now the quality of the movies shown at the Paramount Theatre during 1944 has been preying on the mind and memory of this reviewer. They were so good, and there were so many good ones, that it began to seem as if the Paramount deserved a medal.

"January to November, there immediately came to mind a remarkable succession of terrifically enjoyable pictures, five of which might well constitute half of a Year's Ten Best List. 'The Miracle of Morgan's Creek,' 'Lady in the Dark,' 'Going My Way,' 'Hail The Conquering Hero,' 'Double Indemnity,' and 'Our Hearts Were Young and Gay' **can be matched by no other two theatres in the first-run category."**

Because of the exceptionally long runs of the above Paramount Theatre attractions, the following Paramount hits played first-run engagements in other New York theatres during 1944:—"Frenchman's Creek"—"Story of Dr. Wassell"—"For Whom the Bell Tolls"—"Till We Meet Again"—"Rainbow Island"—"The Great Moment"—"The Hitler Gang"—"Standing Room Only"—"The Uninvited." And since The Post's article appeared, "I Love A Soldier" has opened at the Paramount, to be followed during 1944 by "And Now Tomorrow" and "Here Come the Waves."

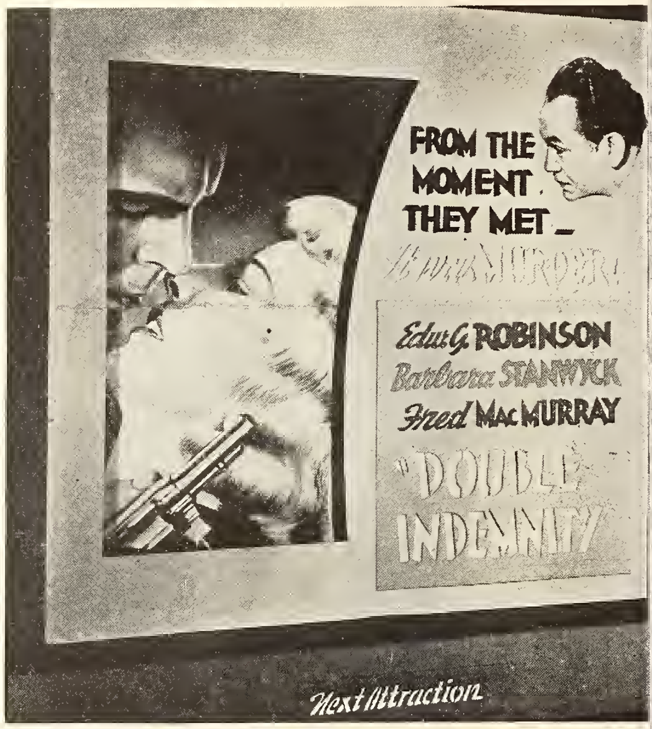
THEATRE EXPLOITATION

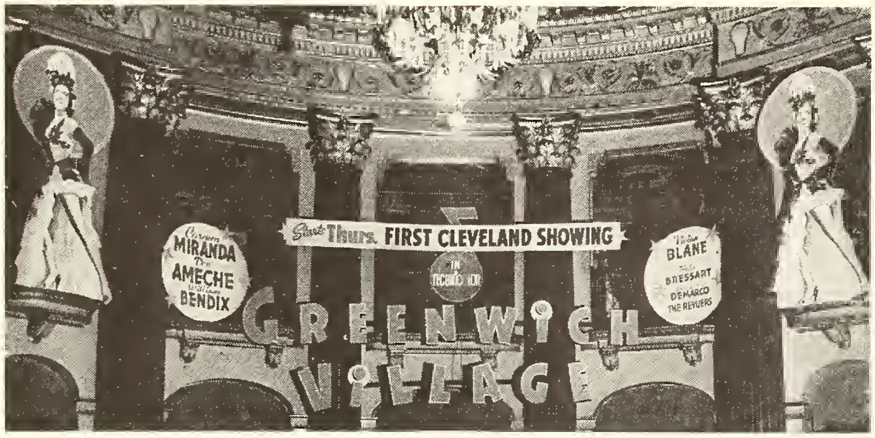
Left, manager L. V. Campbell erected goal indicator for Bond sales progress in Canada's Seventh War Loan drive in front of the Strand, Trail, B. C.

Right, Vaughn Taylor, manager, Rialto, Phoenix, Ariz., put over a three-way tie-up by staging a state championship doughnut dunking contest, sponsored by local merchant, which was broadcast over KPHO from the theatre.

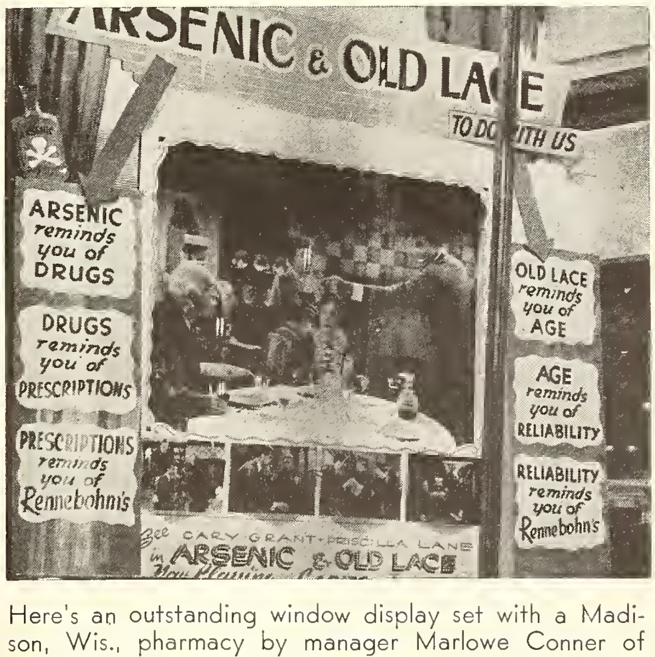
Hadley's Mayflower DONUT SHOP
ARIZONA CHAMPIONSHIP DONUT DUNKING CONTEST
KPHO with JACK ORZOOKS "THE DONUT MAN"

Right, publicity director Bill Hoyle dramatized this lobby setpiece at the Lincoln, Washington, D. C., with stencilled title and flasher illumination.

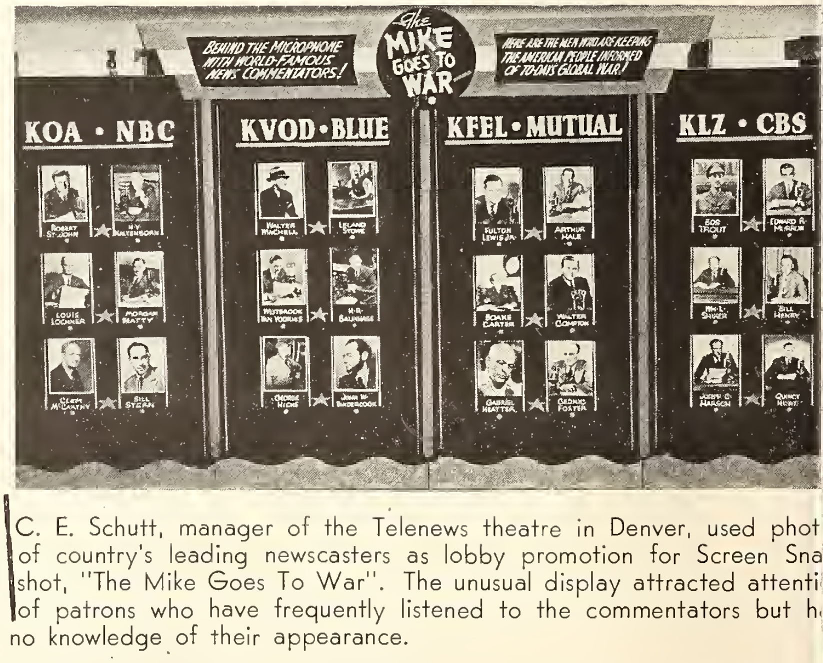




Eye-filling rotunda display at the RKO Allen theatre, Cleveland, helped to presell "Greenwich Village" for manager Howard Higley.


ARSENIC & OLD LACE
TO DO WITH US
ARSENIC reminds you of DRUGS
DRUGS reminds you of PRESCRIPTIONS
PRESCRIPTIONS reminds you of Rennebohm's
OLD LACE reminds you of AGE
AGE reminds you of RELIABILITY
RELIABILITY reminds you of Rennebohm's
See CARY GRANT · PRISCILLA LANE in ARSENIC & OLD LACE

Here's an outstanding window display set with a Madison, Wis., pharmacy by manager Marlowe Conner of the Capitol theatre on "Arsenic and Old Lace".


BEHIND THE MICROPHONE WITH WORLD-FAMOUS NEWS COMMENTATORS!
The MIKE GOES TO WAR
HERE ARE THE MEN WHO ARE KEEPING THE AMERICAN PEOPLE INFORMED OF TODAY'S GLOBAL WAR!
KOA · NBC
KVOD · BLUE
KFEL · MUTUAL
KLZ · CBS

C. E. Schutt, manager of the Telenews theatre in Denver, used phot of country's leading newscasters as lobby promotion for Screen Sna shot, "The Mike Goes To War". The unusual display attracted attenti of patrons who have frequently listened to the commentators but h no knowledge of their appearance.

ose Garners Big pening With Atlantic City"

arry A. Rose, Manager of the Majestic in lgeport, Conn., did an excellent exploitation on "Atlantic City" and "My Buddy."

or a week in advance Rose displayed a e-sheet cutout against a boardwalk and e background in his loby, decorating his lay with real sand, sea shells, and a life erver. A repeating record played tunes n "Atlantic City."

ose, born and raised in Atlantic City, had following wire from Mayor Joseph Altman hat city blown up, mounted, and displayed oth the Western Union and his Main Street dow; and a story about the wire was used he *Bridgeport Post*:

s a native of Atlantic City and as manager he Majestic theatre where the picture "At- ic City" will be shown starting Thursday, ober 12, may I express my best wishes to for a very successful and enthusiastic en- ement. Our audiences here loved it."

ose took advantage of the post-card avail- through Republic, and had 500 addressed, nped, and shipped to Hackney's in Atlantic , who mailed them back with the authentic antic City postmark. 1,000 imprinted menus e distributed.

street ballyhoo attracted widespread atten- , as a man with a suitcase bearing the mes- e, "I'm on my way to Atlantic City," walked in Street during the heaviest traffic.

blicity Breaks Scored

ncluded in the exploitation material on "At- ic City" was a still showing old-time vaude- ians in front of the Savoy Theatre in that rt town. Rose discovered himself in the to, which showed him as a youngster when sold papers and sang in amateur contests at t theatre; and high-lighted this personal le in a story which broke in the *Bridgeport* t with a three-column reproduction of the to. This "local boy" angle was used in an- er story in the *Post,* headlined "Harry ks 'Home Town' Film," which carried a -column scene. Other advance and current ries attracted interest in the booking.

Rose placed an ad in the Lost and Found umn of the *Post,* reading "LOST—2 tickets Atlantic City. Reward. Manager Majestic eatre."

The "My Buddy" campaign material in- ded an invitation to the American Legion mmanders, who attended the opening per- mance, and the posting of 20 x 32 cards in erican Legion posts, meeting places of the terans of Foreign Wars, the Sons of Italy, other organizations interested in the re- ning serviceman. The letter received by Re- lic in which H. L. Chaillaux, Director of National Americanism Commission of Na- nal Headquarters of the American Legion, lorsed "My Buddy," was blown up and used an advance lobby piece, and then placed in theatre's Main Street window during the gagement. Stories about the Legion en- rsement appeared in the *Telegram* and *Post*.

es "My Buddy" to Bond Sales

In advance of "My Buddy" at the Bijou in ew Haven, Bill Brown printed up 150 cards ich read: "Bring Your and 'My Buddy' back icker. Buy more War Bonds Now." These re distributed by a former theatre employee, rman Levinson, home on furlough.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

KISMET (Metro-Goldwyn-Mayer): Any manager who does not take advantage of the exceptional lithos offered as cutout displays for lobbies, windows and general display purposes or sniping is missing an excellent opportunity to create interest in this film.

The star value and the fact that the picture is in Technicolor should not be overlooked in advertising.

Exploitation outlook is very bright. Miss Dietrich calls Ronald Colman the Prince of Liars in the picture. Use this angle to promote a contest with your newspaper editor to obtain the most fervid and extravagant protestations of love for Miss Dietrich from male readers. Prizes of guest tickets can be awarded to winners.

For a lobby stunt use a pair of love birds (borrowed from local pet shop) displayed near romantic cutout of the stars. You might offer free guest tickets to those suggesting the best names for the birds. Another device is the peep-box, captioned: "See How They Made Love 1,000 Years Ago"; inside, stills from the picture will carry out the idea.

For the small town exhibitor, the distributor suggests arrows as directional signs, with copy: "This Way To Kismet", etc.; a bicycle parade with riders holding banners, "On Our Way To See . . . ", etc.; use of a stencil with the title as advance teaser campaign.

Miss Dietrich's presence in the cast is opportunity to conduct a beautiful legs contest for girls, to be held on theatre stage, or a comedy twist can be added by running the contest for men.

Radio and music promotions are offered through use of two new song hits heard in the film, "Tell Me, Tell Me, Evening Star" and "Willow in the Wind", both of which are published by Leo Feist, Inc., 1619 Broadway, New York City.

THE PRINCESS AND THE PIRATE (United Artists): Since the title lends itself to pirate devices, a natural would be a treasure chest stunt in the lobby, with dummy keys made available to patrons. Those picking keys that opened the chest would be given guest tickets. For street ballyhoo a man dressed in a pirate costume similar to that worn by Victor McLaglen in the picture is appropriate. The doorman, too, might be attired in a similar costume. Another street ballyhoo could be a girl in fancy dress and a man in pirate costume, who would travel the buses discussing events in "The Princess and the Pirate".

A tie-up that would be effective with local merchants would be a treasure hunt. In this connection, the cooperating stores would each feature a window display that includes a clue to the hunt, as well as prizes. The clues are not displayed until the day and hour of the hunt which starts at the theatre. Each contestant is given a slip of paper bearing the names of the stores to be visited. The prizes from the merchants could be presented on the stage opening night.

Also in keeping with the theme of the picture would be a citywide contest for a local "princess". Your local newspaper could be promoted to sponsor the stunt with War Bonds promoted for winner and runners-up. There can be a preliminary judging, to be followed by finals and a night devoted to the crowning and enthroning of the "princess".

Special Montage Front Used for "Wilson"

Two weeks ahead of opening of "Wilson" at the Paramount theatre in Syracuse, N. Y., E. J. Kearney started his campaign and constructed a special false front with montages ordered from New York. Teaser trailers were used in the other Schine houses heralding the opening and the radio campaign consisted of spot announcements on four local stations.

Five thousand postcards were mailed from New York City; cooperative advertising was had from a local jeweler, numerous window displays promoted and letters were sent to all principals, teachers of English and Social studies, urging that they see the picture.

Sherred Celebrates Anniversary

To put over the tenth celebration of the Manos theatre in Ellwood City, Pa., Carl B. Sherred promoted local merchants for a double truck spread of ads in advance of the anniversary date. As a followup, Carl landed a reader on the front page of the local newspaper thanking everyone for their splendid support in helping to colorfully celebrate the birthday. The theatre program also carried copy.

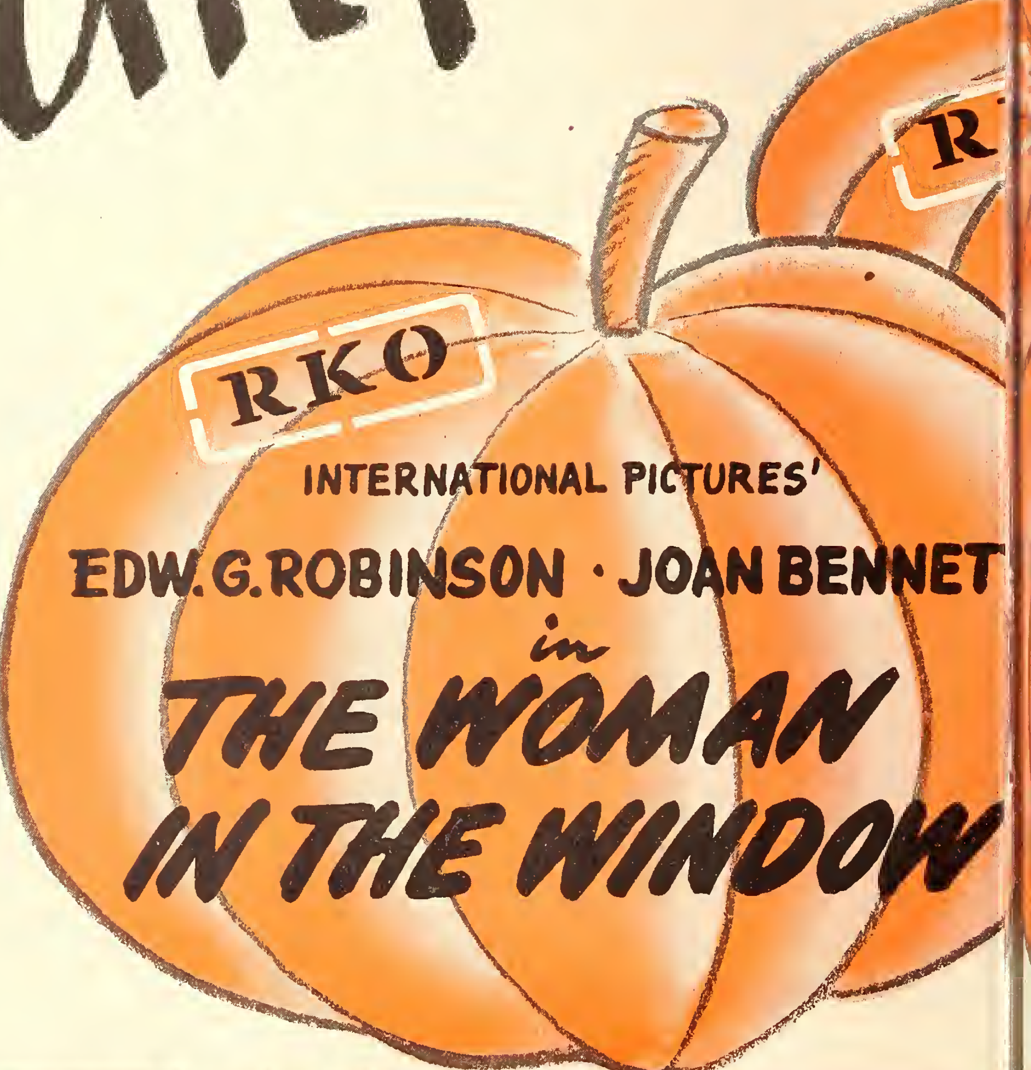
Scores Publicity On 'Song of Road'

Reported as a first-timer in his area was the tieup made by H. N. Scott at the Orpheum, St. Louis, for his date on "Song of the Open Road," wherein the Ill-Mo Beauty Supply Company distributed 1,500 special cards in the area. A letter was sent to each member urging him to use this advertising medium. The cards carried a large cut of Peggy O'Neill with copy "Makeup for 'Song of the Open Road' by Westmore."

Ten boys on tandem bikes appropriately bannered with title, playdates, and cast toured the downtown area; stations KSD and KXOX used the recordings of Jane Powell singing Ave Maria; special posters were distributed; window displays promoted and 100 "closed" signs were placed in windows about town.

For "Cry of the Werewolf," Hugh's assistant, Betty Young, dressed a boy in a wolf costume and had him cover the district three days in advance of the opening. In addition, the boy toured the theatre during the showing of the trailers for laughs.

Some Pumpkins



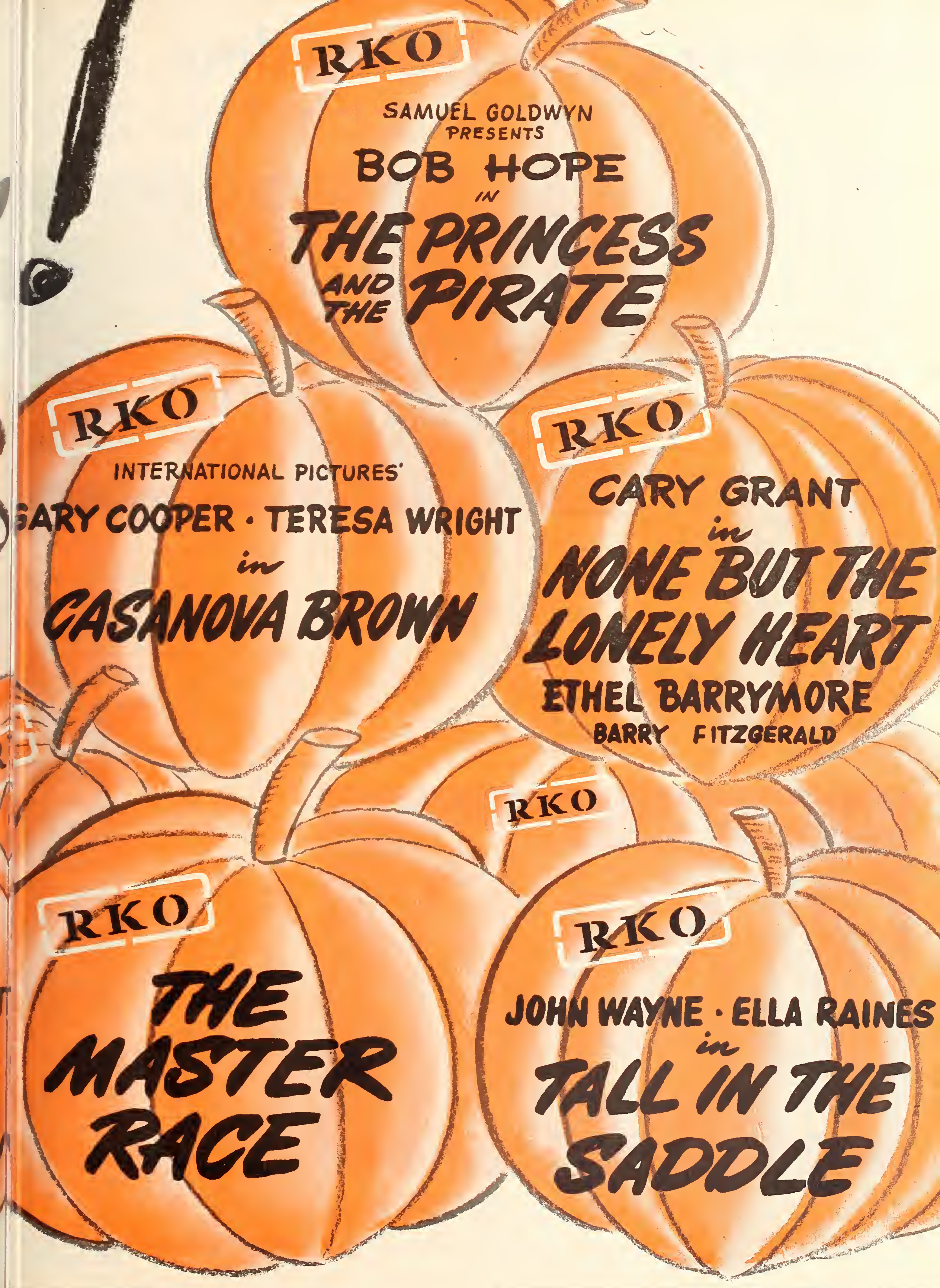
INTERNATIONAL PICTURES'

EDW. G. ROBINSON · JOAN BENNET

in

THE WOMAN IN THE WINDOW

SMASH 'EM WITH THE SIXTH WAR LOAN!



RKO

SAMUEL GOLDWYN
PRESENTS
BOB HOPE
in
THE PRINCESS AND THE PIRATE

RKO

INTERNATIONAL PICTURES'
GARY COOPER · TERESA WRIGHT
in
CASANOVA BROWN

RKO

CARY GRANT
in
NONE BUT THE LONELY HEART
ETHEL BARRYMORE
BARRY FITZGERALD

RKO

RKO

THE MASTER RACE

RKO

JOHN WAYNE · ELLA RAINES
in
TALL IN THE SADDLE

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

NOW SHOWING
There's joy ahoy and Love OH BOY! on RAINBOW ISLAND
The Siren of the Sarong ON AN ISLAND OF FUN
DOROTHY LAMOUR
EDDIE BRACKEN
GIL LAMB
BARRY SULLIVAN
RAINBOW ISLAND
in Technicolor

Comedy and star value share top billing in this attractive lobby display created by manager C. B. Moss at the Criterion theatre, New York, as advance plug for "Rainbow Island".

LAURA

Two hundred placards with copy: "Who Is Laura?"; "Have You Met Laura?" spotted around town in prominent locations, served as an effective teaser campaign for manager George Freeman and attracted advance publicity for the opening of "Laura" at the Poli theatre in Springfield, Mass.

The cards were posted two weeks in advance and served to acquaint the public with the title. Freeman also planted a contest with the *Springfield Shopping News* with guest tickets offered to readers who submitted the best essays titled, "How Well Do You Know the Famous Beautiful Women of History and Legend?"

The *Springfield Daily Republican* used a letter contest suggested from the story of "Laura," titled, "Do You Believe It Is Possible to Fall In Love With Someone You Have Never Seen?"

Station WMAS also stimulated interest in the picture by sponsoring a contest for listeners who submitted the titles of six films in which Gene Tierney had appeared. Guest tickets to see the picture were given to the first ten persons who submitted correct answers.

Prior to the opening, bookmarks were distributed around schools and libraries and an attractive book display was arranged in Forbes and Wallace's book department.

Horwitz Assists with Merchant Co-ops

Sam Horwitz, assistant to Freeman, also contributed some excellent promotions to the campaign. Horwitz promoted cooperative newspaper ads from Kay's Jewelry store; Lilian's Beauty Salon featured head cuts of the star with theatre credits and playdates.

He completed another tieup with the Royal Crown Cola distributor which resulted in banners plugging the film being posted on the entire fleet of trucks and arranged for a complete window display in Woolworth's tied in with Gene Tierney's endorsement of Woodbury Cosmetics.

Highlight of the campaign put over by manager Joe Boyle in Norwich, Conn., for the picture were newspaper publicity stories which stemmed from a sneak preview at the Poli-Broadway.

Special lobby displays and reviews were used in advance and bookmarks were distributed at local schools and public and lending libraries.

A classified ad tieup was arranged in advance with the *Bulletin* and *Record;* two drug stores came through with window displays tied in with the Woodbury promotion and additional window tieups were arranged with jewelry stores and beauty shoppes.

An unusual campaign built around mystery and suspense proved effective for Lou Hart manager of Schine's Glove theatre in Gloversville, N. Y.

Advance advertising was started with a series of newspaper teaser ads and trailer clips which were inserted between the regular program shorts; copy read, "Who Killed Laura?" The same catchline was imprinted on window cards which were placed in stores, on fences, etc., in advance.

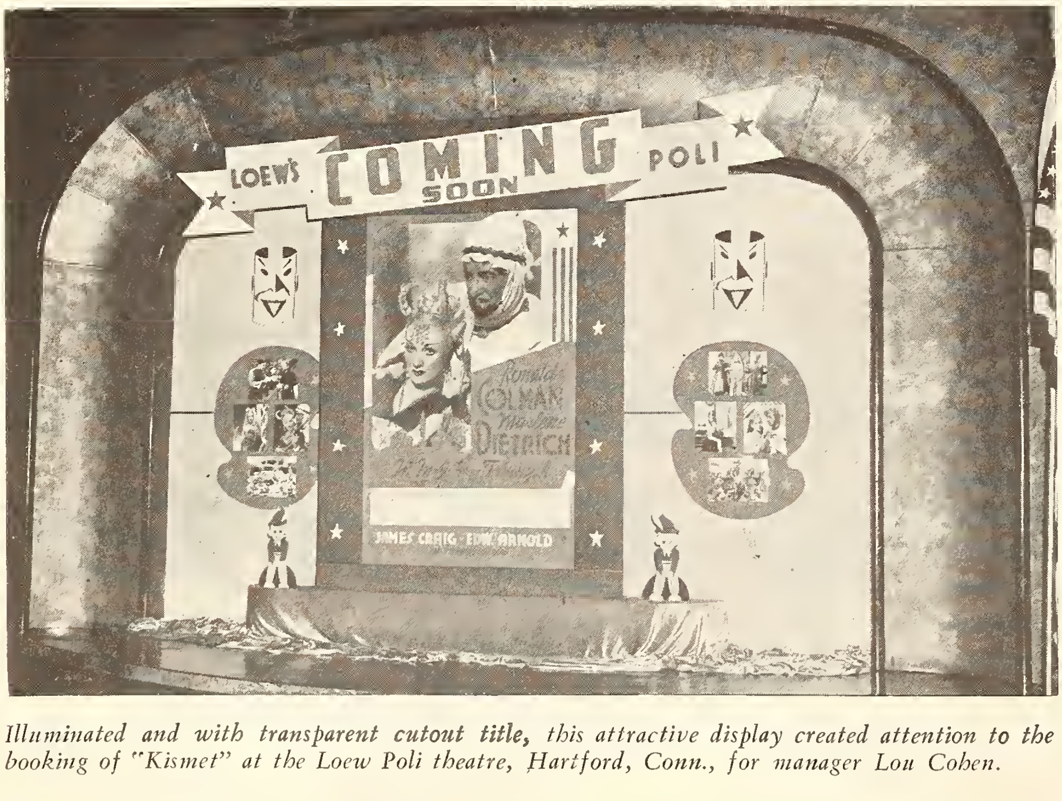
An important note was added to advance advertising by announcing that no one would be seated during the last ten minutes of the picture and requesting that people who knew the ending refrain from revealing it to friends and acquaintances.

Hart placed extra stress on this angle by distributing circulars bearing this announcement to people in the theatre when the regular advance trailer was being screened. A 40 by 60 carrying this message was also displayed in the lobby.

For newspaper publicity, Hart planted the "Laura" contest with the *Morning Herald* which used the device three days in advance of the opening.

Stranger Gets School Aid On "My Pal, Wolf"

Through the cooperation of the Department of Audio-Visual education Michael Strange at Loew's College theatre, New Haven, succeeded in getting his message on "My Pal Wolf" before the school children. Directors and superintendents sent special letters urging the attendance of pupils at the show, which was arranged specially for the Junior Human Clubs.



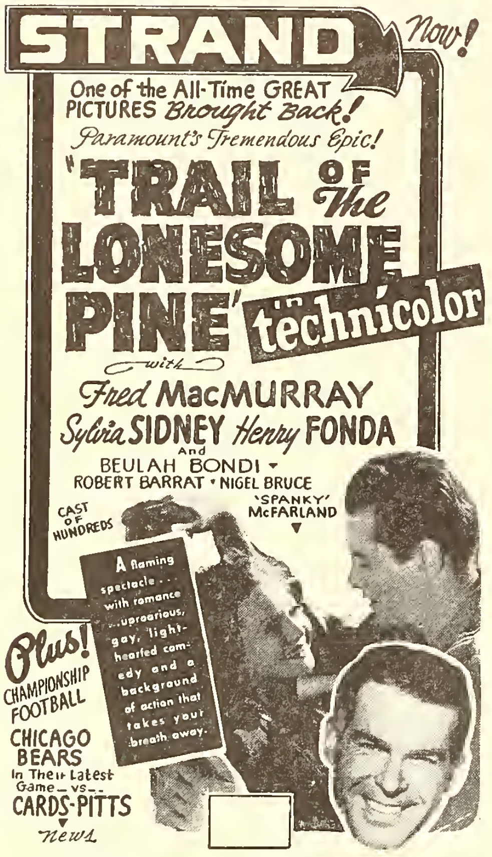
Illuminated and with transparent cutout title, this attractive display created attention to the booking of "Kismet" at the Loew Poli theatre, Hartford, Conn., for manager Lou Cohen.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

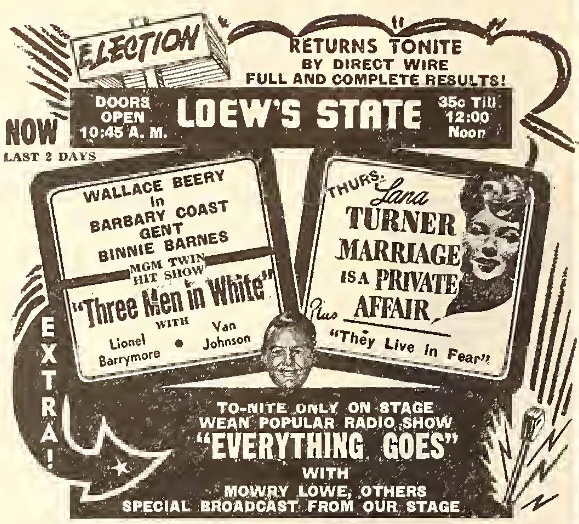
BRANCH	PLACE OF SHOWING	ADDRESS	FAREWELL MY LOVELY		EXPERIMENT PERILOUS		GIRL RUSH		NEVADA		THE FALCON IN HOLLYWOOD	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Tues. 12/5	2:30 P.M.	Tues. 12/5	4:15 P.M.	Wed. 12/6	2:30 P.M.	Wed. 12/6	3:45 P.M.	Thur. 12/7	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Tues. 12/5	8:15 P.M.	Tues. 12/5	10:00 P.M.	Wed. 12/6	8:15 P.M.	Wed. 12/6	9:30 P.M.	Thur. 12/7	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Tues. 12/5	2:00 P.M.	Tues. 12/5	3:45 P.M.	Wed. 12/6	2:00 P.M.	Wed. 12/6	3:15 P.M.	Thur. 12/7	2:00 P.M.
Des Moines	Fox Projection Room	1300 High St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Tues. 12/5	1:00 P.M.	Tues. 12/5	2:15 P.M.	Wed. 12/6	1:00 P.M.	Wed. 12/6	2:15 P.M.	Thur. 12/7	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	—	—	Wed. 12/6	2:30 P.M.	Tues. 11/28	11:00 A.M.
Memphis	Fox Projection Room	151 Vance Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
New York	RKO Projection Room	630 — 9th Ave.	Tues. 12/5	11:00 A.M.	Tues. 12/5	2:30 P.M.	—	—	Wed. 12/6	11:00 A.M. 2:30 P.M.	Tues. 11/28	11:00 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	11:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Tues. 12/5	10:30 A.M.	Tues. 12/5	1:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	1:30 P.M.	Thur. 12/7	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Tues. 12/5	9:30 A.M.	Tues. 12/5	11:15 A.M.	Wed. 12/6	9:30 A.M.	Wed. 12/6	11:15 A.M.	Thur. 12/7	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Tues. 12/5	10:30 A.M.	Tues. 12/5	2:30 P.M.	Wed. 12/6	10:30 A.M.	Wed. 12/6	2:30 P.M.	Thur. 12/7	2:30 P.M.

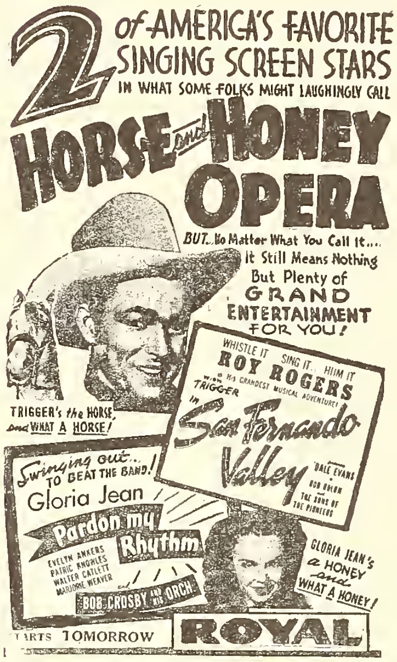
SHOWMEN'S DISPLAY ADS


STRAND
Now!
One of the All-Time GREAT PICTURES Brought Back!
Paramount's Tremendous Epic!
"TRAIL OF THE LONESOME PINE" in technicolor
with
Fred MacMURRAY
Sylvia SIDNEY Henry FONDA
and
BEULAH BONDI • ROBERT BARRAT • NIGEL BRUCE
'SPANKY' McFARLAND
CAST OF HUNDREDS
A flaming spectacle... with romance ...uproarious, gay, light-hearted comedy and a background of action that takes your breath away.
Plus! CHAMPIONSHIP FOOTBALL
CHICAGO BEARS
In Their Latest Game — vs — CARDS-PITTS
News

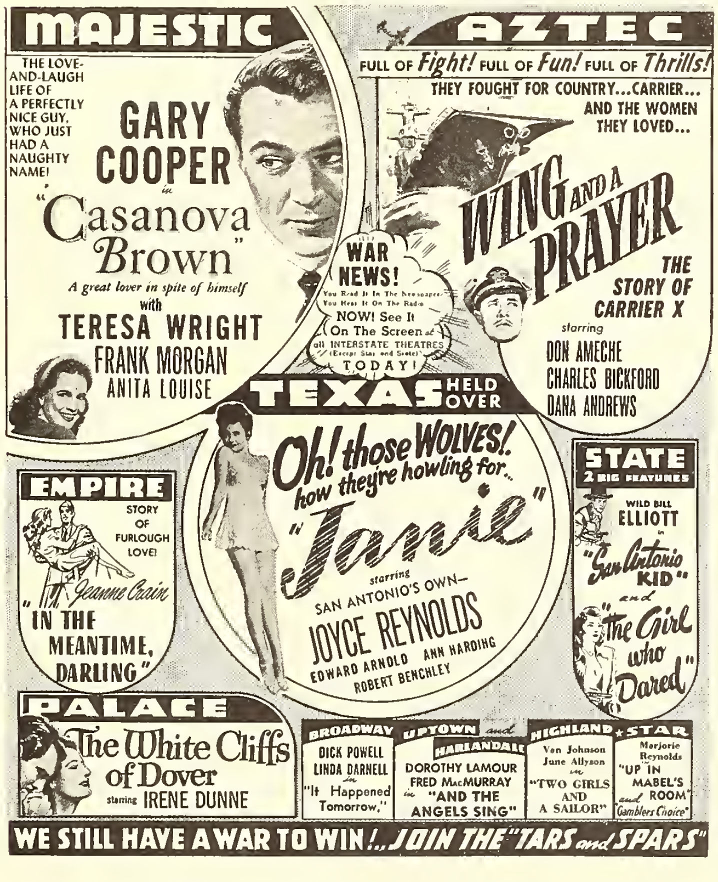
Elliot Johnson, advertising manager for Malco Memphis theatres, drew attention to return engagement of "Trail of Lonesome Pine" at the Strand with this attractive display ad.

Right, double feature program, radio stage show and election returns receive special attention in newspaper ads from J. G. Samartano at Loew's, Providence.



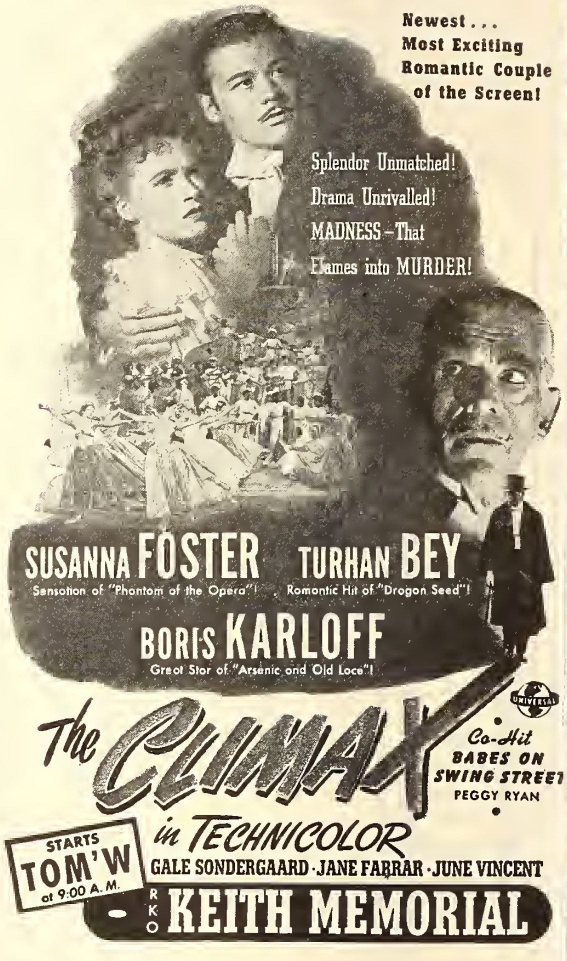

2 of AMERICA'S FAVORITE SINGING SCREEN STARS
IN WHAT SOME FOLKS MIGHT LAUGHINGLY CALL
HORSE and HONEY OPERA
BUT...No Matter What You Call It.... It Still Means Nothing But Plenty of GRAND ENTERTAINMENT FOR YOU!
WHISTLE IT SING IT HUM IT
ROY ROGERS
with TRIGGER
in his GRANDEST MUSICAL ADVENTURE!
San Fernando Valley
DALE EVANS
BOB NOLAN
THE SONS OF THE PIONEERS
TRIGGER'S the HORSE, and WHAT A HORSE!
Swinging out... TO BEAT THE BAND!
Gloria Jean
Pardon my Rhythm
EVELYN ANKERS
PATRIC KNOWLES
WALTER CATLETT
MARJORIE WEAVER
BOB CROSBY AND HIS ORCH.
GLORIA JEAN'S a HONEY and WHAT A HONEY!
STARTS TOMORROW
ROYAL

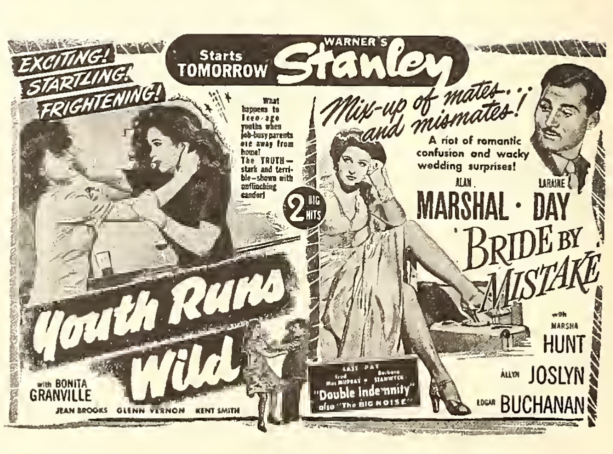
Manager Dale Thornhill, Royal theatre, Atchison, Kansas, sold combination western and musical program by advertising a "Horse and Honey Opera".



Here is a sample directory ad by Sig Schaefer, veteran layout man and artist for Interstate in San Antonio, Texas, made under the direction of Joe M. Estes, publicity manager.

At right, catchcopy and vivid illustration from the press book are employed effectively by Carlo Vannicola, advertising manager for RKO theatres in Boston, to publicize "The Climax".


Newest... Most Exciting Romantic Couple of the Screen!
Splendor Unmatched!
Drama Unrivalled!
MADNESS—That Flames into MURDER!
SUSANNA FOSTER
Sensation of "Phantom of the Opera"!
TURHAN BEY
Romantic Hit of "Dragon Seed"!
BORIS KARLOFF
Great Star of "Arsenic and Old Lace"!
UNIVERSAL
The CLIMAX
in TECHNICOLOR
Co-Hit
BABES ON SWING STREET
PEGGY RYAN
STARTS TOM'W at 9:00 A. M.
GALE SONDERGAARD · JANE FARRAR · JUNE VINCENT
RKO KEITH MEMORIAL


EXCITING! STARTLING! FRIGHTENING!
Starts TOMORROW
WARNER'S Stanley
What happens to teen-age youths when job-busy parents are away from home! The TRUTH—stark and terrible—shown with unflinching candor!
Youth Runs Wild
with BONITA GRANVILLE
JEAN BROOKS GLENN VERNON KENT SMITH
2 BIG HITS
Mix-up of mates... and mismates!
A riot of romantic confusion and wacky wedding surprises!
ALAN MARSHAL · LARAINE DAY
BRIDE BY MISTAKE
with MARSHA HUNT
ALLYN JOSLYN
EDGAR BUCHANAN
LAST DAY
Fred MacMURRAY Barbara STANWYCK
"Double Indemnity"
also "The BIG NOISE"

Reduced from i
original four-colum
width, this repr
duction shows co
trast of action an
romantic themes c
twin bill at Warne
Stanley theatre. Be
Adler did the pe
work in conjunctic
with Frank Dami
zone manager fc
Warners in Ne
Jersey.

moods and characterizations, and it takes an expert director to turn . . . shall not be further

FRIDAY is HUG-and-KISS DAY at the STRAND

Oh babe!!!

"The Very Thought of You"

BIG WARNER HIT!

(WINCHELL GAVE IT A PRE-OPENING RAVE ALREADY!)

pervision. The return of the French films to the American market is a welcome event—and

of the free spirit of Christ within ourselves—as a means for the conquest of the spirit over flesh and

Errol Flynn will have eight leading ladies in his next film, "The Adventures of Don Juan." They will

(From New York Teaser Campaign)

TIME NOW TO THINK ABOUT "The Very Thought of You" NEXT OF THE WARNER BIG ONES FOR YOU!

Grand performances all

DENNIS MORGAN ★ ELEANOR PARKER ★ DANE CLARK ★ FAYE EMERSON

in "THE VERY THOUGHT OF YOU"

with BEULAH BONDI • HENRY TRAVERS • WILLIAM PRINCE • ANDREA KING

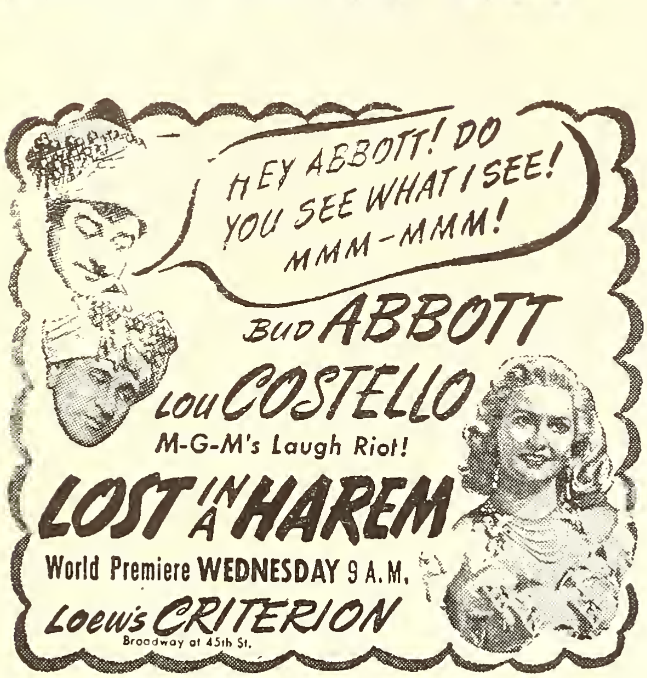
Produced by
ERRY WALD

Screen Play by Alvah Bessie & Delmer Daves • Original Story by Lionel Wiggam • Music by Franz Waxman

Directed by
DELMER DAVES

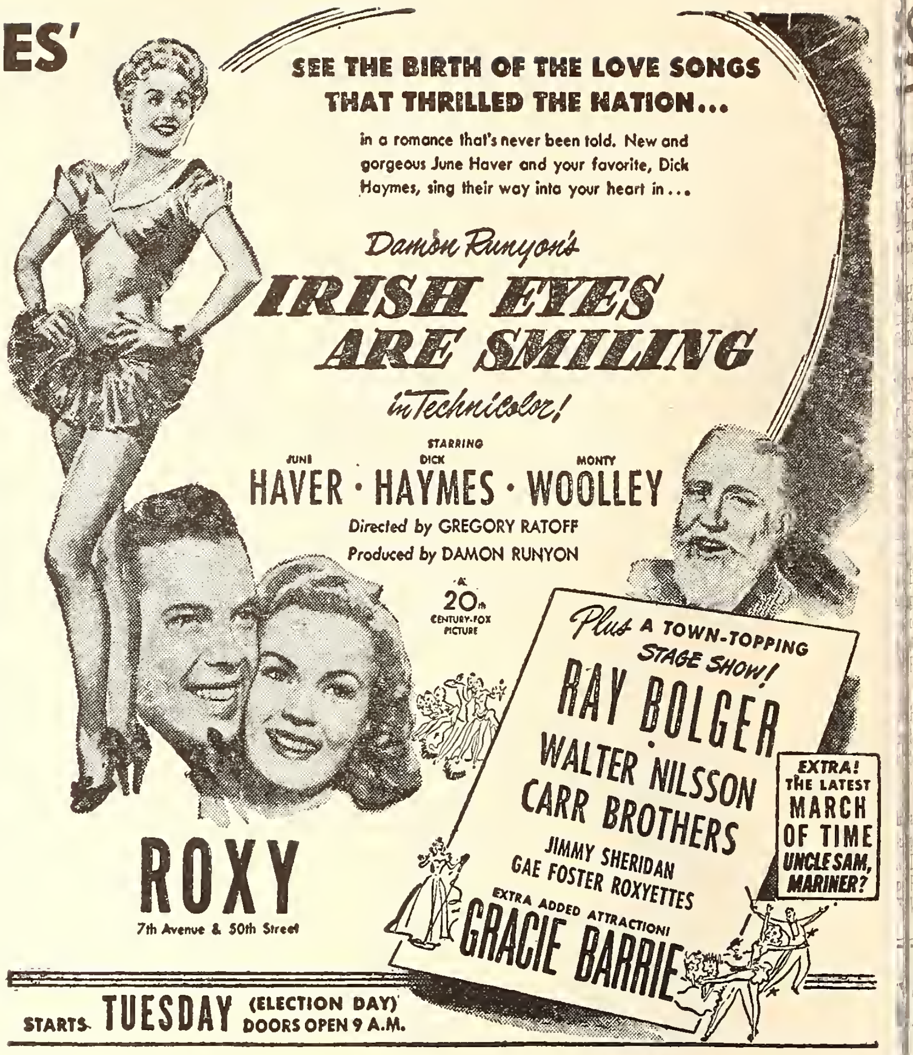
JACK L. WARNER
Executive Producer

BROADWAY THEATRES' NEWSPAPER ADS

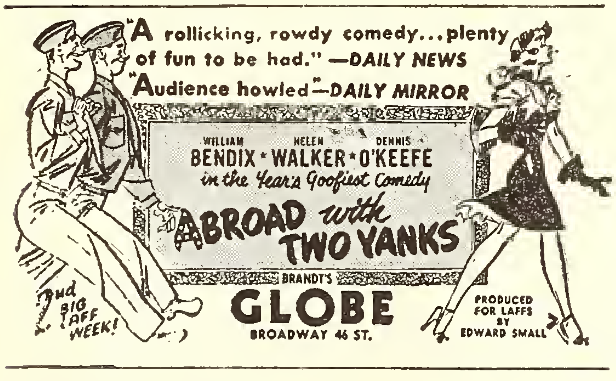

HEY ABBOTT! DO YOU SEE WHAT I SEE! MMM-MMM!

BUD ABBOTT
LOU COSTELLO
M-G-M's Laugh Riot!
LOST IN A HAREM
World Premiere WEDNESDAY 9 A.M.
Loew's CRITERION
Broadway at 45th St.

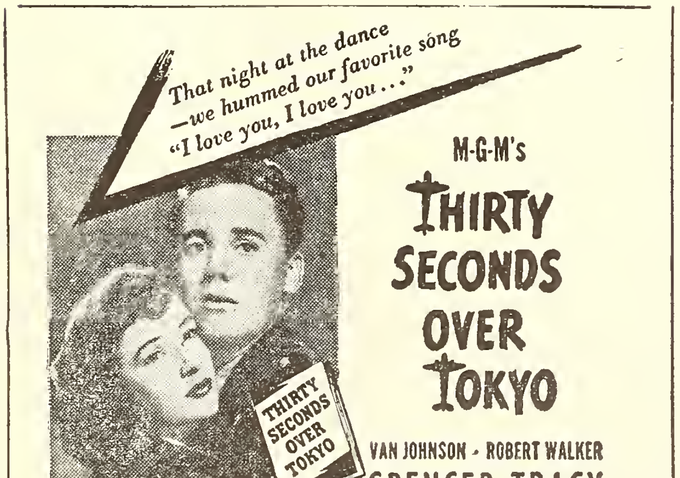
Advance ad for "Lost in a Harem" which last week had its world premiere at the Criterion theatre.


SEE THE BIRTH OF THE LOVE SONGS THAT THRILLED THE NATION...
in a romance that's never been told. New and gorgeous June Haver and your favorite, Dick Haymes, sing their way into your heart in...
Damon Runyon's
IRISH EYES ARE SMILING
in Technicolor!
STARRING
JUNE HAVER · DICK HAYMES · MONTY WOOLLEY
Directed by GREGORY RATOFF
Produced by DAMON RUNYON
A 20th CENTURY-FOX PICTURE
Plus A TOWN-TOPPING STAGE SHOW!
RAY BOLGER
WALTER NILSSON
CARR BROTHERS
JIMMY SHERIDAN
GAE FOSTER ROXYETTES
EXTRA ADDED ATTRACTION!
GRACIE BARRIE
EXTRA! THE LATEST MARCH OF TIME UNCLE SAM, MARINER?
ROXY
7th Avenue & 50th Street
STARTS TUESDAY (ELECTION DAY) DOORS OPEN 9 A.M.

Roxy theatre ads for "Irish Eyes Are Smiling" sell musical theme, feature illustrations of June Haver.

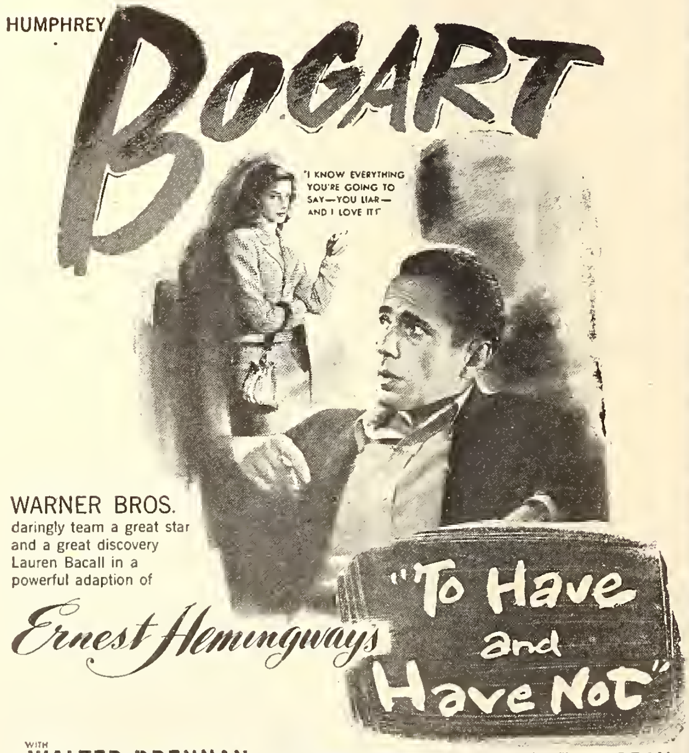

"A rollicking, rowdy comedy...plenty of fun to be had." —DAILY NEWS
"Audience howled"—DAILY MIRROR
WILLIAM BENDIX · HELEN WALKER · DENNIS O'KEEFE
in the Year's Goofiest Comedy
ABROAD with TWO YANKS
BRANDT'S GLOBE
BROADWAY 46 ST.
2nd BIG LAFF WEEK!
PRODUCED FOR LAFFS BY EDWARD SMALL

Left, holdover ads for "Abroad with Two Yanks" plug critic comments and comedy angle.


"That night at the dance —we hummed our favorite song "I love you, I love you..."
M-G-M's
THIRTY SECONDS OVER TOKYO
VAN JOHNSON · ROBERT WALKER
SPENCER TRACY
DIRECTED BY MERVYN LeROY
The love story behind Captain Ted Lawson's true story!
BUY AN EXTRA WAR BOND AT CAPITOL TODAY • GET YOUR FREE RESERVED SEAT TICKET FOR
WAR BOND WORLD PREMIERE · CAPITOL · WED., NOV. 15, 9 P.M.
STARTING NOV. 16 • IN PERSON! JIMMY DORSEY & ORCH. • EXTRA! HENNY YOUNGMAN

Left, opening of "Thirty Seconds Over Tokyo" at Capitol theatre is tied in with War Bond premiere scheduled a few days in advance of Sixth War Loan drive.

Right, although advance ads for "To Have or Have Not" feature Bogart, current ads employed play up Warners' new star discovery, Lauren Bacall.


HUMPHREY BOGART
"I KNOW EVERYTHING YOU'RE GOING TO SAY—YOU LIAR—AND I LOVE IT!"
WARNER BROS. daringly team a great star and a great discovery Lauren Bacall in a powerful adaption of
Ernest Hemingway's "To Have and Have Not"
WITH WALTER BRENNAN · LAUREN BACALL · DOLORES MORAN
HOAGY CARMICHAEL · A HOWARD HAWKS PRODUCTION · Screen Play by Jules Furthman and William Faulkner
TOMORROW! HOLLYWOOD

SHOWMEN PERSONALS

In New Posts: Gabriel Rosenthal, Culver, Brooklyn, N. Y. E. W. McManus, Allen, Akron, Ohio. H. L. Drennan, Paramount theatre, Atlanta, Ga. Art Smith, district manager, Savor Amusement Co., southern New Jersey. R. J. Coyle, Savar theatre, Camden, N. J.

Ed Lewis, Cross theatre, Juneau, Alaska, George Hoffman, Normandy, St. Louis. James B. Conway, Robinson, Richmond, Va. Harold Miller, Walker, Richmond.

W. K. Conklin, RKO Lincoln theatre, Trenton, N. J. Arnold Leopard, Broad, Newark, N. J. Fred Leidich, Earle, Jackson Heights, L. I. Morey Schayer, Midway, Brooklyn, N. Y. Eugene Woodhams, Rainbo, Detroit, Mich. Sol Reuben, Parlmer Park, Highland Park, Mich. M. D. Cohn, Uptown, Kansas City, Mo.

Assistant Managers: H. Stone, Olympia, Miami. John Morgan, Eckel, Syracuse, N. Y. Stanley Binstock, Benson theatre, Brooklyn, N. Y. Margaret Gullato, Paramount, Syracuse, N. Y. Spencer Steinhurst, Loew's State, Syracuse, N. Y. Joe Anthony, Apollo, Chicago. Charles Chaple, Loew's, Richmond, Va.

Sidney S. Schwartz, Warner's Beverly, Beverly Hills, Calif. Vincent Aldert, Loew's Penn, Pittsburg, Pa. Barney Hohenstein, Tryon, Charlotte, N. C.

Junior Showmen: Henry Shields, 3rd, to Mr. and Mrs. Henry Shields. The proud father is the publicity director of Loew's Capitol, Washington, D. C. Joel Bennett, October 19th to Mr. & Mrs. Robert R. Deitch. Daddy manages Warner's DeWitt theatre, Bayonne, N. J.

Happy Birthday: Harold Lloyd Mac McCarthy, Julius Myska, John R. Ludy, Harry Knoblauch, Melvin Aronson, Reinhold Wallach, M. J. Cruz, Howard Berg, F. W. Zimmerman, H. Paul Fasshauer, William Markwell, Marvin R. Rosen, Murray Lafayette.

James A. Knox, V. W. Fisk, Joe Ruddick, Edwin Calvin, J. F. Camp, Harold King, Melvin Bourassa, Robert F. Etchberger, Harland Rankin, J. Maddry Wallace, Harry Abbott, George R. Carter, Mac Goldstein, Howard Jaggers, Cecil R. Atkinson, Lafayette Moore.

John P. Joneck, William N. Redmond, Cecil Ward, Thomas Corradine, Walter Chenoweth, C. V. Bells, E. T. Sizemore, Dick Offenbacher, Irvin Shulman, Flynn Stubblefield, Jack Reis, Joseph F. Enos, Charles F. Weisbecker, John J. Tkach.

Edward J. Mooney, Fred Nelson, Joseph G. Greene, Henry Lowry, Charles A. Boshart, Ken C. Simons, Edward J. Shea, Ralph E. Wallace, Conrad Tapia, Billings Booth, Maurice M. Corkery, Emma Cox, Leo Kulick, William C. Powelson, Melvin B. Grundy, James W. Bergen, Claire Kromish.

Tillie Freedman, Ted Turrell, Forrest F. Shontz, Fred D. Arnn, Joseph Kalusky, Ralph Biamonte, Ronald Sutton, Robert G. Wilson, Harry Schwartz, Donald N. Fuller, John M. Lehane, L. F. Eick, C. W. Mills, Edward Goodman, Terry Leung, Wilbert Brizendine, Leroy Martin, Charles S. Bruscato.

Erving B. Conant, Earle W. Willbern, Harry C. Valentine, John W. Godfroy, Charles P. Carroll, Jennings McDonald, Morris Epstein, Derald Hart, John C. Hart, Harry J. Ellis, Lawrence Capillo, Fred Walton.

Brown Exploits "Manhattan" At Football Game

Bill Brown at Loew's Poli Bijou, New Haven, had a boy cover a Yale football game carrying an umbrella imprinted with "Music in Manhattan" copy.

The punch tieup effected by Bill Brown for "Music in Manhattan" at the Loew Poli Bijou in New Haven was made at the Yale Bowl a few days ahead of opening. A large umbrella painted in bright colors with picture copy and playdates was carried by a young man who walked up and down the aisles during the halves and after the game.

The Sluthern Music Company of New York supplied Brown with sheet music and orchestrations for window displays. The latter were used by orchestras at the Hotel Taft, Seven Gables, Hotel Garde and the dance floors of the main YMCA, which holds 1,500 couples with two orchestras of the local Hillhouse high and Commercial high schools orchestras. Announcements were made from all dance floors.

Music and record windows with stills and playdates were used in Kresge's, Loomis Music Shop, Yale University Music Shop, Everybody's Radio Shop and David Dean Smith Shop. Special display in Bond Clothes main store featured two four foot by 12 inch compo setpieces with stills and playdates.

Conner Holds Sneak Preview of "Janie"

Two weeks in advance of the opening of "Janie" at the Capitol theatre, Madison, Wis., Marlowe Conner used a Hollywood sneak preview device on the closing night of a long run picture. The word-of-mouth build up was instrumental in making this one of his largest grossing pictures.

The day after the preview, Marlowe had 14 by 17 cards placed all over town reading: "Looking for 'Janie'? You'll find her at the Capitol. 'Janie' the G. I. Love You Girl." Drugstores featured a "Janie" sundae and the J. C. Penny Co. put in a full window on "Back to school with Janie," using a complete set of stills.

For his lobby, Conner used a large eight foot circle for a background upon which was placed large cutout title letters. At the base he used a life size blowup of Joyce Reynolds and Robert Hutton lying on a blanket in a beach scene. Stills embellished the display which received unusual attention.

Tieup With Zoo For 'Mark Twain'

Through a tie-up with the Staten Island Zoo, H. Spencer Bregoff at the Palace in Port Richmond landed a large sign on a display in the zoo, which plugged the picture and engagement.

In addition, Spence worked out a "personal appearance" gag in the theatre lobby for a "Hollywood Star, 'Flash', the world's champion jumping frog." Advance stories were had in the newspapers with photos. A reception at the theatre on opening night by engraved invitation to selected guests honored "Flash's" personal appearance with advance stories covering the reception.

A frog jumping contest for kids was also arranged, with the Zoo curator acting as judge. The contest, which was sponsored, more than paid for prizes and special advance trailer. Menus in leading restaurants featured "Frogs Legs a la Mark Twain," with a plug for the picture, and a personal letter signed by Bregoff went to all principals, emphasizing the educational value of the picture.

May Arranges Special Midnite Hallowe'en Show

For his special midnite Halloween Show at the Opera House, Lexington, Ky., Ed May ran his trailer ten days in advance. The house was blacked out and weird back stage sound effects were used just prior to each of the showings of the trailer. The theatre front was dressed with large cutout pumpkins over the box office, and announcements were made daily from the stage.

Tickets to the special show were sold out front four days in advance, store windows were promoted, costless special heralds with merchant's ad were distributed and one-sheet displays used profusely.

Schwartz Has Spent Entire Career Here with Loew's

Joining Loew's as an usher in 1935 at the Spooner theatre, Irving I. Schwartz, now at the Boston Road theatre in the Bronx, was soon promoted to assistant manager at the Spooner. The following year Irving was transferred to Loew's Boulevard in the same capacity, where he remained for five years. In 1941, Schwartz went to Loew's 175th Street and then to the Burnside until 1942 at which time he was transferred to Loew's Fairmount where he remained until he was promoted to manager of his present house in July of this year. Irving, who was born in New York City, is married and the father of two children.

Chinese Missionary Stimulates "Dragon Seed" Date

To arouse further interest in his date of "Dragon Seed" at the Carolina theatre, Hickory, N. C., Arnold J. Coffey promoted the loan of a collection of relics brought from China by a returned missionary, who appeared as guest of honor at the theatre and gave talks on China. The local daily came through with stories and art breaks on the talk and collection.

Libraries were furnished with attractive displays and printed book markers and the librarian urged all to see the picture. Three 15-minute quiz programs on China and the picture were set with winners receiving guest tickets. For a street ballyhoo, one of the usherettes dressed in Chinese garb covered the downtown area with a sign calling attention to the opening, cast, etc.

The Pulse of the Motion Picture

BOXOFFICE

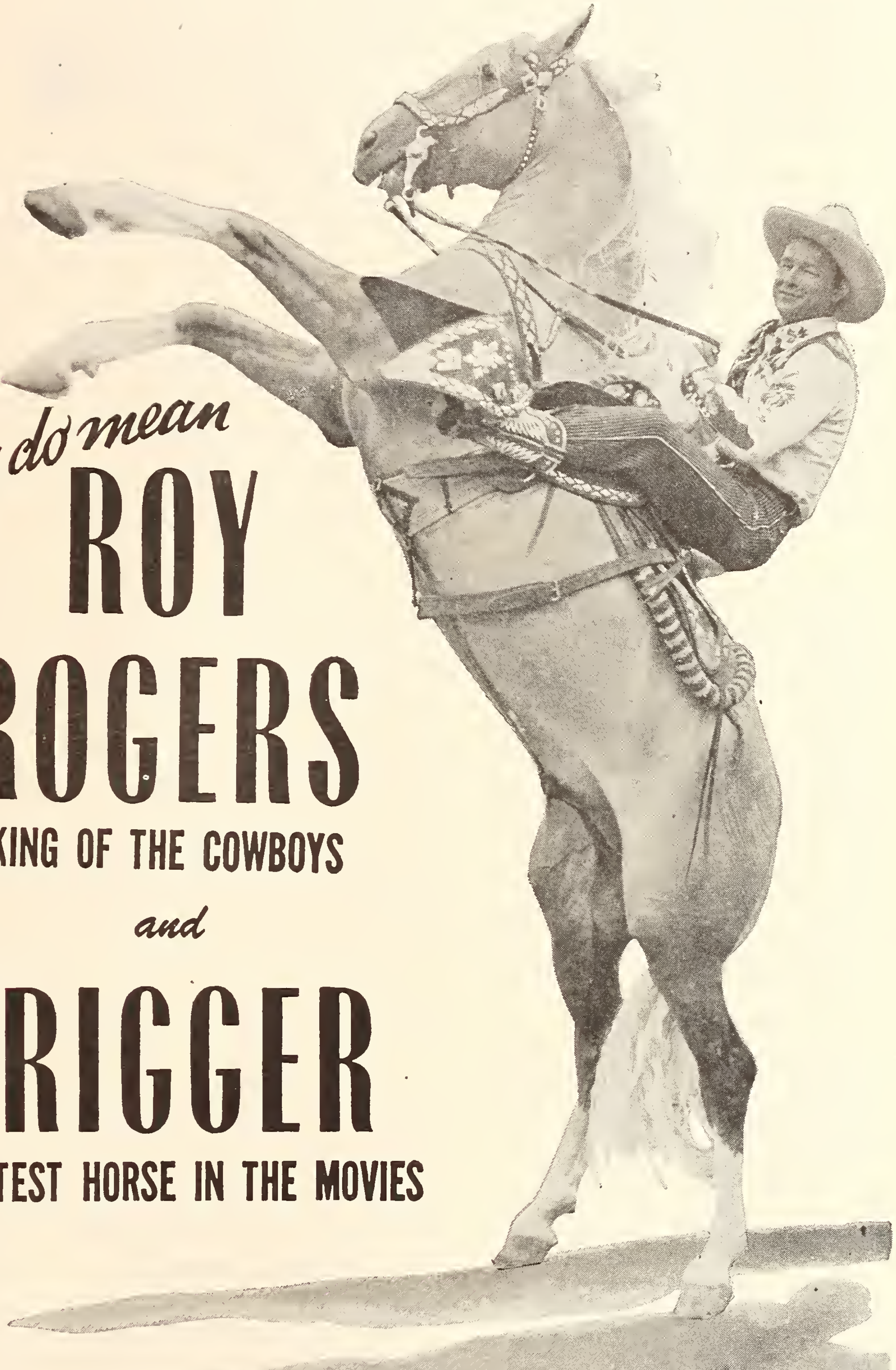
reports

GARSON, CROSBY AND ROGERS TOP ALL-AMERICAN FAVORITES

GREER GARSON

BING CROSBY

ROY ROGERS



and they do mean

ROY ROGERS

KING OF THE COWBOYS

and

TRIGGER

SMARTEST HORSE IN THE MOVIES

**REPUBLIC
STARS**

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

WANTED TO BUY

WANT TO BUY SEVERAL LARGE BURCH OR Manley popcorn machines. BURKE MATTHEWS, 3200 Gonzales Street, Austin, Tex.

STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

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Brandt Buys New York House

William Brandt last week purchased Daly's theatre, 63rd Street, New York, and was to take possession November 17. The purchase price was not revealed, but the property is understood to be subject to a tax lien of $120,000. Whether Mr. Brandt will run the theatre as a legitimate house or add it to his motion picture circuit has not been disclosed.

Goldwyn Appoints Two

Samuel Goldwyn has named Leo Katcher east coast publicity and advertising representative, and Claud Morris as east coast exploitation director. Formerly a New York newspaperman, Mr. Katcher comes to the Goldwyn organization from Vanguard Films. Mr. Morris was previously with United Artists as director of exploitation in the Chicago territory.

OBITUARIES

Edward McNamara, Actor, Dies of Heart Attack

Edward James McNamara, 60, one time policeman in Paterson, N. J., who later won fame in the motion pictures and theatre for his roles as policeman, died in a freight car in Boston November of a heart attack. He was supervising the transfer of riding horses and other property of James Cagney, who employed him. Mr. McNamara never married. Funeral services were held November 1 at the Congregational Church of West Tisbury West Tisbury, Mass., and burial was in the West Tisbury Cemetery.

Lieutenant Jack Doherty Killed in Germany

Lieutenant Jack Bryer Doherty, 28, former Warner Bros. home office reproduction department employee and nephew of H. M. Doherty, head of the exchange auditing department at Warners, was killed in action in Germany last month, according to word from the War Department November 10 He entered the service in January, 1941, and was awarded the Purple Heart during the Normandy invasion. His wife, Jean, who survives, also saw service overseas in the Army Nurse Corps.

Captain Arthur Adams

Captain Arthur Adams, 24, a fighter pilot in the Army Air Forces, previously reported missing has been reported killed in action over France July 18. His father, Peter Adams, is the owner of the United States theatre in Newark, N. J. and a leader in the local Greek community. His uncle, A. A. Adams, owns the Paramount and Adams theatres in Newark. Besides his parents Captain Adams is survived by two brothers and a sister.

Sergeant Edward Wall

Sergeant Edward Wall, member of the First Special Service Force and son of Edward J. Wall, Paramount district advertising representative in Albany and Buffalo, was killed in France October 26, according to word received by his parents. He is also survived by a brother, Tom, and a sister, Patricia.

Mrs. Jessie Rembrandt

Mrs. Jessie Rembrandt, 36, wife of Joseph Rembrandt, operator of the Center Mayfield theatre, Cleveland, and the Ellet theatre, Akron, died November 4 at her home in Cleveland. In addition to her husband, she is survived by two sons, her mother and a sister.

George Houston

George Houston, 48, film actor and one time opera singer, died in Hollywood November 12 following a heart attack. His widow, Virginia Cord, survives.

Al London

Al London, manager of the Cayuga theatre, Philadelphia, before entering the service, was killed in action overseas.

RKO to Trade Show Five Pictures in December

RKO will hold national trade screenings of five pictures in December, it was announced this week by Ned E. Depinet, president of RKO Radio Pictures. The five are "Experiment Perilous," "Farewell My Lovely," "Girl Rush," "Nevada" and "The Falcon in Hollywood." The first two will be screened December 5, "Girl Rush" and "Nevada" will be shown December 6, and "The Falcon in Hollywood" December 7.

To Show "Canteen" Dec. 4

"Hollywood Canteen," Warner Bros. multi-star musical, will be nationally tradeshown Monday, December 4, Ben Kalmenson, general sales manager, announced last week. The picture will be the company's special New Year's release.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
SHORT SUBJECTS CHART
ADVANCE SYNOPSES
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Thirty Seconds Over Tokyo

MGM—Story of the Doolittle Bombing

This is, first and foremost, a faithfully factual recording of the bombing of Tokyo by Lt. Col. Jimmy Doolittle, now Major General, and his fliers, together with the details of the long preparations for the great adventure and of the long travail which ensued for those who came down and were washed up on the coast of China. But the film is not, save in fidelity to its subject, a documentary, although it is a better documentary incidentally than most documentaries concerned exclusively with documentation.

Secondarily, and only slightly so, this is a telling of the story of Lieutenant Ted Lawson, one of the fliers who survived the adventure at the cost of a leg and wrote, with Robert Considine, the book about it on which Dalton Trumbo based the script of the picture. And the story of Lieutenant Lawson, although the story of no single man can be expected to measure up to the story of the Doolittle bombing, is a thing of heroism, pathos and sacrifice sufficient unto itself and to the purposes of fascinating entertainment.

With only these two things to offer, the story of the bombing and that of the flier, the film should stack up as a natural for all the people in all the countries at war with Japan. But the showman is not required to depend on these circumstances alone to attract customers in profitable numbers. Quite extremely to the contrary, the studio has furnished him with the names of Spencer Tracy, Van Johnson and Robert Walker with which to exploit the film quite independently of subject matter, workmanship or patriotic import.

Viewed as any of these things, as a great documentary, as the personal story of a living hero, or as a performance of excellence by three players whose names mean money and scores more whose work is no less competently done, the picture is a big, fine and commanding piece of product, massive in whole and minute in detail, packing more than enough of each of the several kinds of power required to make its way to top grosses in any and all kinds of theatres and places.

To producer Sam Zimbalist, and to director Mervyn LeRoy, for whom the film has been designated as a Mervyn LeRoy Production, Americans at large and theatregoers in particular owe thanks for a splendid filming of one of the outstanding exploits by American fighting men in this war.

Previewed at the studio. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, not set. Running time, 140 min. PCA No. 10248. General audience classification.

Lieut. Col. James H. Doolittle	Spencer Tracy
Lieut. Ted Lawson	Van Johnson
David Thatcher	Robert Walker
Ellen Lawson	Phyllis Thaxter

Tim Murdock, Don DeFore, Gordon McDonald, Horace McNally, John R. Reilly, Robert Mitchum, Scott McKay, Donald Curtis, Louis Jean Heydt, William "Bill" Phillips, Douglas Cowan, Paul Langton, Leon Ames.

Carolina Blues

Columbia, 1943-44 — Kay Kyser Sells War Bonds

As if designed for exhibitors' special use as a War Bond-premiere attraction, and equally pertinent to the same cause on any occasion, this Kay Kyser vehicle presents the band leader and his band as themselves engaged in putting on War Bond shows in a diversity of places and circumstances. It's the best of the Kyser pictures and a stimulant to Bond buying in addition.

Matching the Kyser troupe, and sometimes topping it, is Victor Moore, playing six different roles and getting laughs in all of them, and the picture is beneficiary of Ann Miller's talents as tap dancer extraordinary and romantic interest. There is plenty for all of these to do, and they do it well.

Production numbers, of which there are many, range from the strictly formalized kind staged behind footlights to the impromptu variety hatched aboard a hay rick in the moonlight to a song about the Wabash by Jule Styne, Sammy Cahn and Walter Bullock. The first two of these and Dudley Brooks are responsible for the film's liveliest number, "Mr. Beebe," performed with gusto by a large number of Negro entertainers brought into the film for that purpose.

Samuel Bischoff produced and Leigh Jason directed from a script by Joseph Hoffman and Al Martin that reflects not only skill but thoughtfulness.

Previewed at the Pantages theatre, Hollywood, to a rainy-afternoon audience which seemed to get a lot out of it. Reviewer's Rating: Good.—W. R. W.

Release date, Sept. 26, 1944. Running time, 81 min. PCA No. 10228. General audience classification.

Kay Kyser	Himself
Julie Carter	Ann Miller
Her father	Victor Moore

Jeff Donnell, Howard Freeman, Georgia Carroll, M. A. Bogue, Harry Babbitt, Sully Mason, Diane Pendleton, Robert Williams, Doodles Weaver, Dorothea Kent, Frank Orth, Eddie Acuff, Harold Nicholas, The Christianis, Layson Brothers.

Enter Arsene Lupin

Universal — Jewel Thief, De Luxe

Universal introduces two new properties in this romantic melodrama, which promise to be around for some time. The first is a suave, French "Jimmy Valentine"—one Arsene Lupin, from the stories of Maurice LeBlanc. He is deft and dashing with a touch of Robin Hood and a talent for eluding the police which should insure his appearance in further adventures. The second is George Korvin, a newcomer who creates the role out of a handsome figure, a French accent and the romantic aplomb of a Boyer. Between them they should add many women to the fans of detective fiction on the screen.

The story by Bertram Millhauser serves well as an introduction to the personalities, although it offers little plot novelty. Ella Raines, an attractive romantic foil for the celebrated thief, owns a fabulous emerald as well. The stone is coveted by an aunt and uncle, but is of secondary interest to Lupin. His problem is to win the love of the girl and to escape the persistent efforts of Inspector Ganimard to track him down.

J. Carrol Naish has an unusual role as the meticulous but slightly stupid inspector and handles it with his accustomed skill. George Dolenz plays Lupin's cutthroat bodyguard, for a good share of the laughs.

The film has been well mounted and capably directed by Ford Beebe. Its appeal for the detective fans would be increased, however, by a tighter plot structure with somewhat less reliance upon coincidence for its solution.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, November 24, 1944. Running time, 72 min. PCA No. 10502. General audience classification.

Arsene Lupin	George Korvin
Stacie	Ella Raines
Ganimard	J. Carrol Naish
Dubosc	George Dolenz

Gale Sondergaard, Miles Mander, Leland Hodgson, Tom Pilkington, Lillian Bronson, Holmes Herbert, Charles La-Torre, Gerald Hamer, Ed Cooper, Art Foster, Clyde Kenny, Alphonse Martell.

Marthe Richard

Brill-Rosner—French Melodrama

This, the latest French film to find distribution in this country, should enjoy a wide appeal among patrons of foreign-language houses. It is robust drama built adroitly upon the solid foundation of fact.

Marthe Richard's exploits in the first World War were made known in part to the peoples of the world in 1933 when she was awarded the Legion of Honor. The picture takes only the necessary plot-construction liberties with the facts and history, and with fact and fiction in collaboration no concessions whatsoever are made to dull formulae.

Made in France just prior to the outbreak of the current global conflict under the title of "Au Service de la France," it tells the story of Marthe Richard who, during the last war, emigrated to Spain and became a spy both to serve her France and for personal revenge upon the Germans, who had blotted out the lives of her parents before a firing squad.

In Spain Mlle. Richard pitted her charms, which, as far as the film is concerned, were prodigious, and her brains against not only leaders of German espionage but the famous, or infamous, Mata Hari as well, and won out over all of them.

The net results of the enchanting espionne's activities have a direct appeal for Americans, for she revealed to her superiors the location of a U-boat base. French planes bomb the base and sink submarines all set to descend upon troop transport ships from America.

The love interest as supplied by the script writers adds a deep note of pathos to the proceedings. It also adds to the suspense which, all told, is made to melodramatic order.

The English titles are exceptionally good. There are a few scattered technical defects that are more than overcome by a fast moving plot and an almost perfect cast. There is Erich von Stroheim, as the German espionage chief, in top form as usual, and on hand for the marquee. But the star of the film is Edwige Feuillere in the title role. Hers is a profoundly moving, brilliant performance. The casting of Mata Hari, unlike Hollywood's with Greta Garbo, was made with an eye on history.

Seen at the Fifth Avenue Playhouse in New York. Reviewer's Rating: Excellent.—Bert Hicks.

Release date, November 8, 1944. Running time, 80 min. Adult audience classification.

Von Ludow	Erich Von Stroheim
Marthe Richard	Edwige Feuillere

Jean Galland, Marcel Andre, Bergeron, Dalio. Bercher, Delia-Col.

End of the Road

***Republic*—Melodrama**

One murder and an innocent man sentenced to death are the main elements of the plot of "End of the Road." This is a loosely woven melodrama which has little suspense because the outcome is evident from the beginning. The innocent man is freed and the killer apprehended.

Edward Norris plays the part of Bob Kirby, a writer on a detective magazine, who is assigned to write a blood-curdling story about a man convicted of strangling a girl in a florist shop. The young writer becomes fascinated by the case and realizes that the condemned man is not guilty. He suspects Chris Martin, played by John Abbott, a co-worker of the dead girl in the florist shop. Eventually Norris extracts a confession from the real criminal and wins June Story, the murderer's girl.

George Blair was the associate producer and director. The screen play for "End of the Road" was written by Denison Clift and Gertrude Walker.

Seen at the Strand theatre, Brooklyn, New York. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 10, 1944. Running time, 51 min. PCA No. 10306. General audience classification.

Bob Kirby	Edward Norris
Chris Martin	John Abbott

June Storey, Eddy Fields, Jonathan Hale, Pierre Watkin, Ted Hecht, Kenne Ducan, Ferns Taylor, Emmett Vogan, Charles Williams, Edward Van Solan.

Strange Affair

***Columbia*—Complicated Comedy**

People who enjoy solving puzzles will have a good time at this picture, for the plot is as complicated as anyone could wish. It involves a murder, committed by mysterious means and for equally mysterious reasons, in full view of a tableful of dinner-guests.

Allyn Joslyn, as a cartoonist whose hobby is crime detection, sets out to find a solution to the mystery, and does so, in spite of his wife, whose efforts to help him almost result in his death.

The screenplay is by Oscar Saul, Eve Greene and Jerome Odlum, based on an original story by Saul. Burt Kelly produced, but Alfred E. Green's direction is handicapped by a story lacking in emotional impact and a cast whose performance leaves something to be desired.

Seen at the Hawaii theatre, Hollywood. Reviewer's Rating: Fair.—Thalia Bell.

Release date, Oct. 5, 1944. Running time, 78 min. PCA No. 10231. General audience classification.

Bill Harrison	Allyn Joslyn
Jacqueline Harrison	Evelyn Keyes
Marie Dumont	Marguerite Chapman

Edgar Buchanan, Nina Foch, Hugo Haas, Shemp Howard, Frank Jenks, Erwin Kalser, Tonio Selwart, John Wengraf, Erik Rolf, Carole Mathews, Edgar Dearing, Ray Teal.

Land of Passion

***Clasa-Mohme*—Blighted Love**

This new Mexican production with English titles, "Tierra De Pasiones" ("Land of Passion") making its debut here, has much to commend it to non-Spanish-speaking trade, although it is definitely adult material. Flavored with Latin song and dance, it offers some illuminating glimpses into the folk customs of our good neighbor to the south, and comes up with some colorful scenes of landscaped beauty.

The tale is a simple one in which the love of a melodic goatherd for his maiden is crushed by the malice of an arbitrary village official. Plotted against, he flees into the woods to become a romantic Robin Hood. Meanwhile, the maiden, played by Margarita Mora, is coerced into marrying another.

Sophisticated patrons may be amused by some of the mores documented here. As a token of her chastity before wedlock, the bride receives a bouquet of red tulips. But when a pre-marital relationship is confessed, the wedding is abruptly cancelled, and an earthen pot with its bottom knocked out is left to dangle over her door as a symbol of disgrace.

Jorge Negrete, as the lusty, singing goatherd, handles his assignment with conviction. As he swoops down upon the village to avenge injustice and claim his maiden and child, he is mortally shot.

Not until a new generation emerges is the pledge of retribution fulfilled, when the son, grown to manhood, causes the death of the villain.

Jose Benavides directed with competence.

Seen in the Belmont theatre, New York, where a predominantly Spanish-speaking audience responded intensely. Reviewer's Rating: Good.—Mandel Herbstman.

Release date, November 6, 1944. Running time, 101 min. Adult audience classification.

Maximo Tepal	Jorge Negrete
Linda Maldonado	Margarita Mora

Jose Baviera, Pedro Armendariz, Carlos Orellana, Margarita Cortes.

WARNER BROS. REISSUES "STRAWBERRY BLONDE"

The first Warner reissue of the 1944-45 season is the James Cagney film, "Strawberry Blonde", scheduled for release on December 2nd. Originally shown in 1941, the picture had a strong supporting cast, including Olivia de Havilland, Rita Hayworth and Jack Carson, under the direction of Raoul Walsh. The story is from the early 1900's when a small town dentist reviews his romance with the girl of the title and decides he got the best of the bargain when she eloped with his friend. The review in the issue of February 15, 1941, said in part: "The audience found much to chuckle over during the comic interludes and enough absorbing material to keep them quietly interested during the serious sections. Older folk will find some sentimental enjoyment in the display of turn of the century fashions and customs and in the rendition of several hit parade melodies of that period. For the younger element there may be some advanced amusement in viewing the styles and the carefully regulated behavior canons for young couples out on a date." Hal B. Wallis was executive producer.

Running time for the film is 97 minutes.

Ghost Guns

***Monogram*—Western**

This Johnny Mack Brown-Raymond Hatton Western takes its title from a trick employed by the doughty U. S. Marshals to make a killer confess his crimes by letting him think he killed a man and then parading the ghost of the supposed deceased in front of him. But that's a small item in the picture, which contrasts with most Westerns in that it puts the cast on horseback every minute or so and races it furiously from point to point instead of leaving it in one place. This may be due in part to the presence in the cast of Evelyn Finley, who not only rides well and much but also does tricks that few cowboys attempt in front of a camera.

The script by Frank H. Young concerns a band of killers, rustlers and landgrabbers who are bent on taking possession of a fertile valley one way or another, but mostly by killing off the ranchers. They make considerable progress in that direction before the U. S. Marshals round up the leaders and restore calm to the community.

Lambert Hillyer directed, presumably on horseback, and Charles J. Bigelow supervised.

Previewed at the Hitching Post theatre, Hollywood, to a small afternoon audience which took it in stride. Reviewer's Rating: Average.—W.R.W.

Release date, Nov. 17, 1944. Running time, 60 min. PCA No. 10412. General audience classification.

Nevada	Johnny Mack Brown
Sandy	Raymond Hatton

Evelyn Finley, John Merton, Tom Quinn.

Underground Guerrillas

***Columbia, 1943-44*—Resistance in Yugoslavia**

Although there has been a surfeit of pictures about the activities of the underground in occupied countries, this one gets over by virtue of the novelty of its setting and the general competence of its cast.

Full advantage is taken of the beauty of the Yugoslavian countryside and the picturesque attire of its peasants. Stephen Murray is excellent as the doctor who pretends to collaborate with the Nazis in order to keep his brother, a leader of the underground, informed of their plans. Rachel Thomas, as the brother's wife, gives another fine portrayal.

The screenplay is by John Dighton and M. Danischewsky, based on an original story by George Slocombe. Sergei Nolbandov's direction is restrained and convincing. The picture was produced in England by Michael Balcon.

Seen at the Hawaii theatre, Hollywood. Reviewer's Rating: Average.—T. B.

Release date, May 18, 1944. Running time, 82 min. General audience classification.

Milosh Petrovitch	John Clements
Kossan Petrovitch	Tom Walls
Maria Petrovitch	Rachel Thomas

Stephen Murray, Mary Morris, Godfrey Tearle, Robert Harris, Michael Wilding, Charles Victor, Niall MacGinnis, Ivor Bernard, Ben Williams, George Merritt, Stanley Baker, Tocwyn Jones, Eynon Evans, Norman Pierce, Eric Micklewood.

SHORT SUBJECTS

WHEN ASIA SPEAKS (UA)

World in Action

This film shows that the war has brought Western peoples into closer contact with the Oriental world. Asia with its vast population, various religions and cultures has been an enigma. Japan is striving to obliterate Western influence from the Far East by spreading its idea of a Japan-dominated Asia. India's industry has been organized and her natural resources have been developed. China's wartime effort is laying the foundation of a great industrial state. When Japan is crushed the Eastern allies plan to rebuild their own world and with them we will be partners in peace. "When Asia Speaks" is an interesting subject but the complexity of the problem reflects itself in a lack of continuity.—M. R. Y.

Release date, November 17, 1944 — 19 *minutes*

STAR BRIGHT (Para.)

Musical Parade (FF4-2)

This abbreviated feature is a back-stage romance with some expert dancing and vivid Technicolor. The original screen play by Ray E. Spencer tells the familiar story of two young show people who are brought together through the understanding and interest of the star of the production. The players are newcomers—Renny McEvoy, Mary Walker and Roberta Jonay—but the technical aspects are given expert attention. Louis Harris supervised production and Hugh Bennett directed the feature.

Release date, December 15, 1944 — 20 *minutes*

POPULAR SCIENCE, NO. 2 (Para.)

J4-2

This reel is about evenly divided between the post-war home and the detection of oil in the Mississippi Delta. On the first score, the film shows some new devices such as polarized window glass to adjust the light and electric eyes to control the dog's comings and goings. The oil detector is a photographic recorder of sound vibrations set off when the marsh land has been dynamited. A buggy with 10-foot tires navigates the wet ground with explosives.

Release date, December 22, 1944 — 10 *minutes*

Seiler Director of "Boys"

The review of "Something for the Boys" in the November 4th issue of Motion Picture Herald, Product Digest page 2165, erroneously designated Irving Starr as both producer and director. Lewis Seiler directed the film, and Mr. Starr produced.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2184-2185.

Running times are those furnished by the distributor.

STRIFE OF THE PARTY (Col.)

Vera Vague (6421)

Vera's husband is entertaining the boss and his wife for dinner. The helpful little woman tries to pick up a few odds and ends from the neighbors and lands in a den of thieves. They ask her to hold a watch for them which turns out to be the property of the guests. Vera fixes it up through a little deal wherein her husband makes the watch appear for a sizeable raise.

Release date, October 13, 1944 — 16 *minutes*

COMMUNITY SING, NO. 2 (Col.)

6652

Don Baker and the Song Spinners come up with four numbers for the neighborhood song fest. Topping the list is "I'll Get By" followed by "No Love, No Nothin'," "Ikky Tikky Tambo," "It's a Great Life" and "Is My Baby Blue Tonight."

Release date, October 12, 1944 — 9 *minutes*

AS BABIES (Para.)

Speaking of Animals (Y-41)

The small fry have their say in the latest presentation of the animal kingdom. There are baby hippos and baby swans, mountain kids, goslings, chicks and small, lanky giraffes. All go through their paces and speak their lines like veterans, while the older members make pointed comments about the problems of parenthood.

Release date, November 24, 1944 — 9 *minutes*

FEATHER YOUR NEST (RKO)

Edgar Kennedy (53,401)

Edgar sees some hope of losing his brother-in-law to love and marriage, and furnishes him with a ring to speed the happy prospects. The jeweler discovers that the ring has been sold by mistake for a tenth of its true value. Kennedy tries to recover it, but a chicken swallows it before he gets the chance. He buys up the whole flock of his neighbor's birds, and has them all on his hands when the jeweler decides it was all a mistake.

Release date, October 23, 1944 — 17 *minutes*

ROBOT BOMB (WAC-RKO)

War Information Film

Produced by the Crown Film Unit of the British Ministry of Information, this is a bald and dramatic picture of London under a rain of robot bombs. But the film gives more than a picture of wanton devastation, vivid as that is. It also gives the audience on the safe side of the Atlantic a suggestion of what the Londoner sees and hears when the terror weapon arcs over screeching, stops, noses downward, hurtles to the ground and explodes.

The defense against the buzz-bomb is also shown as it improved in accuracy from land and air. An anti-aircraft crew demonstrates unusual marksmanship under conditions requiring constant watchfulness. A fighter squad attacks its blind but unswerving enemy from the air.

Narration is never allowed to obtrude upon the well-edited camera story.

The film will be released by RKO Radio for the War Activities Committee.

Release date, November 16, 1944 — 9 *minutes*

ON THE MELLOW SIDE (Univ.)

Name Band Musical (9123)

Emil Coleman and his orchestra are pictured against an elaborate stage setting for this musical show, featuring "Amour," "Good-night Sweetheart," "Bingo, Jingle" and "Git Aboard the A Train." The Dewey Sisters do some acrobatic dancing and the Delta Rhythm Boys contribute vocal harmony.

Release date, December 6, 1944 — 15 *minutes*

THE FELLA WITH A FIDDLE (WB)

Blue Ribbon Hit Parade (1306)

Grandpa Mouse tells five of the younger generation about the miserly mouse who made his money by pretending blindness and playing his fiddle. When a cat helps him fool the income tax collector he is put off his guard and falls victim to his own greediness and a gold tooth.

Release date, not set — 7 *minutes*

PLENTY OF MONEY AND YOU (WB)

Blue Ribbon Hit Parade (1305)

A none too observant hen hatches a brood of chicks which includes one baby ostrich. The young one goes off on his own and falls into the clutches of a weasel. About to be eaten, he swallows some explosives and blows up, carrying the weasel with him.

Release date, December 9, 1944 — 7 *minutes*

SKI FOR TWO (Univ.)

Cartoon (9233)

On a ski trip, Woody Woodpecker has his trouble with hotel reservations. The inn proprietor is a walrus with a Swedish accent. There's also a little case of mistaken identity which Woody encourages by pretending to be Kris Kringle. Thanks to the walrus he doesn't get away with it.

Release date, November 13, 1944 — 6½ *minutes*

SEA FOOD MAMAS (20th-Fox)

Dribble Puss Parade (5901)

Despite the facetious title and the comic style of Lew Lehr, this short presents some unusual views of aquatic animals and shore birds. Big and little seals, pelicans and herons are presented in scenes from Clear Lake, Colorado.

Release date, October 20, 1944 — 7½ *minutes*

DESIGN FOR LOVING (Col.)

Ray Sinatra (6428)

Something a little unusual in Columbia's All Star Comedies, this is a short musical feature with a romantic story. Ray Sinatra and his orchestra play a half dozen numbers, supported by Frank Borden, Edna Skinner, Stubby Kaye, Ralph Bunker, Ollie Franks and other specialty acts. The story revolves around the misunderstanding between the "love-birds of the air" which threatens a radio contract among other damages.

Release date, November 3, 1944 — 21 *minutes*

SONNY DUNHAM AND HIS ORCHESTRA (WB)

Melody Masters (1604)

This purports to be the story of the rise to fame of Sonny Dunham and his band. It starts out with his first trumpet and continues with him to his present popularity. Six musical numbers are featured in the story: "Sweet Georgia Brown," "Annie Laurie," "Memories of You," "Bob White," "Liza" and "Someday I'll Meet You Again." Angela Greene and the Pied Pipers provide the vocal accompaniment.

Release date, November 25, 1944 — 10 *minutes*

THE STUPID CUPID (WB)

Merrie Melodies (9718)

The young cupid is out for laughs with a quiver of rubber-tipped arrows. Daffy Duck, once hit and twice shy, keeps his distance but finally falls victim once again. He refuses to take it without protest, however, and is determined to teach the playful marksman a lesson. His own infection is a bit of a handicap, however.

Release date, November 25, 1944 — 7 *minutes*

BRONCS AND BRANDS (Para.)

Sportlights (*R*4-2)

The profession of cowboying involves almost equal amounts of hard work and sport. These shots show both aspects against the background of Montana mountains. There's a wild-horse roundup and a small town rodeo, everything from cattle-herding to bronco-busting with plenty of slow motion action shots to show how it's done.

Release date, November 3, 1944 — 9½ *minutes*

DOGS FOR SHOW (Univ.)

Variety View (9352)

Not too popular as a household pet, the boxer is a favorite show dog. This short shows some champions and potential champions being trained at the Dorick Kennels for the big Madison Square Garden show. "War Lord," which has taken many prizes, shows what the well-trained dog can do.

Release date, November 6, 1944 — 8½ *minutes*

SCHOOL FOR DOGS (RKO)

Sportscope (54,302)

There are classes in dog training whose graduates are masters of show manners and tricks. The animals are taught to answer to a command, to heel, to follow a scent, to jump at a signal and to retrieve. Westchester Kennel Club experts lead the demonstration.

Release date, October 6, 1944 — 8 *minutes*

PUPPET LOVE (Para.)

Popeye (*E*3-6)

Bluto tries a new gag under the discredited theory that all's fair in love and war. He creates a puppet Popeye which passes Olive Oyl's inspection, and the real man of spinach finds his reputation in shreds when he arrives. His only recourse is to pound Bluto to a pulp with his own puppet.

Release date, August 11, 1944 — 7½ *minutes*

BLACK GOLD AND CACTUS (20th-Fox)

Movietone Adventure (5254)

The title refers to Texas whose magnificent scenery is reproduced in Technicolor in this short with narration by Lowell Thomas. Cities with old traditions and modern buildings give way to ranches, cowboys and the great sub-soil wealth of the oil industry.

Release date, November 10, 1944 — 9 *minutes*

UNUSUAL OCCUPATIONS NO. 6 (Para.)

*L*3-6

Pedro Antonio Salinas is an Argentine gaucho at the age of four. A Korean wood carver has made a statue of his own measurements, completing it with his own features and hair. Other unique sequences include the casting of food models in wax and plastic and a family which has lived from the same occupation for several generations, the making of combs from cowhorns. The last feature is a California woman who collects silk spun by garden spiders for cross hairs of bomb-sights.

Release date, September 1, 1944 — 10 *minutes*

SWING IT (RKO)

Headliner Revival (53,202)

This features the swing music of Louis Prima, his cornet and his orchestra along with the story of a band that made good. Prima and band are shown accepting an offer to make a picture in Hollywood which never materializes. On a long chance and as a favor to an old friend the band plays in a restaurant which is not making out. Both are soon successes.

Release date, October 20, 1944 — 16 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Minutes).		
5422	Crazy Like a Fox (Gilbert)	5-1-44	1887
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	8-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	8-18-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
0425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	....
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (H. Herbert)	11-17-44	....
6402	No Dough, Boys (Stooges)	11-24-44	....
	COLOR RHAPSODIES (Average 7 Minutes)		
5504	The Disillusioned Bluebird	8-15-44	1982
	1944-45		
6501	Dog. Cat and Canary	12-1-44	....
	PHANTASIES CARTOONS (Average 7 Minutes)		
5708	Tangled Travels	8-9-44	1959
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flys	11-17-44	....
	FOX & CROW (Color) (Average 7 Minutes)		
5754	Mr. Moocher	9-8-44	2150
	1944-45		
6751	Be Patient, Patient	11-30-44	....
6752	The Egg Yegg	12-22-44	....
	FILM VODVIL (Average 10 Minutes)		
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	....
6953	Rootin' Tootin' Band	12-8-44	....
6954	Korn Kobblers	2-2-45	....
	COMMUNITY SING (Series 7) (Average 8 Minutes)		
5881	No. 11 Yes'r That's My Baby	5-16-44	1887

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to May, 1944, see pages 2068 and 2069.

Prod. No.	Title	Rel. Date	P.D. Page
5662	No. 12 Too Young Or Too Old	6-30-44	2090
	1944-45		
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	....
6654	No. 4 Hot Time in Berlin	12-1-44	....
5657	Christmas Carols (R)	12-8-44	....
	SCREEN SNAPSHOTS (Series 23) (Average 10 Minutes)		
5860	No. 10	8-2-44	1935
	1944-45		
5851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	....
	WORLD OF SPORTS (Average 10 Minutes)		
5808	Table Tennis Topnotchers	5-5-44	1887
5809	Mat Maulers	8-19-44	1982
5810	G. I. Sports	7-28-44	2114
	SPORT REELS (Average 10 minutes)		
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	....
6803	Aqua-Maids	11-24-44	....
6804	Striking Champions	12-22-44	....
	LI'L ABNER (Color) (Average 8 Minutes)		
5602	Sadie Hawkin's Day	5-4-44	1935
5803	A Peekoolyar Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkuliar Piggy	10-13-44	2167
6602	Kickapoo Juice	12-1-44	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
A-408	Easy Life	5-20-44	1959
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-518	Colorful Colorado	5-29-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brighem Young	8-17-44	1982
T-521	Monumental Utah	7-29-44	2087
	PETE SMITH SPECIALTIES (Average 9 Minutes)		
S-555	Movie Pests	7-8-44	2031
S-558	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
	PASSING PARADE (Average 10 Minutes)		
K-571	Immortal Blacksmith	5-20-44	1922
K-572	Grandpa Called It Art	7-15-44	2114
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	....
	MINIATURES (10 Minutes)		
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922
M-589	Nostradamus IV	9-30-44	2139
	TECHNICOLOR CARTOONS (Average 8 Minutes)		
W-534	Million Dollar Cat	5-6-44	1887
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	8-24-44	1982
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L3-4	No. 4	5-12-44	1935
L3-5	No. 5	8-23-44	1994
L3-6	No. 6	9-1-44	2183
	1944-45		
L4-1	No. 1	11-3-44	2139
	MADCAP MODELS (Color) (Average 7 Minutes)		
U3-5	And to Think I saw It on Mulberry Street	5-5-44	1959
U3-8	Jasper Goes Hunting	7-28-44	2054
	GEORGE PAL PUPPETOONS (Color)		
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
	POPEYE THE SAILOR (Color) (Average 7 Minutes)		
E3-4	Anvil Chorus Girl	5-28-44	1994
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	2183
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	....
	1944-45		
E4-1	She-Sick Sailors	12-8-44	....
	POPULAR SCIENCE (Color) (10 Minutes)		
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182

Prod. No.	Title	Rel. Date	P.D. Page
	SPEAKING OF ANIMALS (Average 9 Minutes)		
Y3-4	Your Pet Problem	5-19-44	1922
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	2183
	SPORTLIGHTS (Average 9 Minutes)		
R3-6	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-18	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheels	10-8-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	....
	MUSICAL PARADE (Color) (20 Minutes)		
FF3-5	Fun Time	6-16-44	1911
FF3-8	Halfway to Heaven	6-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
	LITTLE LULU (Color) (9 Minutes)		
D3-4	In Hollywood	5-19-44	1994
D3-5	Lucky Lulu	8-30-44	2054
D3-6	It's Nifty to be Thrifty	8-18-44	2122
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	....
	1944-45		
D4-1	At the Zoo	11-17-44	....
D4-2	Birthday Parties	12-29-44	....
	NOVELTOON (Color) (Average 7 Minutes)		
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (Average 7 Minutes)		
34,116	Commando Duck	5-12-44	1911
	1944-45		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
	SPORTSCOPE (Average 9 Minutes)		
44,310	Boys Camp	5-19-44	1946
44,311	Boot and Spur	6-16-44	1970
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
	HEADLINER REVIVALS (Average 19 Minutes)		
43,203	Romancing Along	11-5-43	1858
43,204	Music Will Tell	12-3-43	1677
	1944-45		
53,201	Songs of the Colleges	9-8-44	2114
53,202	Swing It	10-20-44	2183
	EDGAR KENNEDY (Average 17 Minutes)		
43,406	The Kitchen Cynic	6-25-44	2054

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
53,401	Feather Your Nest	10-23-44	2183

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,706	Girls, Girls, Girls	8-9-44	1982

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
53,701	Triple Trouble	9-1-44	2130

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
52,201	No. 1	9-15-44	2122
52.202	No. 2	10-27-44	2174

THIS IS AMERICA

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,107	Viva Mexico	5-5-44	1887
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970
43,110	Rockefeller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090
43,112	That Men May Live	9-22-44	2122
43,113	Navy Yard	10-20-44	2167

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mysic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	11-24-44	....
5258	Alaskan Grandeur	1-5-45	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
4203	Mailman of Snake River	5-5-44	1846

SPORTS REVIEWS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4304	Students of Form	6-30-44	1981

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	2042

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
5351	Blue Grass Gentleman	5-15-44	2139
5352	Trolling for Strikes	12-15-44	....

TERRYTOONS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4516	My Boy Johnny	5-12-44	1848
4517	Wolf! Wolf!	8-2-44	1922
4518	Eliza on the Ice	8-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-[illegible]-44	2122
5505	A Wolf's Tale	10-27-44	....
5506	At the Circus	11-17-44	....
5507	Gandy's Dream Girl	12-8-44	....
5508	Dear Old Switzerland	12-22-44	....

MARCH OF TIME

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door to Tokyo	8-18-44	1948
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122
V11-3	Uncle Sam. Mariner?	11-3-44	2167

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4902	Lew Lehr Makes the News	5-26-44	1959

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
5901	Sea Food Mamas	10-20-44	2183

2-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
5601	Three Sisters of the Moor	9-8-44	2114

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Battle of Europe	5-5-44	1898
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
....	Inside France		2122
....	When Asia Speaks	11-17-44	2182

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Cross-Eyed Bull		2167

UNIVERSAL

COLOR CARTUNES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8239	Fish Fry	6-19-44	1946

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9231	Abou Ben Boogie	9-18-44	1970
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183

SWING SYMPHONIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8233	Jungle Jive	5-15-44	1838

PERSON—ODDITIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8379	The Fantastic Castle	5-22-44	1911
8380	The Honest Forger	8-19-44	2031
8381	Spinning a Yarn	8-7-44	2067

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9371	Idol of the Crowds	9-18-44	2114

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8360	Mr. Chimp Goes South	5-29-44	1922
8381	Bear Mountain Game	8-14-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183

NAME-BAND MUSICALS

(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8129	Melody Garden	5-17-44	1848
8130	Pagliacci Swings It	8-14-44	1959
8131	Midnight Melodies	7-19-44	2054

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183

TWO-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
9122	Lili Marlene	12-13-44	....

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9004	Devil Boats	8-12-44	2006
9005	Winner's Circle	5-6-44	1911
9006	Musical Movieland	9-9-44	2114

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1001	Let's Go Fishing	10-21-44	2167

FEATURETTES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9105	Night in Mexico City	3-25-44	1815
9108	U. S. Marines on Review	7-8-44	2006

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1101	I Am an American	12-26-44	....
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174

SPORTS PARADE (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9508	Filipino Sports Parade	6-10-44	1959
9509	Mexican Sportland	5-13-44	1911
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future	11-4-44	2174
9513	Bluenose Schooner	8-5-44	2067

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9608	Songs of the Range	6-10-44	1959
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Liston to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues		2167

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9309	Of Fox and Hounds	5-13-44	1887
9310	Thugs with Dirty Mugs	8-3-44	1959
9311	A Wild Hare	8-17-44	1959
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle		2183

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9706	The Swooner Crooner	5-6-44	1911
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	8-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183

"BUGS BUNNY" SPECIALS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	2174

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9112	Trial by Trigger	5-27-44	1911

VITAPHONE VARIETIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9406	Throwing the Bull	7-22-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174

OFFICIAL U. S. VICTORY FILMS

Prod. No.	Title	Rel. Date	P.D. Page
	At His Side		1803
	Prices Unlimited		1838
	The Why of Wartime Taxes		1838
	The Negro Soldier		1848
	America's Hidden Weapon		1848
	Road to Victory		1911
	It's Your War, Too		1922
	No Alternative		1922
	Reward Unlimited		1959
	Skirmish at the Front		1959
	Movies at War		1959
	The Liberation of Rome		1944
	The War Speeds Up		2090
	It's Murder		2139
	Target Japan		2167
	Robot Bomb		2183

BRITISH MINISTRY OF INFORMATION

Prod. No.	Title	Rel. Date	P.D. Page
	Naples at War		1946
	Lili Marlene		1948

CANADIAN NATIONAL FILM BOARD

Prod. No.	Title	Rel. Date	P.D. Page
	Canadian Landscape		1982
	Hen Hop		1982
	UNRRA		1982

MISCELLANEOUS

Prod. No.	Title	Rel. Date	P.D. Page
	Trade Horizons (Scheftel)		1697
	Avengers Over Europe (Telenews)		1897
	Parade of the Past (Fun Film)		1670
	Cameramen at War (Astor)		1948
	Iran (Artkino)		1982
	Moscow Circus (Artkino)		2139
	Cossacks on the Danube (Artkino)		2139
	Before They Are Six (Pictorial Films)		2139

WAR ACTIVITIES COMMITTEE

Prod. No.	Title	Rel. Date	P.D. Page
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5160	The Phantom (15 episodes)	12-24-43	1697
5140	The Desert Hawk (15 episodes)	7-7-44	2018

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)		....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
382	Captain America (15 episodes)	1-29-44	1718
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)	8-26-44	2067

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
...	Manhunt of Mystery Island (15 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
8881	Great Alaskan Mystery (13 episodes)	4-25-44	1870

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167

ADVANCE SYNOPSES
and information

DANGEROUS PASSAGE
(Paramount)

PRODUCERS: William Pine, William Thomas. DIRECTOR: William Berke. PLAYERS: Robert Lowery, Phyllis Brooks, Jack LaRue.

ACTION DRAMA. A young couple meet in a night-club in a South American seaport, and decide to join forces to try to get back to the United States. If they succeed, it will mean an inheritance for the man, and a new and happier life for the girl. They board a tramp steamer bound for Galveston, and after many adventures, including a murder and a deliberately wrecked ship, they arrive home safely.

TAHITI NIGHTS
(Columbia)

PRODUCER: Sam White. DIRECTOR: Will Jason. PLAYERS: Jinx Falkenburg, Dave O'Brien, Mary Treen, Carole Mathews, Eddie Bruce, Four Vagabonds.

COMEDY WITH MUSIC. A bandleader who is the son of a Maori princess decides to take his band back to his native island. There he discovers that his mother has betrothed him to a girl he has never seen. He meets her, but is unaware of her identity, and she of his. They fall in love and try to avoid the projected marriage until finally the misapprehension is cleared up, and the two wed.

HIS BROTHER'S GHOST
(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Charlie King, Ray Brent, Frank McCarroll, Dick Alexander, Bud Osborne, Bob Gason.

WESTERN. A group of land-grabbers attack sharecroppers on farms of the old West and attempt to drive them from their homes. Two cowboys come to the rescue and by trickery expose the villains. When peace is restored, one of the cowboys is elected sheriff of the district, thereby guaranteeing an era of law and order.

MAIN STREET AFTER DARK
(M-G-M)

PRODUCER: Jerry Bresler. DIRECTOR: Edward Cahn. PLAYERS: Edward Arnold, Selena Royle, Hume Cronyn, Audrey Totter.

MELODRAMA. Edward Arnold is cast as a detective lieutenant who has been assigned to investigate the robbing of service men by B-girls. He puts a special powder on wallets which he gives to service men, with instructions that they proceed to their usual haunts. When the men are robbed, the powder can be detected on the girls' hands. Using this method, Arnold not only cleans up the community, but tracks down a murderer as well.

DANCING IN MANHATTAN
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Henry Levin. PLAYERS: Fred Brady, Jeff Donnell, William Wright, Ann Savage.

COMEDY DRAMA. A confidence man and woman have been blackmailing a wealthy man. He informs the police, who tell him to mark the money, and give it to the crooks as directed. When the crooks recognize police officers in the crowd, they hide the money in a bowl of salad. Later the garbage collector finds it and proceeds to spend much of it. His actions cause him to be suspected by the police as well as the crooks, and after he is almost killed by the crooks, the police step in and recover the money.

THE WHISPERING SKULL
(PRC Pictures)

PRODUCERS: Max Alexander and Alfred Stern. DIRECTOR: Elmer Clifton. PLAYERS: Tex Ritter, Dave O'Brien, Guy Wilkerson, Denny Burke.

WESTERN. A night-rider calling himself "The Whispering Skull" has been terrorizing the neighboring ranchers. The local sheriff is murdered and, in order to find the murderer, one of the cowboys assumes the disguise of the "Skull." After many adventures, he tracks down the murderer and brings him to justice.

FIREBRANDS OF ARIZONA
(Republic)

PRODUCER: Lou Gray. DIRECTOR: Lesley Selander. PLAYERS: Smiley Burnette, Sunset Carson, Peggy Stewart.

WESTERN. Smiley plays a hypochondriac cowboy who, with his friend Sunset, is employed on the Circle C ranch. A desperado who is a dead ringer for Smiley sets in motion a train of events which brings the cowboy perilously close to a hanging. At the last minute Sunset outwits and traps the impostor.

GUN SMOKE
(Monogram)

SUPERVISOR: Charles J. Bigelow. DIRECTOR: Howard Bretherton. PLAYERS: Johnny Mack Brown, Raymond Hatton, Jennifer Holt. Frank Ellis.

WESTERN. An archeologist, having discovered valuable gold Indian relics in a sparsely populated part of the old west, tries to get them safely to a museum, but is attacked and robbed by bandits. Two cowboys come to his rescue, trap the bandits, and restore the relics to their rightful owner.

NOTHING BUT TROUBLE
(M-G-M)

PRODUCER: B. F. Zeidman. DIRECTOR: Sam Taylor. PLAYERS: Laurel and Hardy, Mary Boland, Henry O'Neill.

COMEDY. Because of the womanpower shortage, the two comedians hire out as domestic help. They meet a king who is travelling incognito, and become involved with him in a number of comedy situations.

ROGUES' GALLERY
(PRC Pictures)

PRODUCER: Donald McKean. DIRECTOR: Albert Herman. PLAYERS: Frank Jenks, Robin Raymond, Ray Walker, Jack LaRue.

MYSTERY DRAMA. A young newspaper man and woman are sent by their paper to get a story on the invention of a new listening device. Their assignment involves them in three murders. Many complications ensue before the police, aided by the newspaper couple, are able to track down the criminals.

STRANGE ILLUSION
(PRC Pictures)

PRODUCER: Leon Fromkess. DIRECTOR: Edgar Ulmer. PLAYERS: Jimmy Lydon, Sally Eilers, Warren William, Regis Toomey.

MELODRAMA. A boy whose father has been murdered dreams that he knows the murderer and some of the circumstances of the killing. When he awakens much of the dream fades, but the slender memory of it that is left leads him along paths of inquiry which result in discovery that a man, now a suitor for his mother's hand, is the man who killed his father.

NAVAJO TRAILS
(Monogram)

SUPERVISOR: Charles J. Bigelow. DIRECTOR: Howard Bretherton. PLAYERS: Johnny Mack Brown, Raymond Hatton, Jennifer Holt.

WESTERN. A band of cattle rustlers is causing commotion among the settlers of the old West. Two cowboys arrive in the territory and soon expose the leader of the rustlers. He and his band are eventually captured.

OATH OF VENGEANCE
(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Mady Lawrence, Karl Hackett, Marin Sais, Jack Ingram, Charlie King, Kermit Maynard, Frank Ellis.

WESTERN DRAMA. Fuzzy invests all his money in a small ranch while Bob sells his ranch and buys a small store. Soon they become involved in a range war caused by rustlers. A rancher is murdered and suspicion thrown on an innocent man, but the two cowobys apprehend the killers.

THE THREE CABALLEROS
(Disney - RKO Radio)

PRODUCER: Walt Disney. PLAYERS: Donald Duck, Jose Carioca, Panchito, Aurora Miranda, Dora Luz, Carmen Molina.

LIVE ACTION-ANIMATION FEATURE. As a gift on his 13th birthday, Donald Duck receives a roll of film depicting life in Latin America, with particular emphasis on the rare birds to be found south of the border. Upon seeing the film projected, Donald decides to go to South America and explore its wonders at first hand.

THE OLD TEXAS TRAIL
(Universal)

ASSOCIATE PRODUCER: Oliver Drake. DIRECTOR: Lewis Collins. PLAYERS: Rod Cameron, Fuzzy Knight, Ray Whitley and his Bar-6 Cowboys.

WESTERN. Rod Cameron and Fuzzy Knight help a young woman get her stagecoach line through Texas before the option rights expire. Numerous obstacles are placed in their path by the villains, but the latter are exposed by the cowboys.

GENTLE ANNIE*
(M-G-M)

PRODUCER: Robert Sisk. DIRECTOR: Andrew Marton. PLAYERS: James Craig, Donna Reed, Marjorie Main, Barton MacLane.

WESTERN DRAMA. A pioneer woman, living in the Oklahoma territory in 1900, has two sons who are train-robbers. A U. S. marshal is sent to trap the boys. Concealing his identity, he worms his way into the family confidence and thus is able to expose the criminals and bring them to justice.

SHE'S A SWEETHEART
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Del Lord. PLAYERS: Jane Darwell, Larry Parks, Jane Frazee, Ross Hunter, Loren Tindall, Carole Mathews, Jimmy Lloyd.

ROMANTIC DRAMA. A serviceman wanders into a canteen and falls in love with a singer. Later he learns she has given pictures of herself to numerous other servicemen, which causes him to doubt her love for him. They are reunited through the good offices of the girl's mother, after the soldier has been wounded overseas.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classifications are also listed. Index to Service Data may be found in the Release Chart starting on page 2188.

An American Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 19, '44, p. 62; Oct. 28, '44, p. 52.

Arsenic and Old Lace (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—120.3%
Roud Table Exploitation—Oct. 14, '44, p. 54.

Atlantic City (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 26, '44, p. 48; Oct. 14, '44, p. 50; Nov. 11, '44, p. 66.

The Canterville Ghost (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—103.2%
Round Table Exploitation—Aug. 12, '44, p. 52; Aug. 19, '44, p. 60; Sept. 2, '44, p. 52; Oct. 14, '44, p. 56.

Casanova Brown (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—107%
Round Table Exploitation—Sept. 16, '44, p. 62; Sept. 23, '44, p. 53; Oct. 7, '44, p. 56; Oct. 14, '44, p. 50; Oct. 21, '44, p. 48.

The Climax (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 14, '44, p. 54.

Double Indemnity (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%
Round Table Exploitation—Nov. 11, '44, p. 68.

Dragon Seed (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.3%
Round Table Exploitation—Aug. 12, '44, p. 52; Sept. 2, '44, p. 60; Sept. 9, '44, p. 41; Sept. 16, '44, p. 66, 72; Sept. 23, '44, p. 50, 55; Sept. 30, '44, p. 65, 67; Oct. 14, '44, p. 53; Nov. 11, '44, p. 70.

Frenchman's Creek (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 30, '44, p. 62; Nov. 11, '44, p. 70.

Greenwich Village (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—105%
Round Table Exploitation—Sept. 9, '44, p. 43; Oct. 7, '44, p. 58; Nov. 11, '44, p. 72.

Gypsy Wildcat (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 2, '44, p. 56; Nov. 11, '44, p. 68.

Hail the Conquering Hero (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—94.8%
Round Table Exploitation—Sept. 23, '44, p. 51; Nov. 11, '44, p. 64.

Home in Indiana (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102.4%
Round Table Exploitation—June 24, '44, p. 92, 94; July 29, '44, p. 79; Aug. 25, '44, p. 46; Oct. 21, '44, p. 49; Nov. 11, '44, p. 66.

I Love a Soldier (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—104.5%
Round Table Exploitation—Sept. 2, '44, p. 56; Sept. 9, '44, p. 42.

The Impatient Years (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.3%
Round Table Exploitation—Sept. 23, '44, p. 51; Oct. 14, '44, p. 50; Oct. 21, '44, p. 48.

In Society (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—114.2%
Round Table Exploitation—Oct. 14, '44, p. 50, 56.

Irish Eyes Are Smiling (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 11, '44, p. 68, 70.

Janie (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.7%
Round Table Exploitation—Sept. 2, '44, p. 56; Sept. 9, '44, p. 45; Sept. 16, '44, p. 62; Sept. 23, '44, p. 48; Sept. 30, '44, p. 60, 65; Oct. 7, '44, p. 56; Oct. 14, '44, p. 53; Oct. 21, '44, p. 48, 54; Oct. 28, '44, p. 56, 57; Nov. 11, '44, p. 64.

Marine Raiders (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 22, '44, p. 46; Aug. 26, '44, p. 46; Oct. 14, '44, p. 53.

Mr. Winkle Goes to War (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 29, '44, p. 76; Aug. 19, '44, p. 62; Sept. 2, '44, p. 57; Sept. 23, '44, p. 52; Sept. 30, '44, p. 58; Oct. 14, '44, p. 64.

My Pal, Wolf (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 28, '44, p. 53.

National Barn Dance (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 28, '44, p. 53; Nov. 11, '44, p. 68.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

The Seventh Cross (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—106.6%
Round Table Exploitation—Sept. 23, '44, p. 51; Oct. 7, '44, p. 58; Oct. 28, '44, p. 53.

Since You Went Away (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—132%
Round Table Exploitation—July 29, '44, p. 75; Aug. 12, '44, p. 50; Aug. 19, '44, p. 60; Sept. 9, '44, p. 40; Sept. 23, '44, p. 51; Sept. 30, '44, p. 62; Oct. 21, '44, p. 48, 49; Nov. 4, '44, p. 79; Nov. 11, '44, p. 64, 74.

Step Lively (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%
Round Table Exploitation—Aug. 19, '44, p. 62, 63; Sept. 9, '44, p. 44; Oct. 7, '44, p. 62; Nov. 4, '44, p. 72.

Summer Storm (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Aug. 26, '44, p. 48; Sept. 23, '44, p. 50; Oct. 14, '44, p. 53; Nov. 4, '44, p. 72; Nov. 11, '44, p. 64.

Sweet and Lowdown (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 30, '44, p. 64; Nov. 11, '44, p. 68.

Two Girls and a Sailor (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.1%
Round Table Exploitation—June 17, '44, p. 72; June 24, '44, p. 95; July 8, '44, p. 50, 58; July 22, '44, p. 74; Sept. 16, '44, p. 72; Oct. 28, '44, p. 50.

The Very Thought of You (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 21, '44, p. 52, 53; Nov. 11, '44, p. 70.

Waterloo Bridge (MGM)
Audience Classification—Adult
Round Table Exploitation—Aug. 26, '44, p. 50; Sept. 30, '44, p. 60; Oct. 7, '44, p. 62, 64; Oct. 14, '44, p. 50, 56; Oct. 28, '44, p. 53, 56.

The White Cliffs of Dover (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—114.4%
Round Table Exploitation—July 8, '44, p. 52, 53; July 29, '44, p. 72, 74; Aug. 5, '44, p. 56; Aug. 19, '44, p. 63; Oct. 14, '44, p. 54; Oct. 21, '44, p. 54.

Wilson (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Classi A-1
Picture Gross, Overall Performance—149.2%
Round Table Exploitation—July 29, '44, p. 72; Aug. 19, '44, p. 60; Sept. 9, '44, p. 45; Sept. 16, '44, p. 63; Sept. 30, '44, p. 60; Oct. 21, '44, p. 48; Nov. 4, '44, p. 72.

Youth Runs Wild (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 28, '44, p. 53; Nov. 4, '44, p. 72.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2184-2185, issue of Nov. 18, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2175, issue of Nov. 11, 1944.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventure in Bokhara (Rus.)	Artkino	....	Russian feature	Aug. 19,'44	84m	Sept. 2,'44	2082	....	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2187
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	....	....	....	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2187
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2187
•Attack	OWI-RKO	462	War Documentary	June 12,'44	56m	June 10,'44	1933	....	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	69m	....	....	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	...
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Not Set	....	....	....	2093	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Nov. 30,'44	....	....	....	....	....
Champagne Charlie (British)	Ealing	....	Tommy Trinder-Sterling Holloway	Not Set	105m	Sept. 9,'44	2090	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	....	....	2092	....
Climax, The (color)	Univ.	9007	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2187
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....

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Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	....	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	....	....	2131	....
DANCING in Manhattan	Col.	....	Jeff Donnell-Fred Brady	Dec. 28,'44	....	....	....	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	....	Robert Lowery-Phyllis Brooks	Block 3	....	....	....	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	....	....	....	2166	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Block 3	....	....	....	2142	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2187
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2187
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Enter Arsene Lupin	Univ.	....	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Block 2	....	....	....	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	....	Tom Conway-Veda Ann Borg	Block 2	....	....	....	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Block 2	....	....	....	1971	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	....	....	....	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
•Follow the Leader	Mono.	....	East Side Kids	June 3,'44	65m	July 1,'44	1970	1606	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
•For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Block 3	168m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
Fugitive, The	Univ.	....	Gloria Jean-Alan Curtis	Dec. 2,'44	....	....	....	2131	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	60m	....	....	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	....	....	....	2186	....
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	....	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Br.)	Gains.-G.F.D.	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 26,'44	2067	....	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Goodnight, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2187
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	....	....	....	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2187
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Her Heart in Her Throat	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Here Come the Waves	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Block 3	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2131	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	....	....	....	2186	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Jan. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	....	Warner Stars	Dec. 30,'44	....	....	....	1676	...
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2187

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I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	....	....	....	1913	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2187
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2187
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
John Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Dec.,'44	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	.....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Main Street After Dark	MGM	....	Edward Arnold-Selena Royle	Not Set	....	....	....	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2187
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
•Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me In St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	....	....	....	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2187
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2187
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Block 2	....	....	....	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
Nothing But Trouble	MGM	....	Laurel and Hardy	Not Set	....	....	....	2186	....
OATH of Vengeance	PRC	...	Buster Crabbe-Al St. John	Dec. 9,'44	....	....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Not Set	....	....	....	2186	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 3	....	....	....	1806	....
Princess and the Pirate (color)	RKO	....	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red Adams (formerly Dr. Red Adams)	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	....	....	2142	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	....	....	....	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
•SAN ANTONIO Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Dec.,'44	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June,24,'44	1957	1746	2143
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,44	2066	1890	....
She's a Sweetheart	Col.	....	Larry Parks-Jane Darwell	Dec. 7,'44	....	....	....	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
•Silent Partner	Rep.	317	Beverly Loyd-William Henry	June 9,'44	55m	....	....	1835	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2187
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (color)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	....	....	....	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Feb. 15,'45	....	....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Strawberry Blonde (Reissue)	WB	....	James Cagney-Olivia de Havilland	Dec. 2,'44	97m	Feb. 15,'41	2182	....	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2187
Sunday Dinner for a Soldier	20th-Fox	....	Anne Baxter-John Hodiak	Jan.,'45	....	....	....	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Not Set	....	....	....	2166	....

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Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2187
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	....	....	2032	....
TAHITI Nights	Col.	....	Dave O'Brien-Jinx Falkenberg	Dec. 14,'44	....	....	....	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block I	87m	Sept. 23,'44	2110	1899	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Feb. 2,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	100m	....	....	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Not Set	140m	Nov. 18,'44	2181	1889	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
Three Caballeros	RKO	....	Disney Cartoon Feature	Not Set	....	....	....	2186	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	....	....	....	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block I	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	....	Irene Dunne-Charles Boyer	Dec. 22,'44	99m	Nov. 11,'44	2173	2131	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	....	....	....	2001	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2097	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	....	....	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two Soldiers (Russian)	Artkino	....	Russian War Feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	....	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	....	2093	....
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	53m	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2150	1850	2187
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Nov.,'44	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	....	....	2186	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2187
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	....	Edmond O'Brien-Jeanne Crain	Dec.,'44	....	....	....	2093	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2187
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2151.

Ross Federal Service, Inc.

* * *

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REVIEWS

(In Product Digest)

Winged Victory
The Thin Man Goes Home
3 Is a Family
My Gal Loves Music
Swing in the Saddle
Dead or Alive
Blonde Fever
Army Wives
Hi Beautiful

Release Rate Slows as Majors Build Backlogs; Pre-Release Runs Increase

Distributors Aim New Promotions at Community And Educational Groups

U. S. and the Companies Unite to Defend Decree On Its Fourth Birthday

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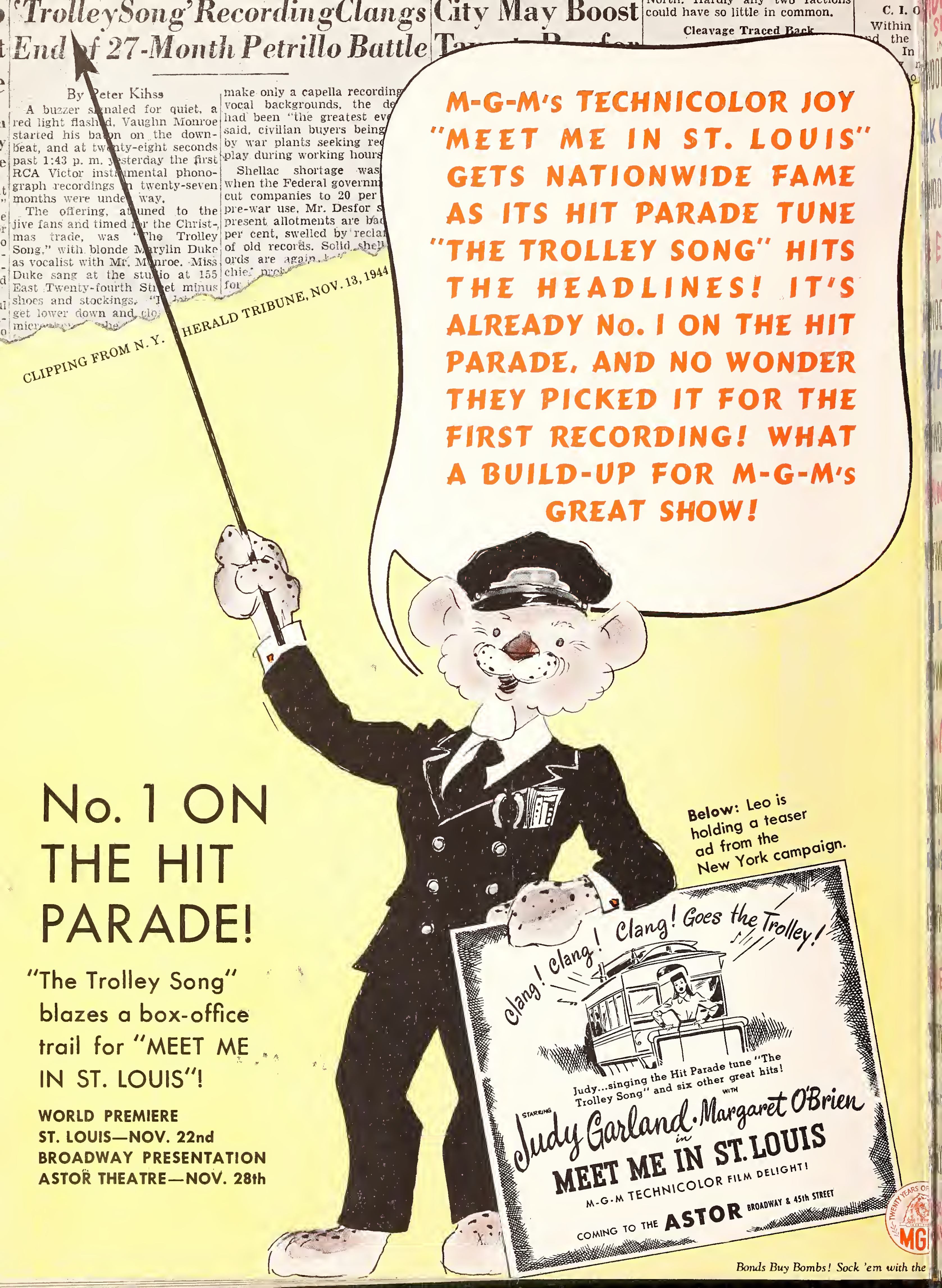

'Trolley Song' Recording Clangs End of 27-Month Petrillo Battle

By Peter Kihss

A buzzer signaled for quiet, a red light flashed, Vaughn Monroe started his baton on the down-beat, and at twenty-eight seconds past 1:43 p. m. yesterday the first RCA Victor instrumental phonograph recordings in twenty-seven months were under way.

The offering, attuned to the jive fans and timed for the Christmas trade, was "The Trolley Song," with blonde Marylin Duke as vocalist with Mr. Monroe. Miss Duke sang at the studio at 155 East Twenty-fourth Street minus shoes and stockings. "T
get lower down and clo
micr

make only a capella recording
vocal backgrounds, the de
had been "the greatest ev
said, civilian buyers being
by war plants seeking re
play during working hours

Shellac shortage was
when the Federal governm
cut companies to 20 per
pre-war use, Mr. Desfor s
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of old records. Solid shell
ords are again
chief
for

City May Boost

could have so little in common.

Cleavage Traced Back

C. I. O
Within
the
In

CLIPPING FROM N. Y. HERALD TRIBUNE, NOV. 13, 1944

M-G-M's TECHNICOLOR JOY "MEET ME IN ST. LOUIS" GETS NATIONWIDE FAME AS ITS HIT PARADE TUNE "THE TROLLEY SONG" HITS THE HEADLINES! IT'S ALREADY No. 1 ON THE HIT PARADE, AND NO WONDER THEY PICKED IT FOR THE FIRST RECORDING! WHAT A BUILD-UP FOR M-G-M's GREAT SHOW!

No. 1 ON THE HIT PARADE!

"The Trolley Song" blazes a box-office trail for "MEET ME IN ST. LOUIS"!

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ST. LOUIS—NOV. 22nd
BROADWAY PRESENTATION
ASTOR THEATRE—NOV. 28th

Below: Leo is holding a teaser ad from the New York campaign.

Clang! Clang! Clang! Goes the Trolley!
Judy...singing the Hit Parade tune "The Trolley Song" and six other great hits!
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Judy Garland
WITH
Margaret O'Brien
in
MEET ME IN ST. LOUIS
M-G-M TECHNICOLOR FILM DELIGHT!
COMING TO THE ASTOR BROADWAY & 45th STREET
TWENTY YEARS OF
MG

Bonds Buy Bombs! Sock 'em with the

NDREWS SISTERS
IN
WOOD CANTEEN

Jack Benny
IN
HOLLYWOOD CANTEEN

JOE E. BROWN
IN
HOLLYWOOD CANTEEN

Eddie CANTOR
IN
HOLLYWOOD CANTEEN

KITTY CARLISL
IN
HOLLYWOOD CANTEE

K CARSON
IN
WOOD CANTEEN

Dane Clark
IN
HOLLYWOOD CANTEEN

JOAN CRAWFORD
IN
HOLLYWOOD CANTEEN

Helmut Dantine
IN
HOLLYWOOD CANTEEN

BETTE DAVIS
IN
HOLLYWOOD CANTEE

E EMERSON
IN
WOOD CANTEEN

Victor Francen
IN
HOLLYWOOD CANTEEN

JOHN GARFIELD
IN
HOLLYWOOD CANTEEN

Sydney Greenstreet
IN
HOLLYWOOD CANTEEN

Alan HALE
IN
HOLLYWOOD CANTEE

l Henreid
IN
WOOD CANTEEN

AN LESLIE
IN
WOOD CANTEEN

LUPINO
IN
WOOD CANTEEN

n McCracken
IN
WOOD CANTEEN

nis MORGAN
IN
WOOD CANTEEN

ALL
in one picture of pictures from
WARNERS

ROBERT HUTTO
IN
HOLLYWOOD CANTEE

Peter Lorr
IN
HOLLYWOOD CANTEE

IRENE MANNIN
IN
HOLLYWOOD CANTEE

Dolores Mor
IN
HOLLYWOOD CANTEE

Eleanor PARKE
IN
HOLLYWOOD CANTE

CE REYNOLDS
IN
WOOD CANTEEN

ROY ROGERS & TRIGGER
IN
HOLLYWOOD CANTEEN

S.Z. ("CUDDLES") SAKALL
IN
HOLLYWOOD CANTEEN

ZACHARY SCOTT
IN
HOLLYWOOD CANTEEN

Alexis SMIT
IN
HOLLYWOOD CANTEE

ara STANWYCK
IN
LYWOOD CANTEEN

Joseph Szigeti
IN
HOLLYWOOD CANTEEN

Donald Woods
IN
HOLLYWOOD CANTEEN

Jane WYMAN
IN
HOLLYWOOD CANTEEN

JIMMY DORSEY and Band
IN
HOLLYWOOD CANTE

RMEN AVALLARO & ORCH. IN
LYWOOD CANTEEN

GOLDEN GATE QUARTET
IN
HOLLYWOOD CANTEEN

Rosario & Antonio
IN
HOLLYWOOD CANTEEN

SONS OF THE PIONEERS
IN
HOLLYWOOD CANTEEN

Original Screen Play by Delmer D
Directed by DELMER DAV
Musical Numbers Created and
Directed by LEROY PRINZ
Produced by
ALEX GOTTLIEB
JACK L. WARNER

. . . THIS IS A

"Since October 1942, over two million uniformed guests of the Hollywood Canteen for Service Men have discovered that motion picture people have very big and very generous hearts.

"Soon, many millions of other Americans will make the same happy discovery . . . when they see the Warner Bros. picture HOLLYWOOD CANTEEN.

"For in HOLLYWOOD CANTEEN, the warmth and generosity of our Industry shines through every scene, and lights up the picture's wealth of entertainment as mere Kleig-lights never could.

V-CASE FOR THIS INDUSTRY'S GREAT HEART

"I'm sure you'll be interested to know that a large share of Warner's profits from HOLLYWOOD CANTEEN will be turned over to the Canteen, to help us all carry on and enlarge our work of entertaining service men.

"And I'm glad that the happiness our Canteen has given to so many fighting men may now be shared by America's motion-picture public."

Bette Davis

President and Co-founder of the Hollywood Canteen for Service Men

Shout it to the skies!

The box-office event of events!

The box-office show of shows!

MOSS HART'S

WINGED VICTORY

PRODUCED BY DARRYL F. ZANUCK ☆ DIRECTED BY GEORGE CUKOR

Presented by 20th Century-Fox

SMASH 'EM WITH THE SIXTH WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 157, No. 8

November 25, 1944

THAT "PRODUCT JAM"

THIS issue presents in the news pages a considerable and statistical presentation, once again pertaining to the flow of product and the situation in which the subsequent runs, once again, with their more rapid consumption of pictures, find themselves waiting the clearing of product from the long first runs, with their holdovers, and their moveovers.

There is protest in the air. There are complaints and there are charges of this and that.

The fact is that an evolutionary phase of the art is in progress. It may be part of a permanent change. It may represent a temporary condition growing out of a combination of factors, including swollen war purses and a rush to first runs.

It has the appearance of being the reverse of that economic manifestation of the bargain-hunting, time-killing days of the depression which brought us the double bill.

Every ruling change in the industry has come through the first run theatres.

Those changes have not uniformly penetrated to all the other strata of theatres. The serial survives. The nickelodeon survives in terms of policy.

As the august majors rise, lesser concerns, devoted to "the second spot on the bill" and to theatres where the majestic super-productions do not fit, are rising, too.

Classification of theatres for the varying social and economic classes of the audience, for the various and several publics, is under way.

No one planned this "product jam". The arrangements actually could not be made.

There is no evidence whatever that any interest in this industry is actually addressed at a program of reducing the number of theatres or of throttling the art.

The buying power of the consumer is as always in basic control, and the consumer is going to be served. The jam will break—or someone else will be delivering a lot more pictures.

■ ■ ■

PICTURES for WAR

DISCUSSIONS of the movement and plans for a National Film Library bring to consideration the important development of the motion picture as a technical instrument of the war machine. The consideration for the moment is entirely apart from propagandistic use of the picture medium.

The United States went into war quite as unprepared in military motion picture personnel, technique and equipment as it was in a painfully large array of other instruments and services. Numerous departments, bureaus and projects had their lines of documentary and publicity picture staffs, but not the Army and Navy.

A considerable beginning has been made now, under the driving necessities of war. It is to be hoped, perhaps to be expected, that the plans for the permanent and continuing mechanism of the military and naval machine for the years of the peace will include motion picture facilities as integral as aviation or radio and radar.

In this war the military and naval authorities have done their belated utmost, and so has the cooperative industry of the motion picture. The industry of the motion picture is however not a war machine and up to now the war machine is not familiar with the cinema.

The process, even if we are all proud of its achievements, has been a costly makeshift, with magnificent wastes of men and materials.

A new profession is indicated—motion pictures for war.

The totalitarian countries — Russia, Germany, Italy and Japan — recognized this propagandistically, first and in that order.

This line of consideration is not concerned with that function, which is external to the profession of arms, but which is concerned with making the whole citizenry servant of the state.

We have over here the important necessity of keeping the state the servant of the people.

So we may well seek to contrive to keep the motion pictures of the war machine and the motion pictures of the people in distinct and utterly separate departments.

The situation is today, as it has been throughout the entire course of the war, amazingly confused. When peace comes along, the motion picture relation had best be sorted out—both in behalf of the people and, incidentally but importantly for us, of the industry, too.

■ ■ ■

PRC EXPANDS

AN encouraging index of progress is afforded in this week's announcements from the office of Mr. Leon Fromkess of PRC Pictures, Inc., pertaining to the acquisition of exchanges and plans for a theatre circuit. It is obvious that the considerable capital, from the Young interests which control PRC, required for such expansive enterprise, sees assurance of a special sector of opportunity on the motion picture map. That may be considered an inevitable consequence of developmental trends in the product and operating policies of the industry—a movement which has been accelerated by war-payroll prosperity. Mr. Robert R. Young, incidentally, these many years has been building a career of agile and aggressive investment.

■ ■ ■

SEASONAL—November nightfall settles into our valley flying a horizon glow of purple-pink, orange, red and gold in the west. Through a fringe of naked trees it fires a pathway of flaming reflection across the pond, broken by the long slow ripple in the wake of a homebound muskrat cutting the black water. A far call sounds from the sky and up there a half a mile above, where the glint of sunlight still reaches, a wedge of wild geese is pointed south. The formation seems to pause as the leader drops back and another great gander slips to the head of the triangle. A honking of the flock subscribes to the move and they plunge on. In an hour they will rest in Shinnecock Bay. Tomorrow night they will be in the Carolinas. A mile above them is a distantly thundering flight of bombers. Tomorrow night they will be in France. Farmhouse lights begin to twinkle across the valley. There will come a November night when there are no lights in the valley, no planes in the sky. But there will be wild geese flying into the sunset and a muskrat making ripples in the pond. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

ELEVEN companies will release 150 films through January Page 13

MAJORS turn promotional eye on community groups Page 15

U. S. and majors unite in defense of Consent Decree, four years old Page 18

BOND sales soar as industry launches Sixth War Loan drive Page 25

WHO'S WHO, 12,000 strong, features new Motion Picture Almanac Page 28

PRC Pictures, growing, buys eight exchange aims at theatres Page 3

KUYKENDALL of MPTOA urges unity fir among exhibitor groups Page 3

RODGERS points out need for unified a proach to post-war problems Page 3

LAWYERS' field day ahead in theatre use television Page 3

BOX OFFICE Champions for the month October Page 3

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The Release Chart Page 219

Caesar Into High

HAVING told it to President Roosevelt and to the War Labor Board, James Caesar Petrillo, president of the American Federation of Musicians, is telling it to the Marines. He also is telling it to the Congress of Industrial Organizations.

Mr. Petrillo, whose union recently became $4,000,000 per year richer because of his telling, has reached the decision that members of the United States Marine Band may no longer give music lessons in their spare time. He had heard that some of the band members had been picking up a little spending money in this extracurricular activity. He demanded of Marine Corps headquarters that it be discontinued. "A reply is being drafted," headquarters advised.

In Chicago this week a phonograph in the war exhibit at the CIO convention in the Stevens Hotel ground to a stop. Representatives of Mr. Petrillo's organization had pointed to an agreement with all Chicago hotels that a Federation record turner must supervise the music box whenever any recorded music is being played.

Already Made

CAPTAIN CLARK GABLE'S motion picture of air action over Germany will not be released to theatres because the Office of War Information says it has been done before. The OWI denied the Army's request for theatre distribution on the ground that Captain Gable's production was largely duplication of "Memphis Belle," a documentary produced by Colonel William Wyler, formerly of Hollywood also, for the Signal Corps. Terming the picture "beautiful in spots," OWI officials said it was made essentially for training purposes. The fans, however, will not be completely denied. The seven-reel picture will be made available in about six weeks in 16mm style for showing by clubs, war plants and private organizations. Anyone interested may borrow a print by application to the OWI in Washington.

Films for Germany

THAT the American and British film industries will play an active role in the re-education of the German people appears assured. Last Thursday in London, Francis Harley, managing director of Twentieth Century-Fox in England, proposed at a meeting of the general council of Kinematograph Renters Society that the United Nations confer now on how best to assist with motion pictures in the re-education of Nazi youth.

The KRS recommended that a joint committee of producers, distributors and exhibitors meet to confer speedily with American industry leaders and those of other countries.

Another Twentieth Century-Fox executive declared his intention of producing a special film for Germany, last week in Hollywood. Darryl F. Zanuck, in discussing his ideas for such a picture, said that a film could bring "visually and with terrific impact the barbarities inflicted upon innocent peoples by the Nazis." Mr. Zanuck believes available news shots and other material can be used for the picture "to convince the German people their armies were not made up of great and noble heroes."

Many months ago British and American Army officials discussed the use of the screen in connection with invasion plans for Germany with officials of the film divisions of the British Ministry of Information and the U. S. Office of War Information in London. A program was outlined and already is in work, but the details have been guarded closely, for obvious security reasons.

Something for the Boys

MURRAY LAFAYETTE, exploitation man for Twentieth Century-Fox, in San Francisco, describes himself as "probably the first exploiteer to deliver a baby to exploit a picture." Mr. Lafayette was busy working on plans for his company's new Technicolor picture, "Something for the Boys," when he was informed that his wife, Ethel, had given birth to a girl. "What a natural!" cried Mr. Lafayette, as he reached for a telephone and notified the San Francisco papers of the blessed event. News of the arrival made the columns of all the papers. "It's unethical," admitted Mr. Lafayette, adding quickly, "but who ever heard of an exploiteer having ethics?"

Print Jam

GOVERNMENT orders for 450 Technicolor prints for war shorts have set back print orders of the major companies for about 30 days, adding to the already serious jam at Technicolor's Hollywood laboratories. MGM has no prints on hand for "National Velvet" and "Meet Me in St. Louis," other than the two secured for trade showings. Other companies are similarly handicapped, including United Artists, which must wait many weeks for prints on "Colonel Blimp," the Eagle-Lion production which UA will release under the recently completed arrangement with J. Arthur Rank.

Thespic Cop

NOT all police are bad actors. Not in Mexic City, anyway. "Cantinflas," in private lif Mario Moreno, Mexico's top tramp comedia screen money maker and vice-president of Pos Films, has been made an honorary commande of the local police force. North of the borde his honorary rank equals that of police inspector. It was awarded as a tribute to his contribution to sustaining national morale by amusing the public. In his last picture, "The Unknown Gendarme," Mr. Moreno poked fun a the police. His new position makes necessar numerous reviews of a strictly military nature with penalties for falling short of his "duty" i any respect.

Mid-West Hitching Post

CLEVELAND and the middle-west are to hav the only all-Western theatre shortly, accordin to Emanuel Stutz, operator of the Penn Square The Cleveland house has been showing foreig films but will change its policy and its name The theatre will be called the Penn Squar Hitching Post and will have three change a week, double features, at a 30-cent top admission price. The popularity of an all-Wester bill has been proved in Hollywood, where th Hitching Post has been operating these man years, drawing steady patronage to its horse operas from the film capital's workers an residents.

Men at Work

DISCARDED clothes and overalls are common sights in executive offices of exchanges an supply houses on Chicago's Film Row thes days. The shortage of help and constant turnover has called for the services of the to executives in packing and shipping rooms o many occasions. Hence the working clothes which come in very handy.

roadway's Lamplighter

AKE STARR, known as the "Lamplighter Broadway," and head of Artkraft-Strauss, e company which has built more than 80 per nt of electric spectaculars for Broadway eatres the past 40 years, recently had an pportunity to delve into the mysteries of ulpture. Mr. Starr designed, built and erected e 55-foot replica of the Statue of Liberty at imes Square which served as the pivot for e industry's Sixth War Loan and which is ctured on page 10.

The statue is made of plaster, wood and steel. soars 70 feet above the street, atop a two-ory building, houses two glass-enclosed stages nd a War Bond booth and is equipped with entral heating, a public address system and age lighting. It is illuminated with 30 giant potlights supplying 150,000 candle power light. iberty's sunburst crown also is lighted and e upraised torch is made of red and white lternating flash lights.

Mr. Starr contributed his services for Miss iberty, was paid only for labor and material osts, and this in War Bonds, and was the econd Bond purchaser at the unveiling cere-ionies last Friday.

Screenings for Shorts

MPROVED quality of short subject product f the major companies has created a stir of nterest among newspaper and magazine film ritics. Recently, the New York *Herald Tribune* evoted its entire Sunday film feature section o shorts, drawing the attention of its readers o the better product and the increased prestige ttained in this field. In response to this in-erest, Warner Bros. has inaugurated special creenings of shorts for newspaper and maga-ine reviewers, Norman H. Moray, short sub-ect sales manager, announced last week. First howing took place Monday at the home office with the following subjects screened: "I Am an American," "Jammin' the Blues," "Proudly We erve" and "I Won't Play."

Exonerated

IAURICE CHEVALIER, French actor, inally has been cleared by his countrymen of charges of collaboration with the Nazis. As-cording to a British Broadcasting System re-port Tuesday, a committee investigated his activities during Germany's occupation. A statement issued in Paris by the committee said, "Chevalier gave one entertainment only at a German prison camp, was not paid, and in exchange for his performance 10 prisoners were released."

News

IT'S been a long time since four new top-bracket productions opened on Broadway the same week, the product jam in New York first runs preventing that happy event. This week, for the Thanksgiving Day weekend, four new bills were available to holiday entertainment-seekers. Wednesday, Paramount brought "And Now Tomorrow," starring Alan Ladd and Loretta Young, to the Paramount theatre, which, incidentally, celebrated its 18th birthday the same day. At the Radio City Music Hall, Irene Dunne and Charles Boyer were reunited Thursday in Columbia's "Together Again." "Dark Waters," Benedict Bogeaus' production for United Artists, starring Merle Oberon, opened Tuesday at the Globe. MGM's Technicolor film, "An American Romance," came to Loew's State Thursday. "Meet Me in St. Louis," Metro's Technicolor musical starring Judy Garland, will have its premiere at the Astor next Tuesday.

Check Your Child?

BOSTON'S Normandie theatre, now known as the Laff Movie, inaugurated a service to the community along with its new policy. Parents can check their children in the lobby of the theatre while they see the two-hour comedy show or go shopping. Tags have been numbered from one to 500, and children can be checked at the theatre whether or not the parents are patrons. A competent matron is on hand to supervise the youngsters. This is the first service of its kind in Boston, although several theatres in other cities established similar checking systems, but designed for their patrons only.

Returning to Activity

ROBERT MONTGOMERY will return to films. MGM has the story for him, it announces, William L. White's "They Were Expendable," acquired shortly after publication, and held, in MGM's words, until "just the right player" could be found. Mr. Montgomery, a Lieutenant Commander, has been put on the inactive list, after three years' service. Commander John Ford will direct, according to MGM.

Therapy

WOUNDED veterans, bedridden and too ill to sit upright, were the beneficiaries of a new technique of enjoying film fare last Sunday afternoon. Over a public address system Staff Sergeant William Walker described the action of "Going My Way" which was not covered by dialogue. The innovation was broadcast over WEAF in New York during the Army Hour from the Fitzsimmons General Hospital, Denver.

More Hollywood

WITH its acquisition by Publisher John S. Knight, the staid *Chicago Daily News,* formerly owned by the late Frank Knox, has opened its doors to more news and gossip of the theatrical world. It picked up Leonard Lyons' column, added a local gossip column, written by Ward Caille of the staff, which allots generous space to filmdom, and has opened its columns to more Hollywood news stories.

Together Again

THE publicity staff of Columbia Pictures has an entry which it considers a sure thing for "Best Stunt" of the year. Newspapers in New York and other key cities gave unusual coverage to the human interest story staged by the company this week for the opening of "Together Again" at Radio City Music Hall.

Columbia arranged to bring six wounded veterans, home from overseas service after nearly a year, and their wives and sweethearts together again for a gala meeting which really was a surprise.

The reunion was staged at the company's home office screening room, with a dinner celebration later at the Stork Club. Irene Dunne, who co-stars in the picture with Charles Boyer, was hostess. The New York *Post, Sun, World-Telegram, PM* and *Brooklyn Eagle* devoted stories and pictures to the event as did the Washington *Times Herald,* Buffalo *Courier Express* and the *Evening News,* Pittsburgh *Sun Telegraph* and the *Post Gazette.* National coverage on the wire services was claimed by the Columbia home office as the most complete of any recent comparable event.

The participants loved it.

Extending the Franchise

THE Short Subjects branch of the Academy of Motion Picture Arts and Sciences has recommended to the Academy Rules Committee a change in procedure governing the selection of shorts for Annual Awards. It is proposed that the shorts be judged by the full Academy membership of 600 instead of, as formerly, by the Academy officers and the Board of Governors.

Burned Up

WHEN William C. Hunt's Grand Theatre, Cape May Courthouse, N. J., was destroyed by fire November 5, the New Jersey circuit owner was left with only eight houses. Three others have burned during approximatly a year —the Strand, Ocean Pier, and Nixon, in Wildwood, N. J. During the September hurricane Mr. Hunt's Regent and City Pier theatres in Wildwood and Cape May City were badly damaged. Mr. Hunt says all will be repaired, adding wistfully, "When and if priorities permit."

Extra for Extras

DURING October, according to the Central Casting Corporation in Hollywood, the average daily wage of extra players was $13.39, the highest figure yet recorded. The reason for the high average is the fact that there were only 417 placements made in the $5.50 bracket, whereas placements in higher brackets—$10.50 and $16.50—totaled 21,669. There were 24,833 placements during the month, with a total dollar value of $332,574.62. While these figures represent an increase over the month of September, they are substantially below those recorded for October, 1943.

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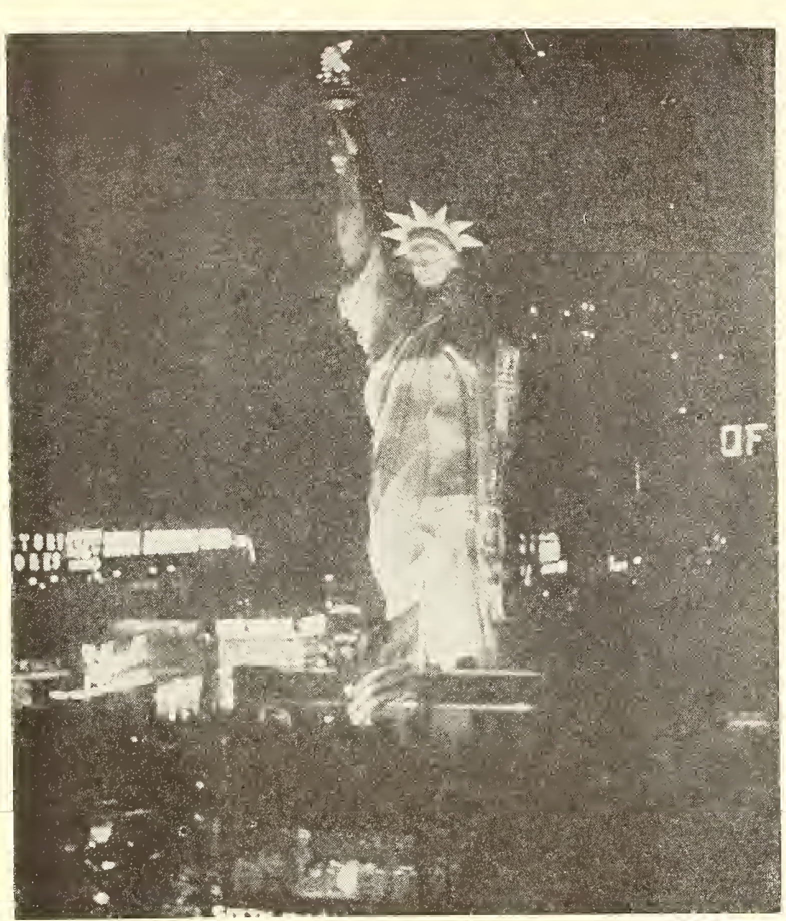
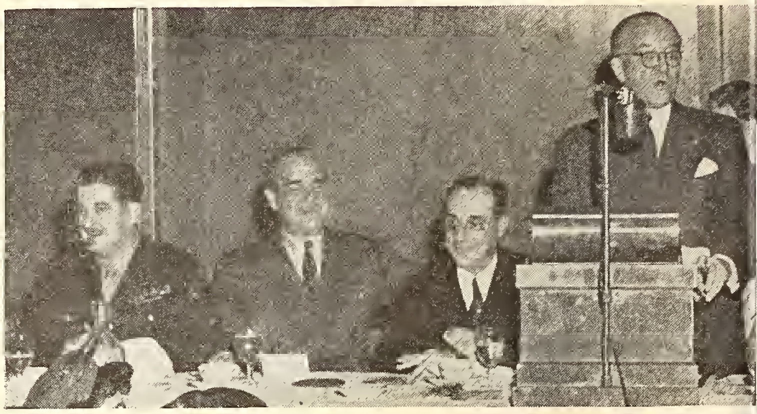
THIS WEEK the Camera reports



By Staff Photographer

LIBERTY. The ideal to which the film industry has again dedicated itself is represented in the replica of the Statue of Liberty, erected in Times Square, New York, by the War Activities Committee of the film industry. On these pages, in significant pictures, are shown facets of the film industry's Sixth War Loan.

THE FIRST "MEDAL OF HONOR" from the film industry for active participation in the Sixth War Loan was awarded last week to Pete Magazzu, center, Pennsylvania theatre owner. See page 25. Flanking Mr. Magazzu are Max Cohen, Phyllis Brooks, Jay Emanuel, Harry Brandt, national drive chairman.



by Staff Photograph

by Staff Photograp

DEDICATION of the Statue of Liberty replica, left, was preceded in New York, Friday, November 17, by a Sixth War Loan breakfas at which film and political personalities and war heroes addressed some 1,000 theatre men. Above, top, Major Leslie Thompson, speaking; Gault MacGowan, Ned Depinet, Malcolm Kingsberg, seated. Immediately above, John Hertz, Jr., Leonard Goldenson, and Lieutenant Louis Largey, Marines.

IN NORTHERN VIRGINIA, as theatremen assembled at Fredericksburg in a Sixth War Loan rally. Seated at the head tabl are Fred Biersdorf, Stuart White, John Allen, Merle Irwin, Tom Baldridge, Morton Thalheimer, Benjamin Pitts, Joseph Brecheen, George Gill, C. E. Peppiatt, Brock Whitlock. Others pictured a J. E. Gleeson, D. Miller, George Nathan, Joseph Walsh, William Jaspar, Joseph Walker, S. M. Sugarman, Benjamin Caplon, Barn Frank, Mark Gates, Jack Goldberg, Sue Harlow, Lula Harlow, Henry Marple, Oliver Taylor, Jr., J. P. McKnight, L. G. Evans, Grayson Sandy, Harry Cohen, Wade Pearson and others.

FOUR STARS, left. Joseph Springer, Century Circuit, New York, gene manager, examines the insignia sent by General Dwight D. Eisenhower, to be presented to the New Yorker selling most Bonds. Others watchin are Edward Letchworth, Mrs. Courtlandt Barnes, Fred Schwartz, of the Century Circuit, Frederick Gehle, Lewis Pierson.

¶ ***"The war in this present month in November alone will cost us $7,500,000,000. That is $250,000,000 a day."—PRESIDENT FRANKLIN D. ROOSEVELT.***

¶ ***"In the campaign on the Western Front, more than 750,000 rounds of ammunition have been expended. This was at the average rate of 4,000 to 5,000 pounds a minute, every minute—24 hours a day. In the recent intense fighting around Aachen, the rate of expenditure was, of course, many, many times greater. . . . Aachen is just a sample."—HENRY MORGENTHAU, Jr., Secretary of the Treasury.***

¶ ***"Our schedules call for an immediate increase of 35 per cent over our present output of heavy ammunition, of 31 per cent over the number of heavy trucks we are now building, of 35 per cent in tanks."—GENERAL BREHON SOMERVELL.***

¶ ***"The money must be raised, and our men on all fronts depend upon you."—GENERAL DWIGHT EISENHOWER.***

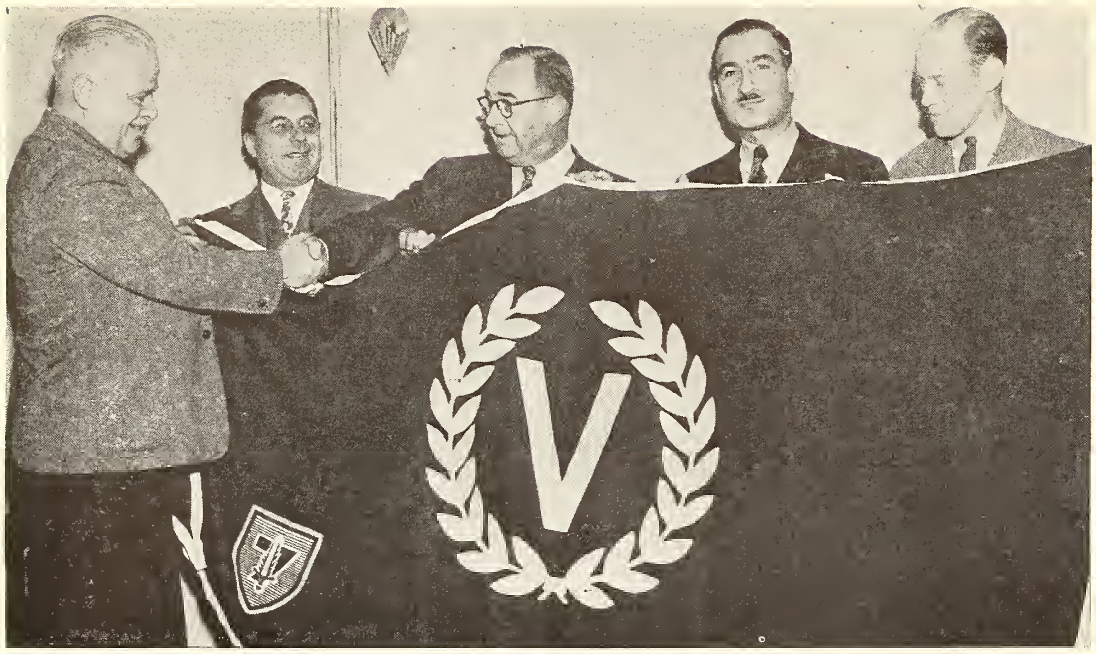
IN BOSTON. At the Hub City's Sixth War Loan meeting in the Statler Hotel, a meeting which brought hundreds from every New England state, Roy Rogers, Republic's King of the Cowboys, was a surprise feature. He is shown above with Martin Mullin, Mullin & Pinanski circuit, Jack Kirsch, national campaign co-chairman, and Nathan Yamins, Fall River.

IN BALTIMORE. The meeting at the Belvedere Hotel there brought political and military notables as well as theatremen. Above are Major General Philip Hayes, Third Service area commander; Frank Durkee, Maryland state WAC chairman; Theodore McKeldin, Baltimore mayor. State exhibitors on Monday started their drive by purchasing $150,000 of bonds.

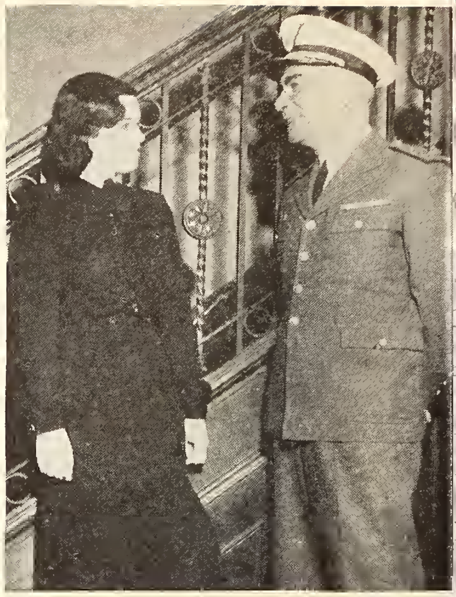
IN NORFOLK, at the Tidewater region's Sixth War Loan meeting: back table, naval chaplain M. Irwin; Tom Baldridge, state theatre drive director; Morton G. Thalheimer, state campaign chairman; Pierre Boulogne, president of the Norfolk Theatre Managers Association; Joe Brecheen, distributor chairman in the Washington exchange area; Fred Biersdorf, Warners; John Allen, MGM; Mrs. John Williams, War Finance Committee. In foreground, Marine S/Sgt. Robert Levine, Levine Theatres; Evelyn Butler and Mildred Hogge, Colony theatre, Portsmouth; William Wilder and Harold Lucas, Wilder Theatres, and Kopeland Ornoff, Hampton and Lenox theatres.

IN PORTLAND, Ore., left. Jack Matlack, right, state publicity chairman for the film industry campaign, and O. J. Miller, state exhibitor chairman, are shown in consultation. Mr. Matlack won the Quigley Publications Showmanship and War Showmanship Awards last year, and the War Showmanship award the year previously.

IN CHARLOTTE, N. C., at the state's Sixth War Loan meeting, a chief speaker was C. T. Leinbach, right, chairman of the North Carolina War Finance Committee.



IN CANADA'S SEVENTH VICTORY LOAN drive, subscriptions by Warner employees amounted to 118 per cent of their quota. Ralph Clark, the company's district manager, center, above, is being congratulated above a victory pennant by J. S. Brown, Victory Loan official, while Warner executives Joseph Plottel, George Altman and A. E. Piggins watch.



Cosmo-Sileo Photo

BRAZILIANS, at the opening of Republic's "Brazil" at the Republic theatre, New York. They are Sonia Correia, daughter of Brazil's consul general in New York, and Colonel Ary Lima, Brazilian Air Mission

IN CHARLOTTE, N. C. New Variety Club officers pose with past chief barker Lester A. Sipe, seated, left. They are Ben Rosenwald, seated, center, and Cy Dillon, first assistant barker, seated, right, and, standing, Scott Lett, property master, Thomas Little, second assistant barker, and H. F. Kincey, dough guy.

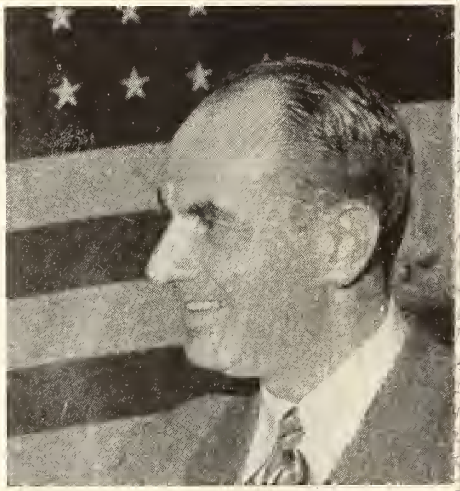
IN WASHINGTON, D. C. New Variety Club officers pose with incumbent chief barker John Allen, second from left. They are Fred Kogod, second from right, new chief barker, and Eddie Fontaine, left, and Nathan Golden, right, assistant chief barkers.

By Staff Photographer

JOHN DAVIS, managing director of the Odeon Circuit of England and representative of J. Arthur Rank, who has been in New York and Canada discussing acquisition of theatres. See page 28.

By Staff Photographer

JOHN M. WHITAKER, elected vice-president of Radio-Keith-Orpheum. He will have administrative duties, according to N. Peter Rathvon, president of the company.



By Staff Photographer

HENRY GINSBERG Tuesday signed a new seven-year contract with Paramount under which he will assume "full charge of the management and operation of the studio, including all its production activities".

11 COMPANIES WILL RELEASE 150 THROUGH JANUARY

Product Inventory for First 5 Months

Company	1944-45 Films Released Through January, 1945	Completed Or Shooting	Product Promised for 1944-45	1943-44 Films Released Through January, 1944
Columbia	15a	21	58	16
Metro-Goldwyn-Mayer	10b	26g	36	15
Monogram	13	7	47	11
Paramount	16c	17	25-30	17h
PRC Pictures	17	6	40-45	15
RKO Radio	13d	20	50	17i
Republic	12	22	64	23j
Twentieth Century-Fox	15e	12	28	19
United Artists	7f	10	32	12
Universal	23	20	62	27
Warner Bros.	9	20	20-25	19k
	150	181	462-477	191

a, b, c, e, f, includes one special; d, includes three specials; g, includes 10 films and one special to be announced; h and i, include two specials; j, includes two reissues; k, includes nine reissues.

Rate of Release Slower as Backlogs Gain; Special Handling for Big Films

For the half-way mark of the new season, rom September 1 through January, 11 companies will have released 150 pictures compared o 191 released for the same period last season, epresenting a reduction of 41.

Distributors are going to market this year nore slowly in terms of release than they did ast season, and backlogs still are top-heavy vith finished product. Special handling of the big budget productions and block-leaders to get the full tide of the war boom market while t lasts is the most significant single factor in his year's merchandising.

The policy of pre-release engagements, a pattern set two seasons ago, will be continued on a greater scale. Fewer reissues are scheduled his season, compared to last.

More Than Half of Product Already in Release

More than half the product promised by the 11 companies for 1944-45 is in release, completed or awaiting release, or in production at this point in the season's trading. A total of 462 features was announced or tentatively planned by the distributors before the season began.

A total of 181 features is on the backlog or now in production which, added to 150 films released or scheduled through January, amounts to 331 pictures earmarked for delivery.

Not all of the 181 finished or shooting will be delivered this season, however. A number of pictures in this category have been on the backlog for over a year, as in the case of several Paramount and Warner features.

The significance of this analysis of the production and release charts of the 11 companies brought comment from sales managers.

Not Holding Product Back, Says Rodgers

William F. Rodgers vice-president in charge of distribution for MGM, observed that he could "speak only for Metro. We are releasing the same number of pictures this year as we did last year," he said. "I can only talk for my company. We are not holding back product. We have no pictures on the backlog from last year."

Neil Agnew, vice-president and general sales manager for Vanguard Films: "The market cannot digest the number of pictures producers used to make before the war. Every sales manager of a major company has changed his plea to his studio. Before the war, he would ask for 'more pictures', but now it's 'less pictures', because he just cannot market more. While it is true that holdovers are preventing suburban and neighborhood theatres from getting sufficient product, in the long run, the dollar volume of business today makes up for the headaches."

E. T. Gomersall, assistant general sales manager, Universal: "It is our purpose and intention to produce and release our full product as announced for this season. Thus far, we have released a picture a week, the same as last year."

Arthur Sachson, assistant general sales manager, Warners: "Speaking for Warner Bros., I would say we are releasing the same number as we did last season. By the time the 12 months are up, this will be true, discounting, of course, any reissues. We are not releasing less pictures."

Harry Gold, eastern division sales manager for United Artists: "Any intelligent analysis of the current situation would reveal that companies are not holding back pictures. Producers are giving the market everything that it can absorb. It just takes more to make big pictures. While it is true that companies are making bigger and fewer films, it is also true that lack of stars, release limitations on films made from plays and other factors have dictated fewer releases, not any concerted policy on the part of the majors to hold back product. There are a lot of pictures around waiting to be sold. These pictures might be the same type that was produced in quantity before the war by the major companies."

Columbia, Paramount, RKO, Republic, Universal and Warner Bros. lead the companies in heavy production schedules with each carrying 15 to 20 or more films completed or shooting.

Release Dates Scheduled Well in Advance

MGM, with a block of nine in release, including two reissues and one special, probably will announce this week its next block, indicated to consist of 10 more features and one special, "Thirty Seconds Over Tokyo." Paramount and RKO already have set their next blocks-of-five. Twentieth Century-Fox has announced release dates through May.

Warners have scheduled dates up to February; Columbia, through December; Monogram, through March; PRC Pictures, February; Republic, December; United Artists, January, and Universal, through January.

Analysis of the 11 companies' release charts shows the following breakdown of features released, completed or in production:

COLUMBIA

Dates set from September to the end of December for 14 pictures. One Special, "A Song to Remember," starring Merle Oberon and Paul Muni, has not yet been scheduled.

Pictures completed or in work: "Sagebrush Heroes," "Rough Ridin' Justice," "Tonight and Every Night," "Return of the Durango Kid," "Rustlers of the Badlands," "Prairie Raiders," "Both Barrels Blazing," "Blazing the Western Trail," "One Against Seven," "Eadie Was a Lady," "Sing Me a Song of Texas," "Lawless Empire," "Let's Go Steady," "Our Wandering Daughters," "I Love a Mystery," "Leave It to Blondie," "Thousand and One Nights," "Men of the Deep," "A Guy, a Gal and a Pal," and an untitled "Crime Doctor."

METRO-GOLDWYN-MAYER

Ten films made up the first block of the season, including two reissues, "Waterloo Bridge" and "Naughty Marietta." One special, "Dragon Seed," has been released thus far.

The following 11 pictures, several of which have been trade shown, including "Thirty Seconds Over Tokyo," which probably will be sold as a special, are expected to make up the company's next block: "Meet Me in St. Louis" and "National Velvet," both in Technicolor; "Thin Man Goes Home," "Music for Millions," "Nothing But Trouble," "This Man's Navy," "Gentle Annie," "Blonde Fever," "Between Two Women" and "Main Street After Dark."

Completed or in work: "Secrets in the Dark," "The Picture of Dorian Gray," "Ziegfeld Follies," "Son of Lassie," "Anchors Aweigh," "The Clock," "Thrill of a Romance," "Women's Army," "Hold High the Torch," "Valley of Decision," "Without Love," "Our Vines Have Tender Grapes," "Weekend at the Waldorf" and "Alter Ego."

MONOGRAM

Thirteen films have been set through January; one is shooting, "Make Way for Kelly," and the following have dates scheduled through March: "They Shall Have Faith," "The Cisco Kid Returns," "Gun Smoke," "John Dillinger," "G. I. Honeymoon" and "Little Devils."

PARAMOUNT

With one special, a reissue, "Sign of the Cross," and two blocks-of-five in release, Paramount has set its third block, which includes "Practically Yours," "Here Come the Waves," "Double Exposure," "Dangerous Passage" and "For Whom

(*Continued on following page, column 1*)

11 Companies Will Release 150 Films Through January

(Continued from preceding page)

the Bell Tolls," which will be distributed at popular prices.

Completed or in work: "Incendiary Blonde," "Road to Utopia," "Bring on the Girls," "Murder, He Says," "Two Years Before the Mast," "The Unseen," "Kitty," "A Medal for Benny," "Out of This World," "Salty O'Rourke," "Miss Susie Slagle," "Duffy's Tavern," "High Powered," "The Love Letters," "The Lost Weekend," "Affairs of Susan" and "The Virginians," a remake.

PRC PICTURES

Seventeen pictures have dates set through January. "Kid Sister" is scheduled for February 6 and the following are in work: "The Man Who Walked Alone," "Crime, Inc," and "Barber of Red Gap."

RKO RADIO

With one block and three specials in release, including "Casanova Brown," "Woman in the Window" and "The Princess and the Pirate," the company has announced its second block: "Farewell, My Lovely," "Girl Rush," "Nevada," "Experiment Perilous" and "Falcon in Hollywood."

Completed or in work: "Belle of the Yukon," "Having Wonderful Crime," "The Brighton Strangler," "Betrayal from the East," "Wonder Man," "Island of the Dead," "It's a Pleasure," "Pan Americans," "Two O'Clock Courage," "China Sky," "Three Cabelleros," "Hotel Reserve," "Zombie on Broadway," "Tarzan and the Amazons," "Come Share My Love," "Enchanted Cottage," "West of the Pecos," "Invisible Army," "Body Snatchers" and "Along Came Jones."

REPUBLIC

Twelve have been scheduled to December. Pre-release dates for "Brazil" are expected to be announced shortly.

Completed or in work: "Flame of Barbary Coast," "Lake Placid Serenade," "Sheriff of Las Vegas," "Big Show-Off," "Thoroughbreds," "Big Bonanza," "Grizzly's Millions," "The Great Flamarion," "Hitchhike to Happiness," "The Topeka Terror," "The Chicago Kid," "Vampire's Ghost," "Daring Holiday," "Song for Miss Julie," "Great Stagecoach Robbery," "The Phantom Speaks," "Earl Carroll Vanities," "Jealousy," "Swingin' on a Rainbow," "Three's a Crowd" and "Johnny March."

TWENTIETH CENTURY-FOX

With 14 features and one special, "Wilson," in release or set for distribution through January, the company also has dates through May for the following: "Billy Roses Diamond Horseshoe," "A Royal Scandal," February; "A Tree Grows in Brooklyn," March; "Hangover Square," "Nob Hill," April, and "Where Do We Go from Here?" May.

Completed or in work: "Bon Voyage," "Circumstantial Evidence," "Bell for Adano" and "Molly, Bless Her."

UNITED ARTISTS

Beginning the season with one special, the David O. Selznick production, "Since You Went Away," UA has set "Dark Waters" and "Three's a Family" for November; "Guest in the House" and "Tomorrow the World," for December; "I'll Be Seeing You" and "Mr. Emmanuel," the British production for January.

Completed or in work: "Story of G. I. Joe," "The Great John L," "Spellbound," "Brewster's Millions," "Delightfully Dangerous," "It's in the Bag," "Hold Autumn in Your Hand," "Blood on the Sun," "A Walk in the Sun" and "Bedside Manner."

UNIVERSAL

Twenty-three pictures have been set through January.

Completed or shooting: "Patrick the Great," "House of Frankenstein," "House of Fear," "Queen of the Nile," "The Frozen Ghost," "Beyond the Pecos," "Renegades of the Rio Grande," "I'll Remember April," "Mummy's Curse," "Jungle Captive," "Frisco Sal," "Salome—Where She Danced," "Fairy Tale Murder," "Her Lucky Night," "Penthouse Rhythm," "Swing Out Sister," "Here Come the Co-eds," "It's Never Too Late," "Song of the Sarong" and "Romance, Incorporated."

WARNER BROS.

Nine features have been scheduled through January. "Objective Burma" is slated for February.

Completed or in work: "Devotion," "Saratoga Trunk," "Conflict," "Rhapsody in Blue," "The Horn Blows at Midnight," "The Animal Kingdom," a remake; "My Reputation," "Cinderella Jones," "Roughly Speaking," "The Corn Is Green," "Men Without Destiny," "Christmas in Connecticut," "Of Human Bondage," a remake; "God Is My Co-Pilot," "Pillar to Post," "Nobody Lives Forever," "San Antonio," "The Big Sleep" and "Hotel Berlin."

Eastman Employees to Benefit In $3,700,000 Wage Dividends

Employees of the Eastman Kodak Company next March will receive increased wage dividends in action this week by the board approving payment of $2 on the common stock for the quarter and the regular $1.50 quarterly dividend on the preferred.

The dividend on the common is an increase of 75 cents over the last quarterly declaration, representing a total wage dividend for 1945 of $3,700,000, compared with $2,075,069 in 1944. Each employee with five complete years of service will receive a payment nearly three times as large as his average weekly pay check.

The dividend of $2 on the common is payable January 2 to stock of record December 5. Payments declared this year on the stock total $5.75, compared with $5 in 1943.

"Co-Pilot" to Have World Premiere in Macon

Macon, Ga., home town of Colonel Robert Lee Scott, author of "God Is My Co-Pilot," will be the scene of the world premiere of the Warner Brothers picture of the same title, Harry M. Warner, president, announced this week. The book by Colonel Scott, recounting his achievements as a combat flyer in China, was one of the leading sellers of the past 10 years in the non-fiction field. The cast of the picture is headed by Dennis Morgan as Colonel Scott, with Raymond Massey in the role of General Chennault, and Dana Clark, Alan Hale, John Ridgley and Andrea King in other leading roles. The premiere is tentatively set for March 15.

New York ITO Measure To Await Decree Action

The Independent Theatre Owners Association of New York decided at a meeting last week to await action by the Department of Justice on the Consent Decree before making any move to press for legislation in New York to set up a film board to rule on industry practices. There are listed in the proposed bill 31 trade practices which would be outlawed in New York if enacted.

"Wilson" Enters 18th Week Of Its Broadway Run

Wednesday of this week, Darryl F. Zanuck's "Wilson" started the 18th week of its consecutive run on Broadway. Currently at the Victoria theatre, it originally opened at the Roxy and remained there for eight weeks. It was estimated that a million and a half people had seen the Twentieth Century-Fox film during 17 weeks.

Baldwin Joins Vanguard

Jack Goldstein, eastern director of publicity and exploitation for Vanguard Films, the David O. Selznick company, announced in New York Tuesday that Ted Baldwin had joined his staff. Mr. Baldwin was formerly in charge of promotion for Columbia.

Allied Charges Releases Fewer, Rentals Increase

Charges that the distributors are releasing few films this year, representing a smaller producti expenditure, despite the fact that film prices p by the exhibitor have increased were made by tional Allied States Association in the organi tion's bulletin published in Washington last we

During the 1943-44 season, Allied contend "the Big Eight continued their policy of gradua reducing releases, thereby tightening the mar for the independent exhibitors. This year th reached a new low—259 feature pictures—an av age of 32.4 per company."

Allied's tabulation of releases is as follow Columbia, 41; MGM, 34, Paramount, 31; RK 40; Twentieth Century-Fox, 27; United Artis 18, Universal, 49 and Warner Bros., 19.

Compelled to Buy All

"The intended and inevitable result of the pre ent policy of the major companies is to comp the exhibitors to buy all of the pictures that a available to them, at whatever prices the d tributors see fit to exact," Allied observed. "Co trol of the market is being exerted steadily increase prices on the one hand and gradually reduce costs on the other. And the ever-increasi disparity between the general price level and ave age costs—the failure of the price level to respo in any degree to reductions in cost—constitut the clearest evidence of monopoly," the bullet further charged.

Allied pointed out that distributors claimed t reduction in releases was due, not to any "d liberate plan" on the part of the companie but to the bottleneck created by extended runs a holdovers at the first-run theatres. But, Alli insisted, the big first runs, where the product ja was concentrated, for the most part were operat by the five theatre-owning companies.

A survey by the organization of 38 key citie discloses that of the 235 first runs regularly playin major product, 190 are affiliated with the di tributors and only 45 are independently operate

Cites First Run Bottleneck

"The foregoing," concluded Allied, "gives n only the responsibility but the motive for the fir run bottleneck. Since the major companies reali a double profit when their pictures are show in their own theatres, once as distributors a again as exhibitor, the motive for concentratin movie attendance in those theatres is obvious. An to the extent that first run theatre admissio are higher than subsequent run admissions, t motive is more compelling."

"Blind-checking" and over-expansion in pos war theatre building were discussed in the bulleti Allied advised exhibitors to have any "skulkin figure lurking in the shadows" near the box offic arrested as a "vagrant" or "suspicious character Independent theatre owners were cautioned again the danger of over-expansion in post-war theatr construction, but new post-war theatres should b built and operated by independents "for the good the industry and not by producer-distributors, Allied warned.

Slesin Rejoins Warner Foreign Department

Beno Slesin, former supervisor for Warne Bros.' foreign offices in central and eastern Europ and in the Near East, has rejoined the compan Joseph S. Hummell, vice-president of Warne International Corp., announced in New York Mo day. Mr. Slesin will work at the home offic for the time being, but later will return to Pari

Establish Willkie Memorial

The board of directors of Freedom House a nounced this week that a Wendell Willkie Me morial Building would be established shortly in th New York midtown area. Spyros Skoura Twentieth Century-Fox president, is a membe of the committee on the project.

MAJORS TURN PROMOTIONAL EYE ON COMMUNITY GROUPS

MGM Focuses on Women's Clubs, Warners Forms Educational Bureau

Major companies are expanding their promotion and exploitation departments to include particularized coverage of special community groups.

MGM is concentrating on a promotion program for women's clubs throughout the country and Warner Bros. has developed an educational bureau which functions as an institutional public relations program supplemental to established publicity activities.

With a long-view objective in mind, both companies are exploring further possibilities of providing indirect aids to the exhibitor, particularly for the post-war period when the current war boom market has passed its peak. Two other companies currently are considering the establishment of similar projects.

Metro Department Will Work with Civic Groups

MGM has set up a bureau in its public relations department to work exclusively with women's civic, cultural and patriotic groups. Theresa Stone, former newspaper writer and radio director, is executing this program, under the supervision of Henderson M. Richey, director of public relations and exhibitor relations.

Warner Bros. has established an educational bureau as an adjunct to its regular publicity and promotion department. Charles Side Steinberg, a former English teacher in New York and suburban schools, is director of the bureau, working under the supervision of Mort Blumenstock, east coast advertising and publicity director.

The MGM women's club program is aimed at establishing and maintaining institutional goodwill for the industry. Miss Stone believes that a program aimed at women's clubs can result in audience building through "ultimate consumer cultivation as influenced by large, important civic and social organizations and also in averting adverse action, legislation, or censorship, in any inimical procedures against the industry through the promotion of better understanding of problems and a building of public confidence."

Pre-selling of Pictures Is Secondary Consideration

Pre-selling of MGM pictures figures secondly in this institutional public relations job. The project has been geared to women's groups because the women of America control 95 per cent of the purchasing dollar and thereby ultimately control the amusement dollar.

Since the department was organized, MGM has distributed to these clubs nationwide a 12-page brochure giving detailed information on the production, distribution and exhibition of pictures. This mailing was followed by another brochure carrying the slogan, "The Most Popular American Art," outlining the influence of the motion picture on social, educational commercial and cultural trends.

Miss Stone plans to send out institutional copy of this kind, to be utilized by women interested in motion pictures, every two months. Information about the production of newsreels and data on the current developments in the visual education field are scheduled for the next two mailings.

Staff Photo

THERESA STONE

In addition to the direct mail campaign, Miss Stone appears at large women's club meetings and conventions in the east to provide further industry data.

No attempt will be made to "sell" MGM pictures. However, when a Metro release appears which the department believes is significantly illustrative of the principal theme, "The Most Popular American Art," specific information about the film will be provided.

Used Costume from Film To Illustrate Address

For example, in the case of "Mrs. Parkington," Miss Stone utilized the costume worn by Greer Garson in the film and original drawings used in set decoration, which were displayed at a group which she recently addressed. Very few of the women present had ever seen an original film costume or actual working drawings of a studio set. The interest engendered in this display, she observed, helped immeasurably to give these women a greater understanding of the minutely-detailed preparation necessary in production.

Whatever materials the studio can supply, not only costumes and drawings but blueprints, photo stills and other production tools, will be used for similar display purposes.

A direct tieup between Miss Stone's department and MGM exchanges has been made insofar as the written material is concerned. Exchange managers will receive in bulk the brochures and will distribute them locally to organizations in their immediate territories.

A somewhat different program has been developed at Warners, although the ultimate objective is the same. The education bureau works directly with schools, colleges, universities and libraries in addition to national groups such as the National Education Association and the American Council on Education.

Beginning with "The Adventures of Mark Twain," the bureau prepared special booklet and discussion material, such as a guide and a pictorial map giving chronologically and geographically the highlights of Mark Twain's life. These were made available to educational groups throughout the country. As a result, more than 10,000 schools and other large educational institutions, reaching millions of students and members, have requested that they be placed on a permanent mailing list for more material of this kind.

Special Campaign Will Popularize Book Idea

A special campaign popularizing the idea of "See a Picture, Read the Book," is part of the bureau's activities. Posters dramatizing the slogan and tied-up with Warner features which have been made from best-sellers are distributed to public schools and public libraries.

Mr. Steinberg, the bureau director, in explaining the functions of the department before the National Board of Review which convened in New York last Thursday, said that while 30,000,000 young people attend the nation's schools and millions more use the public library, go to colleges and belong to women's clubs and other organizations, there always has been a lack of pictorial and discussion material available to fill the great demand for such material in connection with new films.

He stressed the fact that there was fundamentally no great distinction between education and entertainment and he indicated that almost every picture that the exhibitor shows at the community theatre lends itself to classroom, library and club discussion. This was particularly true of films adapted from books, he observed.

He also emphasized the fact for years, large industries such as steel, automobile, coal, oil, and railroads, had made available institutional promotion materials for discussion and teaching purposes. The materials furnished by Warner Bros., he added, stressed the public service aspect of any large industry.

Its presentation was not intended primarily as either direct advertising or publicity, but rather as a genuine public and educational service to the community, he said.

Community Groups Meet With MPPDA Executives

Leaders of civic, educational, religious and social welfare organizations in New York were the guests of the Motion Picture Producers and Distributors of America at the Waldorf-Astoria Hotel last Thursday. Will Hays, president of MPPDA, presided, and was host to the group at luncheon and dinner. Company presidents and executives were invited. The meeting was called "to exchange views on community problems."

The press, as at Dumbarton Oaks, was excluded. Reasons in neither instance were announced.

During the morning, Mr. Hays read from his annual report, outlining the influence of the screen on social mores, Joseph I. Breen discussed the Production Code and Francis S. Harmon, executive vice-chairman of War Activities Committee, reported on the industry's contribution to the war effort.

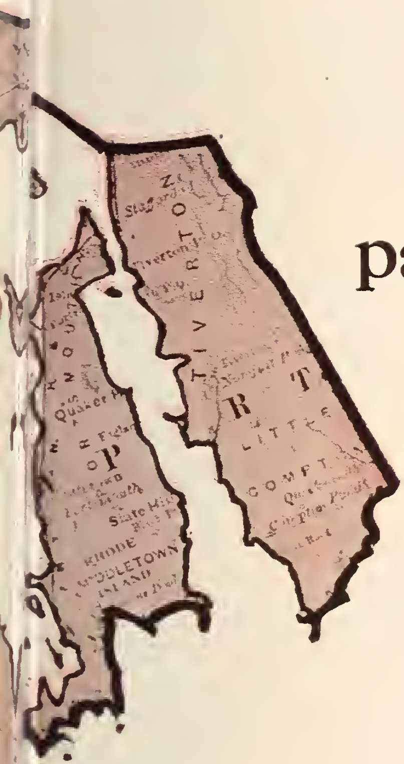
In the afternoon, the meeting was asked to split into educational, social welfare, religious and other units for the purpose of panel discussions out of which suggestions were to come eliciting the aid of the industry in handling post-war community problems. According to reports, no concrete proposals for activity followed the meeting. After dinner, a screening of MGM's "An American Romance" was held for the group.

Martin Toohey, Publicity State Chairman and Exhibitor State Chairman of Rhode Island for the Sixth War Loan!

"IT'S A FINE STATE TO BE IN !"

6TH WAR LOAN

100% participation in War Bond Premieres–100% participation in Free Movie Day. Look at Rhode Island's record – then get busy to make your own measure up to it. If Rhode Island can do it 100%–so can you!



. . . THE FIRST 100% STATE .

SMASH 'EM WITH THE SIXTH
IN *EVERY* STATE OF THE U.S.A.

This message was prepared and inserted in the trade press by: Columbia Pictures Corp., Metro-Goldwyn-Mayer Pictures, Paramount Pictures Inc., RKO-Radio Pictures, Inc., Twentieth Century-Fox Film Corp., United Artists Corp., Universal Pictures Company, Inc., Warner Bros. Pictures, Inc.

U. S., MAJORS JOIN TO DEFEND DECREE

Unite on Fourth Birthday to Fight Intervention by Outside Interests

As the fourth anniversary of the Consent Decree was reached this week, the truce between the United States Government and the "big five" faced possible termination or drastic modification of terms.

The document was signed November 20, 1940, by Federal Judge Henry W. Goddard, in the U. S. District Court, New York. Although the Department of Justice and the majors have been at loggerheads on many points of the Decree during its operation, both sides will unite in defense of its legality against the attacks by Harry Arthur, Jr., who will question the Decree's constitutionality in the New York court.

Thereafter, if the court refuses to permit Mr. Arthur's intervention, or rejects his arguments, the Department of Justice will proceed with its petition for modification against the objections of the consenting companies.

The Decree was entered into by the Department of Justice and Paramount, Metro-Goldwyn-Mayer, RKO, Twentieth Century-Fox and Warner Brothers, thus temporarily ending the Government's anti-trust action against the defendants, initiated by the original bill of complaint filed by the U. S., July 20, 1938. The action was officially, United States vs. Paramount, et al. Columbia, Universal and United Artists, also defendants in the original suit, did not sign the decree.

No Application for Relief

All the provisions of the Decree became effectively immediately, except Sections III and IV, dealing with trade showings and licensing in blocks of five. These sections went into operation in the 1941-42 selling season the following August-September.

Although it had been provided that the five consenting companies could be relieved of these limitations after June 1, 1942, if no decree was entered against the "little three" prior to that date, the defendant companies made no application for relief from those provisions.

Section XXI provided for a three-year trial period in which the Government agreed not to seek the divorcement of production and distribution from exhibition, in consideration of the agreement by the consenting companies, Section XI, to notify the Department of Justice of any legally binding commitments for the acquisition of additional theatres, and to refrain from a general program of expanding theatrical holdings.

The Government, August 7, 1944, filed in the U. S. District Court, New York, its petition for the modification of the Decree, under Section XXIII (d), which provides that any of the parties to the Decree may at any time more than three years after its entry date, apply for any modification thereof.

Trade Practice Policy Outlined

The trade practice policy which the Government then proposed for incorporation into the Decree included:

The compulsory trade showing of all features and the selling of all features unconditionally and singly; a prohibition against the forcing of shorts, Westerns, trailers, newsreels, reissues and foreign features, and the elimination of the conditioning of feature sales to one theatre upon sale to another.

Also requested was the compulsory granting of some runs and cancellation on local moral, religious and racial grounds. Unreasonable clearance was to be defined as any which "unreasonably restrains competition," and the arbitrator was to be given the power to eliminate clearance in a given case.

In addition, it was asked that provision be made for arbitration, for money damages, of any alleged discrimination violating the Sherman Anti-Trust Act; divorcement of distribution from exhibition; the barring of pooling agreements, and the voiding of franchises entered into by the defendants. Also, rental terms to affiliated theatres were not to "unreasonably restrain competition."

No Hearing Date Sought

No date was then asked by the Government for a hearing of its modification petition. Thereafter, September 18, Harry Arthur, Jr., and the St. Louis Amusement Company served notice of motion to intervene in the case of the United States vs. Paramount et al, in the U. S. District Court, New York. The Department of Justice and the consenting companies were notified that a hearing on this petition would take place November 3.

In the intervention petition, Russell Hardy, counsel for Mr. Arthur, contended that the Decree was illegal in that the court had usurped judicial and legislative powers and transferred them to the American Arbitration Association, the administrator of the Decree. Mr. Hardy's petition asked that the Decree be vacated or that the Arthur interests in St. Louis be exempted from its operation.

November 1, Mr. Hardy filed suit in the Federal District Court, St. Louis, asking the court to restrain the hearing by the Arbitration Association tribunal there of the clearance complaint brought by Adolph Rosecan, operator of the Princess theatre. Mr. Rosecan had sought more favorable clearance for his theatre and had named theatres in Mr. Arthur's circuit as interested parties.

In the same action, Mr. Hardy asked $285,000 in treble damages, alleging the plaintiffs had suffered damage to the extent of $95,000 by reason of an Arbitration Association award which reduced the clearance in favor of the Apollo theatre, St. Louis.

Hearing Set for December 5

Both the Government and the consenting defendants will argue against the intervention of Mr. Arthur when the hearing of his petition, postponed from November 3, takes place before Judge Goddard December 5. The companies will urge that Mr. Arthur has no right to intervene under Rule 24 of the Rules of Civil Procedure; that if he has such a right, the court should not permit intervention on the ground that he has not a specific interest; and that, lastly, again assuming the right, his appearance in the case is not timely because of the long lapse of time since the beginning of the arbitration system.

Whether the court grants the modifications of the Decree requested by the Government, or vice versa, the loser is expected to appeal, and a long legal battle, terminating in the U. S. Supreme Court, is anticipated. Thus far, no counter proposals have been made by the companies, and the Department of Justice is e pected to be adamant in pressing its deman for divorcement.

Meanwhile, the defendants in the St. Lou suit have been granted an extension until D cember 9 in which to file their answers. Als the U. S. Supreme Court, which recessed Mon day without passing on the Crescent Amus ment Company anti-trust case, on which heard arguments November 6 and 7, may hav an opinion ready to hand down on the cros appeals when it reconvenes December 4.

To Use Blocke African Funds fo Paris Branches

Major companies are waiting permission fro the French Government to transfer funds repr senting rentals accumulated in North Africa in th past 18 months to banks in Paris, the Frenc Information Service disclosed in New York Monday. Application to the U. S. Treasury Department for authorization of this move also has bee made by the distributors.

The funds, which have been frozen in Nort Africa, are to be used, at least partially to hel finance the physical reestablishment of the Ameri can companies in France, it was indicated. Ac cumulated in the liberated territories of Nort Africa since the Allied invasion in November, 194 the money is estimated at upwards of 150,000,00 francs, valued currently at two cents per fran This would amount approximately to $3,000,00 if this rate of exchange obtains.

Thus far, major companies have no idea ho much money has accrued to them in Sicily an Italy. The Army's Psychological Warfare Divisio and the overseas film division of the Office o War Information handle distribution in the areas Reports on American grosses in Italy have bee supplied by the OWI to the major companies foreign department executives disclosed, but suc information has been sporadic and not all-inclusiv

The most recent gross report to come from th OWI was last week, when United Artists learne that Charles Chaplin's "The Great Dictator' rolled up a gross of 5,500,000 lira, equal to $55,000 if the rate of exchange, one cent per lira, is maintained.

Following its initial showing October 22 at th Barberini theatre, Rome, to a $2 top for the benefi of the local Red Cross, the Chaplin comedy wa released generally in Rome, Naples, Florence an Bari November 3.

It played four houses simultaneously in Rome the Corso, Splendore, Moderno and Quirinetta and took in a combined gross of 4,200,000 lira th first four days. For the first six days in Naples at two theatres, it grossed 1,300,000 lira. I Florence, the picture played at two theatres an garnered 1,200,000 lira and in Bari, at one house, it grossed 800,000 lira. According to the OWI, th film is expected to run at least four weeks i Rome.

Warner Brothers Setting Up South African Distribution

Warner Bros. soon will start distribution of its own product in the South African market, with Jerome P. Sutten as manager of that territory, it was announced last week by Joseph S. Hummel, vice-president of Warner Bros. International Corporation. Mr. Sutten, at present in New York awaiting transportation to his new post, is familiar with the South African field, where he was engaged in distribution for the past six years. A Warner branch office will be established in Johannesburg by Mr. Sutten immediately upon his arrival.

Pollack Joins RCA Victor

Al Pollack has joined the theatre equipment section of the RCA Victor division, Radio Corporation of America, Camden, N. J., as product man in charge of motion picture rectifiers and generators, it was announced this week.

THIRTY SECONDS OVER
TOKYO
THIRTY SECONDS OVER
TOKYO
THIRTY SECONDS OVER
TOKYO
ABOVE ALL
THEIR HEARTS
WERE STIRRED
BY ITS GREAT
LOVE STORY

Twenty years after "THE BIG PARADE" M-G-M celebrates its anniversary with a picture that tops it for thrills, romance and scenic magnitude.

THIRTY SECONDS OVER TOKYO

Spencer Tracy's Greatest Role!
"BONDS BUY BOMBS
SOCK 'EM WITH THE

Twenty years after "THE BIG PARADE" M-G-M celebrates its anniversary with a picture that tops it for thrills, romance and scenic magnitude.

THIRTY SECONDS OVER TOKYO

EYES ON THE N. Y. CAPITOL!

Watch the brilliant World Premiere engagement. The cheering throngs, the shattered records are tribute indeed to M-G-M's great motion picture and prophecy of things to come to your box-office.

★

SPENCER TRACY
as
LIEUTENANT COLONEL JAMES H. DOOLITTLE

VAN JOHNSON
as
TED LAWSON

Says Van Johnson:
"How come you're so cute?"
Says his bride (Phyllis Thaxter)
"I had to be—to get such a good-looking fellow."

ROBERT WALKER
as
DAVID THATCHER

"HER MAN TOOK OFF FROM SHANGRI-LA..."

Ted and Ellen had been to a dance the night before—excited and gay, as if they knew the parting would be soon.

And they had whispered the refrain of a song to each other . . . "I love you, I love you, I love you."

Then, next morning, the word came that he was to take off—with the others—on the most hazardous mission of the war.

BUY BONDS!
WITH THE 6th!

★

M-G-M's GREAT MOTION PICTURE

THIRTY SECONDS OVER TOKYO

A MERVYN LeROY PRODUCTION

with

VAN JOHNSON

ROBERT WALKER

PHYLLIS THAXTER • TIM MURDOCK
SCOTT McKAY • GORDON McDONALD
DON DEFORE • ROBERT MITCHUM
JOHN R. REILLY • HORACE McNALLY

and

SPENCER TRACY

as

LIEUTENANT COLONEL JAMES H. DOOLITTLE

SCREEN PLAY BY DALTON TRUMBO
BASED ON THE BOOK AND COLLIER'S STORY BY CAPTAIN TED W. LAWSON AND ROBERT CONSIDINE
A METRO-GOLDWYN-MAYER PICTURE
DIRECTED BY MERVYN LeROY • PRODUCED BY SAM ZIMBALIST

★

TWENTY YEARS OF LEADERSHIP
MGM

FIRST WEEK SALES SOAR AS INDUSTRY OPENS BOND DRIVE

Opening Rally in New York Nets $85,000,000; No Industry to War

The Sixth War Loan drive is on. The motion picture industry intends to put it over the top.

At its opening rally, in Madison Square Garden, New York, Monday night the film industry sold $85,000,000 in War Bonds. The industry has no quota. Its theatre owners have enlisted in the current campaign under the aegis of independent theatre men, and may sell a majority of the $14,000,000,000 of Bonds asked by the Treasury this time.

Opening the national campaign, President Roosevelt warned that "while we have every reason to be proud of what has been done—even optimistic about the ultimate outcome—we have no reason to be complacent about the tough road which lies ahead."

His warning came as Allied troops engaged in an all-out offensive along the Rhine, one which Secretary of the Treasury Henry Morgenthau, Jr., said is the "final push" and "demands a concentration of efforts immeasurably greater than any we have brought to bear."

20,000 Attend New York Bond Drive Show

The film industry's show in New York Monday night was termed probably the greatest which ever performed for radio as well as a personal audience, which in this instance comprised more than 20,000 persons.

Among those of every branch of the show business who gave their services were Lowell Thomas, Gabriel Heatter, Milton Berle, Burns and Allen, Elsa Maxwell, Senator Ford, Harry Hershfield, Joe Laurie, Jr., Carol Landis, Phyllis Brooks, the Quiz Kids, Edgar Bergen and Charlie McCarthy, Phil Baker, Ted Husing, Clem McCarthy, the NBC Chorus. Senator Joseph Ball, of Minnesota, was a guest on the Quiz Kids program.

New York also had a pre-campaign rally Friday morning, November 17. Leaders of the industry, executives of the War Activities Committee, and war heroes addressed 1,000 of the local industry assembled for breakfast at the Hotel Astor, and the whole gathering at noon assembled before a replica of the Statue of Liberty, erected by the WAC in Times Square, and there took a pledge of cooperation. The statue's torch was lighted at noon by President Roosevelt, pressing a button in Washington.

Borough Presidents Among Guests at WAC Rally

The breakfast and rally were sponsored by Malcolm Kingsberg, local WAC chief. Borough Presidents Edgar J. Nathan, John Cashmore, James A. Lyons, James A. Burke, Joseph A. Palma, and Commissioners Lewis J. Valentine, Patrick J. Walsh, Paul Moss and William Wilson, Admiral Monroe Kelly, U.S.N., and state director Frederick Gehle of the War Finance Committee of the Treasury Department were among those present.

Speakers were Mr. Kingsberg, Mr. Gehle, Gault MacGowan, New York *Sun* war correspondent; Harry Brandt, national chairman; Ned Depinet, Francis Harmon, William Crockett, S. H. Fabian, John Hertz, Jr., Nathan Yamins, and Captain Raymond Wild, Lt. Col. Roswell Rosengren, war heroes.

Also on the dais were Jack Cohn, Max Cohen, William E. Cotter, Frank Damis, Jay Emanuel, G. S. Eyssell, Leonard Goldenson, Will H. Hays, Harry Lowenstein, Charles C. Moskowitz, Lucy Monroe, John J. O'Connor, Herman Robbins, Spyros Skouras, George J. Schaefer, James Sauter, Walter Titus, Major L. E. Thompson, Richard Walsh, David Weinstock.

At the ceremonies in Times Square, Manhattan Borough President Edgar Nathan accepted the statue for the city and the Treasury.

Motorized Convoy Used in New York Demonstration

Participating in the demonstration was a "Salute to the Navy" motorized convoy of six units which immediately after the ceremonies departed for rallies in the five boroughs and Westchester County. Each convoy included a band, sailors, WAVES, Coast Guardsmen and heroes. The ceremonies were broadcast over WMCA, with Lucy Monroe and the Coast Guard Quartette singing the National Anthem. The first entertainment program at the foot of the statue included Tony Pastor and his band, Hal LeRoy, Marion Hutton, Bert Wheeler, Martha Scott, Cornelia Otis Skinner, Celeste Holm, Dennis King, Hazel Scott, Michael Whalen and George Givot.

Loew's, Inc., has purchased $10,000,000 of Bonds for the Sixth War Loan, David Bernstein, treasurer, announced this week. This sum is apart from purchases by executives and employees, and from those in the theatres of the company.

National Theatres and associated companies have bought $7,000,000 of Bonds in the current drive, Neil Agnew, in charge of industry sales for the film campaign, said last week. He added Charles Skouras, president of the circuit, assured him the purchase was just "the opening shot."

Hollywood Stars on Tour To Aid Bond Sales

Stars "hand picked because of previous war work" left Hollywood last week to participate in the drive. They have assignments in several states. Among them are Ingrid Bergman, Paul Lukas, Alexander Knox, Linda Darnell, George Murphy, Franchot Tone and Janet Blair.

In most states they will become honorary chairmen and will sell Bonds, with headquarters at local WAC offices. Their assignments are: Ingrid Bergman, Minnesota; Alexander Knox and Linda Darnell, Pennsylvania; George Murphy, Massachusetts; Janet Blair, South Carolina and Georgia; Franchot Tone, New York, and Paul Lukas, Ohio.

The industry's first award for active participation in the current drive, the Medal of Honor, was presented by Mr. Brandt last week to Pete Magazzu, of eastern Pennsylvania. The presentation was made in New York. Mr. Magazzu operates 11 theatres in as many coal mining towns. In the last drive, he was responsible for selling $240,000 worth of "E" Bonds, although the biggest weekly gross of any of his theatres is not more than $400.

Transfer of the traditional Army-Navy football game from Annapolis to Baltimore, this week, gave Frank Durkee, WAC Maryland chairman, a job of selling Bonds. He had assured Senator Radcliffe, in the latter's efforts to have the game transferred, that theatre men would be able to sell $21,000,000 in War Bonds if the game was played in the Baltimore Stadium. Mr. Durkee, as president of the city's Park Board, has charge of renting the stadium.

The $21,000,000 will represent approximately 10 per cent of the state's current Bond quota.

16mm Distributors Organized for Drive

Mobilization for the first time of all units and factors of the National 16mm distribution field into a small-screen version of the 35mm War Activities Committee has ben accomplished for the Sixth War Loan.

A total of 325 representative 16mm exchange men will make available 25,000 projectors for the showing of 12 films produced by Army, Navy and Coast Guard exclusively for the Sixth War Loan, it was announced by Ted R. Gamble, national director of the War Finance Division, Treasury Department. "The industry aims at an audience of 25 million," he said.

A leading 16mm distributor in each state has been appointed as state 16mm chairman and is a member of the state War Finance Committee. He works directly with each distributor and coordinates the exhibition and use of all prints allocated to a state.

Holiday Bonus Announced For Loew's Employees

A holiday bonus for some 4,500 employees of Loew's, Inc., in Loew-MGM home offices, branch offices, theatres and WHN radio station, was announced this week by Nicholas M. Schenck, president.

The bonus is the same as last year. Employees whose salaries are up to $40 per week, and who have been in the company's employ one year or more, will receive two weeks' pay, not to exceed $50. Employees getting up to $40 per week and with the company six months, but less than a year, will receive one week's salary, but not to exceed $25.

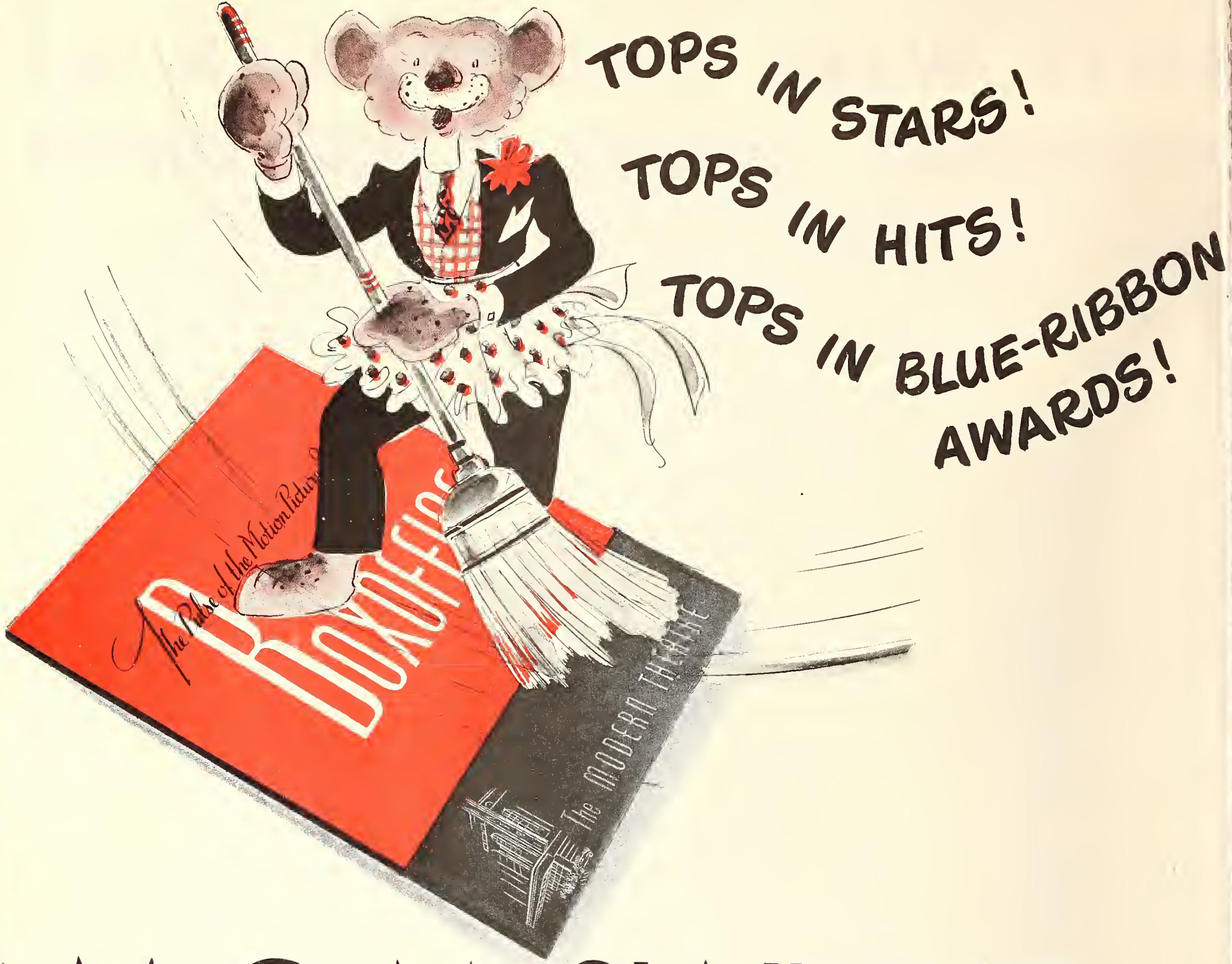
The bonus announcement was made early this year so that employees wishing to make extra Bond purchases in the Sixth War Loan might plan accordingly.

Cartoon Television Is Discussed by Terry

The Atlantic Coast Section of the Society of Motion Picture Engineers heard Paul Terry, producer of Terry-Toons, discussed the part the animated cartoon is expected to play in the development of television, at a meeting November 15 at the Hotel Pennsylvania, New York. Mr. Terry said that since the first screen cartoon, the industry had grown to a point where 20,000,000 comic books were sold monthly, that today they had the greatest influence on the development of children, and would play a similar role in the introduction of television to the youth of the land.

Postpone Hochstein Trial

The trial of Harry Hochstein, former Chicago morals inspector, and the sentencing of Isadore Nevin, former bookkeeper for George E. Browne, ex-president of IATSE, both of whom were indicted by a Federal Grand Jury for alleged perjury in the Bioff-Browne proceedings, this week, were set for December 18 by New York Federal Judge Vincent L. Leibell.


TOPS IN STARS!
TOPS IN HITS!
TOPS IN BLUE-RIBBON AWARDS!
The Pulse of the Motion Picture
BOXOFFICE
The MODERN THEATRE

M★G★M SWEEPS EXHIBITOR VOTE IN BOXOFFICE MAGAZINE SURVEY!

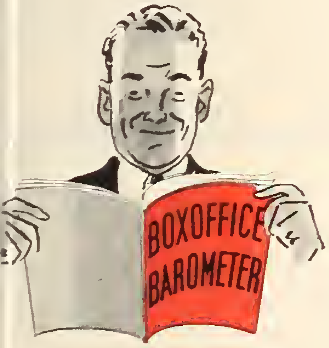
Bonds Buy Bombs! Sock 'em with the 6th!

FIRST STAR OF THE SCREEN!

GREER GARSON VOTED TOPS BY THOUSANDS OF EXHIBITORS IN BOXOFFICE BAROMETER "ALL-AMERICAN SCREEN POLL"

EXTRA!

Miss Garson is upholding her honors as First Star of the Screen. "Mrs. Parkington" sets new M-G-M records at Radio City Music Hall and tops M-G-M's Biggest in advance engagements everywhere!



M★G★M "FIRSTS"!

It was the biggest exhibitor vote ever!

M-G-M FIRST! Largest number of "Top Hits"!

M-G-M FIRST! Highest percentage in "Top Hits" class!

M-G-M FIRST! Leading star of all—Greer Garson!

M-G-M FIRST! Most in male-female star vote!

M-G-M FIRST! Tops in female stars!

M-G-M FIRST! Most in place-winning male stars!

M-G-M FIRST! Tops "Blue Ribbon" Monthly Awards!

YOU'VE GOT TO BE GOOD TO BE A LEADER FOR TWENTY YEARS!

12,000 WHO'S WHO IN NEW ALMANAC

1944 International Edition Reflects Contribution of Industry to War

With its Who's Who section of approximately 12,000 biographies containing many new names, the INTERNATIONAL MOTION PICTURE ALMANAC, just published, presents upwards of 1,000 pages of facts and figures on industry personnel, structure and activity during 1944. Again, a main division of the volume, which is arranged in 15 sections, is devoted to the far-flung, diversified contribution of the organized motion picture business to America at war.

A new and prophetic note, reflecting the military developments of the year, is the re-entry in this year's Almanac of U. S. film distribution in the liberated war zones. The invasion of North Africa by the Allies in 1942 and of Sicily and Italy in 1943, returned American motion pictures to people previously denied this product.

Resume in North Africa

In North Africa, film distribution already has been resumed by the American majors. In Sicily and Italy, as well as in the liberated areas of France, exhibition of American and British pictures is still in the control of the U. S. Army Psychological Warfare Division and the overseas film division of the Office of War Information.

More than 1,000 pages of industry statistics, including the indices, are contained in the 1944-45 edition. Upwards of 12,000 biographies are published in the "Who's Who" section.

This year, there are 15 separate sections of the ALMANAC, detailing information pertaining to the United States, Canadian, British and Latin American industries. Changes in addition to revision of the subject matter includes regrouping of some material to facilitate references, while the typographical devices for the same purpose that were instituted in the 1943-44 and 1942-43 editions have been extended.

For ALMANAC readers who regularly depend on this compilation of important industry data, there is an alphabetical listing of feature pictures for the years 1937 through 1944, with a breakdown by company of the 1943-44 season's features and shorts.

Attendance 95,000,000

According to the ALMANAC, the average weekly attendance at theatres in the U. S. is estimated at 95,000,000. Approximately 16,793 theatres were operating in this country as of December 15, 1943, with about 2,000 houses reported closed.

More than 700 theatre circuits in the United States and Canada are listed, with details as to circuit officers and theatres operated.

The volume discloses that 193,222 people are employed in the exhibition, distribution and production branches, earning a total of $343,033,763 per year. Capital investment of theatres, studios and distribution facilities amounted to $2,050,000,000.

A news digest highlighting the important industry events of 1943-44 comprises one section of the volume. Films which have grossed more than $2,000,000 take their place of honor in the ALMANAC, headed by the all-time money-maker, "Gone With the Wind," the David O. Selznick picture released through MGM, which had grossed $32,000,000 as of July 1, 1943.

Developments of the Consent Decree negotiations and the renewed interest in television as an early post-war commercial possibility are important sections in this year's volume.

Schenck Names Dimes Committee

Nicholas M. Schenck, national chairman of the industry's 1945 March of Dimes drive, announced this week the executive committee to pilot the campaign. Most of the members are the same as served in the drives of 1943 and 1944.

The committee includes: Barney Balaban, Joseph Bernhard, Harry Brandt, Oscar A. Doob, G. S. Eyssell, S. H. Fabian, Harry Kalmine, Malcom Kingsberg, Charles C. Moskowitz, Herman Robbins, Spyros Skouras, Joseph R. Vogel and Richard Walsh.

Ernest Emerling was named public relations chairman; Tom Connors, exchange committee chairman; Leonard Goldenson, home office committee chairman; Walter Vincent, treasurer.

A nationwide survey to gather data on the most practicable manner in which to conduct a charity drive in theatres is being made by the national motion picture committee of the 1945 March of Dimes, it was announced this week by Oscar Doob of the campaign committee. Exhibitors are invited to send their comments to the committee, Suite 124, Hotel Astor, New York. Each showman is asked to tell what he did, and how he did it, to get the best results in the 1944 drive. Answers will be quoted in the campaign book now in preparation.

Television Boom Seen After War

Five years after war restrictions are lifted, the United States will have 5,000,000 television sets worth $750,000,000 based on an approximate schedule of 250,000 receivers in the first full year of production, 500,000 in the second year, 900,000 in the third, 1,500,000 in the fourth, and 2,000,000 in the fifth, Ernest H. Vogel, vice-president in charge of sales of Farnsworth Radio and Television Corporation, said at the American Television Society meeting in New York last week.

During those five years, Mr. Vogel predicted, there would be built, installed and operating 500 television transmitters of varying power. He characterized these predictions as "not optimistic," and as evidence, he cited the rise of radio in the years between 1926 and 1930 when $1,500,000,000 worth of radio equipment was sold and a radio set was installed in one out of every two homes. His estimates for television receivers were based on one set for every six homes. In 1930, he recalled, when radio was still technically imperfect, few people would have guessed that 65,000,000 radios would be sold in 1940.

Television would arrive more quickly than we could currently appreciate, Mr. Vogel said, but its arrival would depend on how soon manufacturing could start.

Contributed $175 to Red Cross

C. T. Dusinberre, operator of the Red Bud theatre, Red Bud, Ill., has pointed out that the theatre's contribution to the Red Cross theatre collection was $175 instead of the $10 erroneously reported in the book listing all contributions from theatres in the United States.

Rank Buys Odeon Circuit Interest For $5,000,000

by W. M. GLADISH
in Toronto

J. Arthur Rank, England's most important industry leader, became part-owner of the Odeon Circuit of Canada Tuesday, thereby forging another link in his chain of worldwide distribution-exhibition plans. The deal, initiated in August by John Davis, managing director of Odeon of England, a Rank-controlled circuit, finally was concluded by Mr. Davis and Thomas J. Bragg, secretary of General Theatre Corporation, of which Odeon is an operating subsidiary.

The agreement, to be ratified by Mr. Rank in England, is of long term duration and includes provision for exhibition of Rank-produced films Purchase price for Mr. Rank's 50 per cent interest in the Canadian circuit is reported at $5,000,000 Odeon of Canada operates more than 90 theatres throughout the Dominion.

General Theatre Corporation which was formed early in 1941 by Paul L. Nathanson when his father, the late Nathan L. Nathanson, resigned as president of Famous Players Canadian Corporation, following a split with Paramount directors of the Canadian theatre circuit company over matters of policy.

Included in the Nathanson-Canadian group are Empire-Universal-Films, Ltd., Canadian distributor of Universal, Republic and British product Sovereign Film Distributors, Ltd., distributing 16mm product; Associated Treatres, Ltd., a cooperative theatre organization, and many individually-incorporated subsidiary units across the Dominion. Canadian Odeon is generally recognized as owning, controlling and operating approximately 90 theatres from coast to coast, including various partnerships with exhibitors. Empire-Universal one of the largest film exchanges in Canada which was established 12 year ago by N. L. Nathanson holds the Canadian franchise for an extensive list of British features produced in studios controlled by Rank but it has been stated several times that this tieup was in no way involved in the offer from the British film leader.

Predicts Building Delay in England

John Davis, managing director of Odeon Circuit of England, one of the theatre circuits controlled by J. Arthur Rank, predicted in New York last Thursday that no theatres would be built in England for five years after the war.

Mr. Davis, who recently returned to the U. S. to conclude the deal with Odeon of Canada whereby Mr. Rank would assume a 50 per cent interest in the Nathanson theatres observed that labor and building materials would be needed in the British Isles for the construction of homes. This need came first, he said, and the British Government would not authorize construction for any other purpose.

The British circuit head said that Mr. Rank was interested in establishing show windows for British product in New York and in the principal European capitals as soon as possible.

He denied the report that he was seeking to acquire for Mr. Rank the site at 52nd Street and Sixth Avenue to build a theatre. He admitted Mr. Rank wished to lease, rent or buy a Broadway house, and said he would try to realize this desire.

The British leader also is interested in acquiring theatres in the Near East, an objective which E. T. Carr, general manager of Eagle-Lion Films, pursued on his recent trip to that area.

It was reported in London Tuesday that Mr. Carr was en route to Paris to arrange bookings for Rank films or control of the Gaumont circuit in France. The possibility of immediate success appears slight. Ownership of theatres as well as other French businesses is still doubtful.

CLIMB ABOARD THIS SHIP FOR A THRILLING EXPERIENCE!

(and your box-office will get a thrill, too!)

At the Capitol Theatre, N.Y., audiences are spellbound by the true-life story of the great ocean-queen, "The Normandie." From her birth in France you travel with her on record-breaking journeys, see the glories of her 60 million dollars worth of luxury, truly a palace afloat. Immobilized at her pier by the war she is struck in the back by unseen hands. The world was saddened by this wounded Queen lying prostrate on her side, but you will see how American genius performs the greatest marine engineering miracle of the ages making her ready for a new and greater role.

THE MOST ABSORBING SHORT SUBJECT OF THE YEAR!

JOHN NESBITT'S PASSING PARADE

"A LADY FIGHTS BACK"

ONE-REEL WITH M-G-M FEATURE-POWER!

PRC, GROWING, BUYS EIGHT EXCHANGES

Move Aimed at National Structure, Including Theatre Ownership

The acquisition of theatres in key cities in pursuance of approval recently given by the directors will parallel the program announced this week to establish PRC Pictures, Inc., as a national distributor within the next five months, according to Leon Fromkess, president.

At the same time, said Mr. Fromkess, the company will emphasize its policy of higher budgeted pictures. It acquired last year its own studios and has since increased equipment and capacity there.

Exchanges announced Tuesday as acquired recently were Dallas, Los Angeles, Cincinnati, Cleveland, Detroit, Pittsburgh, Omaha and Des Moines. It is understood that the two last-named branches were previously under company operation, although no announcement was made at the time of the deal. Mr. Fromkess said that PRC expects to acquire and operate by May 1, 1945, a major portion of its domestic distribution.

Deals for Cincinnati and Cleveland were closed with Nat Lefton and Jack H. Lefton, in Pittsburgh with Lew Lefton, in Dallas with Jack K. Adams, in Detroit with Bill Flemion and Miss A. V. O'Donnell, and in Los Angeles with Samuel K. Decker and Harry Stern.

Seek Production Units

Negotiations are under way to effectuate the board's earlier approval of proposals for the distribution of the output of major producing units through the company's system. Discussion of details of these deals has been going on for some time, and are expected to be concluded upon the return of Mr. Fromkess to the west coast next week. He has been in New York for nearly a month setting up the distribution and theatre plans.

Bulwarking the PRC plans are interests of considerable substance and standing in several fields. The financial background leads to the Young holdings, the controlling factors in Pathe Laboratories, Inc. Personnel in this tie-up includes Kenneth M. Young, chairman of the board; J. Stimson Young, president, and Leonard Augustus Young, manufacturer. The last-named Mr. Young is something of an industrial stalwart, represented as owning some $25,000,000 worth of investments in L. A. Young Spring and Wire Corp., L. A. Young Golf Corp., Star Service Hanger Co., Detroit Moulding Corp., Bcwen Products Corp., and L. A. Young Industries of Canada.

Cover 40% of Distribution

It is estimated that the eight exchanges now owned and operated by the company represent 40 per cent of its geographical coverage. The rest of the country will be covered by options on territorial franchises currently held by states-rights distributors.

Mr. Fromkess and his board met this week to discuss plans for the distribution and theatre programs. Included in the discussions was the production lineup for 1945-46, which probably will be expanded in numbers and in covering budgets. It is expected to exceed this season's schedule of 36 features and 16 westerns. It is likely that the original eight "A" productions to cost between $250,000 and $400,000 will be expanded to a total of 12.

Although the company did not announce the deals in its current revelation of plans, Henry Brash and Fred Jackson are expected to produce three pictures each.

Declaring that he will try to hold as many of the present exchange members as possible, Leo J. McCarthy, general sales manager, said that he would have an announcement soon regarding added sales personnel. The addition probably will include the appointment of three more divisional sales managers.

Oppose New York Zoning Change

A proposed amendment to New York's zoning resolution, which would reduce the ground coverage of theatres and other buildings to be constructed in Manhattan, was opposed last Wednesday by representatives of civic groups and by Leo Brecher, operator of the Brecher Theatres, New York, in a hearing before the Board of Estimate. The proposed change will become law December 1 unless the Board refers it back to the City Planning Commission for further study.

The amendment, which seeks to improve the conditions governing light and air resulting from overbuilding, is supported by Robert Moses, Commissioner of Parks, and a majority of the members of the Planning Commission. Opponents of the plan have rallied around the minority proposal of Irving V. A. Huie, Commissioner of Public Works, and a member of the commission.

Mr. Brecher, appearing as an exhibitor, pointed out to the Board that the majority proposal would force him to cut down the ground floor of the theatre he intends to erect at 53rd Street and Sixth Avenue, for which he has filed plans, from 7,500 square feet to 5,875.

Unless the amendment is rejected by three-quarters of the votes in the Board of Estimate, 12 out of 16, it automatically becomes law. The minority plan put forth by Commissioner Huie proposes that the zoning resolution be amended only to restrict total floor area.

Since many plans have been filed for construction based on the existing zoning regulations, there is considerable legal opinion that plans thus filed will give the property owner grounds for contesting the effects of the amendment.

Fine Is WAC Chairman In Cleveland Area

Meyer Fine, Cleveland exhibitor, has accepted the post of War Activities Committee exhibitor chairman for the Cleveland area, succeeding William Skirball. Mr. Fine joins Maury Orr and E. J. Fisher, distributor chairman and public relations chairman, respectively, as heads of the activities for theatres operating out of the Cleveland exchange territory. Formal induction of Mr. Fine will be at the next annual meeting of the WAC.

Samuel Rosen Denies

There are 96,800 lines of six point type in the biographical section of MOTION PICTURE ALMANAC, just off the press. One of those lines got out of place with the result that it most erroneously records the demise of Samuel Rosen, treasurer of Fabian Theatres Corporation. The editor of the ALMANAC has the official statement that both the corporation and Mr. Rosen confirm the fact that he is both extant and healthy. The ALMANAC officially regrets the accidental error.

Seventh-Millionth "Army" Dollar t Relief Fund

The dollar to round out the $7,000,000 mar grossed by the picture, "This Is the Army," fo Army Emergency Relief, was presented by Harr M. Warner in Washington Wednesday to Ger George C. Marshall, Chief of Staff. With it wer a full accounting of the results of "Army" play dates.

"We estimate that by the time the picture ha completed its run, Army Emergency Relief wi have received from it more than $7,500,000," sai Mr. Warner's letter which accompanied the presen tation. He paid tribute to the cooperation of theatr owners who he said were responsible for a substan tial portion of the total. He pointed out that thou sands of exhibitors held special premieres, wit total proceeds going to the fund. He also praise the contribution of Irving Berlin, Michael Curti director, and the other artists, and Army officer and enlisted men who participated in the produc tion.

Mr. Warner traced the career of the film, citin the fact that it was produced and distributed a cost and that the Warner theatres turned ove their full profits to the fund; that the origina agreement to handle the film at 50 per cent of th profits was changed to give the fund 100 per cent that since its premiere at the Hollywood theatre i New York July 28, 1943, the production ha played in over 12,000 theatres to more than 50 000,000 people.

"In producing the picture, Jack L. Warner, i charge of production, spared no effort to make th picture worthy of the great job the Army ha done with the show on the stage," said the Warne president. "In distributing it, we carried on a ful scale sales, advertising and promotion campaig designed to provide the widest possible showing the picture and the maximum possible revenue fc the Relief Fund."

RKO Nine-Months Net Profit $3,634,863

Radio-Keith-Orpheum Corporation and sub sidiary companies, for the 39 weeks ended Sep tember 30, 1944, reported this week net prof after all charges of $3,634,863, compared wit $5,008,074 for a corresponding period in 1943.

Gross profit for the 39 weeks ended Septembe 30, 1944, was listed at $10,293,035, compared wit $11,914,106 for the same period in 1943.

A total of $979,856 was listed for depreciatio compared with $966,888 in 1943. Provision for est mated income and excess profits taxes was $5,656 000, compared with $4,900,000 for 1943. Dividend paid during the period to date on common and 7 pe cent preferred stock of a subsidiary company in th hands of the public were estimated at $22,31 compared to $39,142 for 1943.

Rathvon Addresses Alumni Of Colorado University

N. Peter Rathvon, president of Radio-Keith Orpheum, was toastmaster at the annual dinne of the New York Alumnia Club of the Universit of Colorado at the Ambassador Hotel, New York Tuesday. Mr. Rathvon is president of the clul Floyd B. Odlum, board chairman of RKO, also a alumnus of Colorado, was a principal speake Others on the program included: Colonel W. Bar ton Leach, United States Air Force, and Dr. Rob ert L. Stearns, president of Colorado University

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Jaffe Arranges Army Shows

Sergeant Saul Joffe, former president of Vita Print Corporation, now with the special service of the United States Army, is currently stationec in the South of France, where he is arranging athletic events for men returned to rest camps from scenes of battle. Sergeant Jaffe, younger brother of Leo Jaffe, Columbia executive, was previously reported running a rest camp on ar island off the coast of Italy.

M-G-M TRADE SHOWINGS

SECOND SHOWING

DAY, DATE AND HOURS OF SCREENING

CITY	PLACE ADDRESS	(A) BETWEEN TWO WOMEN (B) GENTLE ANNIE		NATIONAL VELVET		(A) THIS MAN'S NAVY (B) MUSIC FOR MILLIONS	
LBANY	20th-Fox Screen Room 1052 Broadway	TUES. 12/19	8 P.M.	WED. 12/27	8 P.M.	WED. 1/3	8 P.M.
TLANTA	20th-Fox Screen Room 197 Walton St., N. W	TUES. 12/19	10:30 A.M	WED. 12/27	10:30 A.M.	WED. 1/3	10:30 A.M.
OSTON	M-G-M Screen Room 46 Church Street	TUES. 12/19 (A) WED. 12/20 (B)	10 A.M. Also: 2:15 P.M. Each Day	WED. 12/27	10 A.M. Also 2:15 P.M.	WED. 1/3 (A) THUR. 1/4 (B)	10 A.M. Also: 2:15 P.M. Each Day
UFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 12/19	7:45 P.M.	WED. 12/27	8 P.M.	WED. 1/3	7:45 P.M.
HARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 12/19	1:30 P M	WED 12/27	1:30 P.M.	WED. 1/3	1:30 P.M.
HICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 12/19	1 P M	WED 12/27	1 P.M.	WED. 1/3	1 P.M.
INCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 12/19	7 P M.	WED. 12/27	7 P.M.	WED. 1/3	7 P.M.
LEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES 12/19	1 P.M.	WED. 12/27	1 P.M.	WED. 1/3	1 P.M.
ALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 12/19	(A) 10:30 A.M. (B) 2:30 P.M.	WED. 12/27	2:30 P.M.	WED. 1/3	(A) 10:30 A.M. (B) 2:30 P.M.
ENVER	Paramount Screen Room 2100 Stout Street	TUES. 12/19	2 P.M.	WED. 12/27	2 P.M.	WED. 1/3	2 P.M.
ES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 12/19	1 P.M.	WED. 12/27	1 P.M.	WED. 1/3	1 P.M.
ETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 12/19	1:30 P.M.	WED. 12/27	1:30 P.M.	WED. 1/3	1:30 P.M.
NDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 12/19	9 A.M.	WED. 12/27	9 A.M.	WED. 1/3	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St	TUES. 12/19	1:30 P.M.	WED. 12/27	1:30 P.M.	WED. 1/3	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 12/19	(A) 10:30 A.M. (B) 2:30 P.M.	WED. 12/27	2·30 P.M.	WED. 1/3	(A) 10:30 A.M. (B) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 12/19	1 P M.	WED. 12/27	1 P.M.	WED. 1/3	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 12/19	1 30 P.M.	WED. 12/27	1 30 P.M.	WED. 1/3	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES 12/19	1 P M	WED 12/27	2 P.M.	WED. 1/3	1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 12/19	10·30 A.M.	WED 12/27	10:30 A.M.	WED. 1/3	10:30 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 12/19	1·30 P M.	WED. 12/27	2:30 P.M.	WED. 1/3	2:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room 630 Ninth Avenue	TUES. 12/19	9:30 A.M. Also 1·30 P M.	*WED. 12/27	10.30 A.M. Also: 2:30 P.M.	WED. 1/3	9:30 A.M. Also: 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 12/19	(A) 10 A.M (B) 1 P.M.	WED. 12/27	1 P.M.	WED. 1/3	(A) 10 A.M. (B) 1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 12/19	1:30 P.M.	WED. 12/27	1:30 P.M.	WED. 1/3	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 12/19 (A) WED. 12/20 (B)	11 A.M. 11 A.M.	WED. 12/27	11 A.M.	WED. 1/3 (A) THUR. 1/4 (B)	11 A.M. 11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 12/19 (A) WED. 12/20 (B)	2 P.M. 2 P.M.	WED. 12/27	2 P.M.	WED. 1/3 (A) THUR. 1/4 (B)	2 P.M. 2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 12/19	1 P.M.	WED. 12/27	1 P.M.	WED. 1/3	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 12/19	1 P.M.	WED. 12/27	1 P.M.	WED. 1/3	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES 12/19	1 P.M.	WED. 12/27	1 P.M.	WED. 1/3	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 12/19	1:30 P.M.	WED. 12/27	1:30 P.M.	WED. 1/3	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 12/19	1 P.M.	WED. 12/27	1 P.M.	WED. 1/3	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W	TUES 12/19	1 P.M.	WED. 12/27	1 P M.	WED. 1/3	1 P.M.

"BETWEEN TWO WOMEN"—*Van Johnson, Lionel Barrymore, Gloria DeHaven* • "GENTLE ANNIE"—*James Craig, Donna Reed, Marjorie Main*
"NATIONAL VELVET"—*Mickey Rooney* • "THIS MAN'S NAVY"—*Wallace Beery*
"MUSIC FOR MILLIONS"—*Margaret O'Brien, Jose Iturbi, Jimmy Durante*

Exhibitor Unity First Is Urged By Kuykendall

Concentration on a program to achieve unity among exhibitors as perhaps a prelude to a greater degree of amity between theatre showmen and distributors was suggested last week by E. L. Kuykendall, president of the Motion Picture Theatre Owners of America, in a bulletin to members.

Mr. Kuykendall admitted that "unity with the producers and distributors doesn't seem to work out very well." He observed that "maybe it isn't in the cards. Too much conflict of interests, too much self-interest, in Hollywood and New York, too much wrangling and fighting over film prices and terms." Although he said that his organization had supported the movement ever since it was initiated, Mr. Kuykendall said he had arrived at the conclusion that "maybe such unity is unrealistic and too much to be hoped for."

Suggesting an alternative to the continuing unsuccessful attempts to formalize a standard for exhibitor-distributor relations, Mr. Kuykendall said: "Suppose we start off with an attempt to secure unity among exhibitors, among theatre owners and operators who have identical interests to protect and defend in so many ways, and who are all benefited whenever an organized effort succeeds in beating down excessive taxes or stopping some unfair competitive practice. Unity among exhibitors may be quite possible to achieve and would be essential to any industry unity."

Foundation in Local Units

The foundation for such unity Mr. Kuykendall described as the local trade association of theatre owners. He charged "weakness and futility" to individual exhibitors who fail or neglect to take an interest in their organization's activities. This question he put to them:

"Until all exhibitors, big and little, circuit and individual, first run and subsequent run, affiliated partly affiliated and independent, can get some unity into their own trade associations, what chance is there to get it throughout the industry?"

He termed the MPTOA organization structure "the only practical and workable organization plan ever devised" for unity among exhibitors. He promised revitalization and expansion of state and regional exhibitor associations after the war.

Pointing out that the "unexpected prolongation" of the war in Europe had frozen the Federal tax situation, Mr. Kuykendall urged attention to the industry's stake in any revamping of tax plans.

The tax situation in states and cities was the immediate concern of exhibitors, he declared. He said that situation was not frozen by the war, and concluded:

"Returning veterans' needs, on the contrary, cause an ominous threat of city and state taxes on theatre admissions. Here is where the immediate problem of unfair taxes on admissions and on theatres will have to be faced by exhibitors in the immediate and predictable future."

Tribute to Variety Clubs

Mr. Kuykendall paid tribute to the National Variety Clubs of America, thus:

"The Motion Picture Theatre Owners of America wants to pay its respects to the clubs on the occasion of the ninth annual meeting in Washington. No organization in show business has done more to spread good will, and to build up public opinion for the motion picture and the theatres by fine charity work in the locality.

"As a permanent, all-industry charity organization to carry on cooperation with worthy welfare and charity drives after our war activities terminate, we suggest for your consideration the Variety Clubs of America. They have done a marvelous job already and can do a much bigger one."

Harris Joins Reade

Jack Harris, who has been associated with Skouras Theatres, New York, for the past eight years, will join the Walter Reade circuit November 27 as chief film buyer and executive assistant.

Service Awards Given in "Dr. Wassell" Campaign

Loew's New York metropolitan circuit is registering top grosses and extended playing time on Cecil B. DeMille's "The Story of Dr. Wassel," following a campaign covering all 63 houses, Charles M. Reagan, Paramount vice-president in charge of distribution, said this week.

In all Loew's 14 "de luxe" theatres, the Technicolor film played seven days instead of the customary five. Beginning November 2, the booking extended through Thanksgiving, with the last group dated December 10.

The campaign was featured bv the presentation of meritorious service awards given by Mr. DeMille to Navy Mothers Clubs of America. Presentations were made by ranking Navy officers to chapters in Manhattan, Brooklyn, the Bronx, Queens, White Plains, Mt. Vernon, Yonkers and New Rochelle. Commander Wassell came east and presented the awards in ceremonies at the Valencia and Paradise theatres. The campaign was executed by Edward Dowden of Leow's and his staff, including Jay Burton, Sam Coolick and Sid Kain, in cooperation with Paramount's advertising publicity and exploitation department.

Kuykendall Fears Problems From Decree Litigation

The fear that new problems might be created by the Consent Decree litigation was voiced last week by E. L. Kuykendall, president of the Motion Picture Theater Owners of America. Said Mr. Kuykendall:

"The fourth anniversary of the New York Consent Decree is on November 20. It has been a destructive, futile experiment, has accomplished nothing of any value to exhibitors, has increased tremendously film prices, distribution costs and production expense without producing any noticeable increase in quality of product.

"Now we are faced with years of destructive and futile litigation in this anti-trust suit with faint hope that any important exhibitor problem will ever be solved by such a law suit, though quite likely new and serious problems not previously encountered will be created by such lengthy litigation."

20th-Fox Mid-season Meeting Calls Full Field Force

The mid-season sales conferences of 20th Century-Fox will be held December 4-6, inclusive, at the Astor Hotel in New York under the personal direction of Tom Connors, vice-president in charge of sales.

The meetings will be handled by W. C. Gehring, western sales manager; A. W. Smith, Jr., eastern sales manager, and L. J. Schlaifer, central sales manager. Attending from the field will be division, district and branch managers from all American and Canadian exchanges.

The home office contingent will include Spyros Skouras W. C. Michel, Hal Horne, Charles Schlaifer, Martin Moskowitz, W. J. Kupper, William J. Clark, Paul Terry and Harvey Day.

Consulate Officials Attend Screenings of "Brazil"

David Moretzohn, Brazilian consul in Philadelphia, and members of his staff recently attended a special screening of Republic's "Brazil," arranged in that city as advance promotion for the opening scheduled for Saturday night at the Warners' Stanton theatre. Those attending included: Mrs. Moretzohm, Vice-Consul and Mrs. Ruy V. Bandeira, Vice-Consul and Mrs. Aldo de Freitas, Captain Ernesto Aranjo and Captain and Mrs. Mile Williams.

Loew's Donates $75,000 To National War Fund

A donation of $75,000 to the National War Fund was announced November 16 by David Bernstein, treasurer of Loew's, Inc. That sum will be divided among the War Fund committees in cities in which MGM exchanges are located and Loew's theatres so that local credits may be provided.

Rodgers Calls fo United Action as Post-War Need

Praising the industry's unified performance dur
ing wartime, William F. Rodgers, vice-presiden
and general sales manager of Loew's, Inc., tol
the trade last week that "unity of thought an
action is the most important subject matter tha
you should consider as a post-war objective."

Mr. Rodgers, speaking at the MGM exhibito
luncheon in Cincinnati, predicted that the post-wa
period would present problems "that none of u
today can foresee." Urging a unified approac
he said: "I do not believe any well-thinking perso
can discount the thought that together there is n
problem too big in this industry that cannot b
solved by sane reasoning by fair-minded people."

Remembering the days of the United Motio
Picture Industry and its ill-fated trade practic
code, Mr. Rodgers declared: "I do not urge an
agency—I do not advocate the dissolution of an
trade organization, whether theatre owners c
others in the industry. I merely remind you, as th
whole world is being reminded today, that unit
of thought and action is the most important sul
ject matter that you should consider as a post-wa
objective."

Cites War Cooperation

Mr. Rodgers expressed the hope that the co
operation achieved within the industry during th
war could be carried over into better industr
relations. "We who have served the whole civiliz
world admirably in times of war and peace ca
and I hope we will, serve our individual interes
just as well by working together. The whole in
dustry has again been complimented by bein
called upon by the Government to assist in th
Sixth War Loan campaign. We, as you know, a
privileged to serve and grateful for the opportuni
to again demonstrate the possibility of unity
action in the service of our Government."

Going into buyer-seller relations, he emphasiz
his belief that cooperation between distributors ar
exhibitors so that both could make a profit was
necessity. "It must be obvious," he said, "to tho
familiar with production costs that great produ
cannot be consistently delivered at small cost, ar
I do not believe that any thinking members
your theatre fraternity want any curtailment
quality product. The security of your investme
depends on good pictures—the security of our i
vestment depends on your support of good pictur
Once produced and ready for the market, our ai
is to merchandise our product intelligently, with
view of giving us the greatest returns consiste
with the fairness in the individual pricing of o
product for a specific theatre, according to i
ability to pay."

Opposes Bracket Limits

Mr. Rodgers reiterated his company's oppos
tion to placing either a minimum or maximu
number of pictures in a given bracket, stating th
"a picture is deserving of what it can produce
no more, no less."

Seventeen of the home office and field executiv
have been with the company for an average
24 years, it was disclosed. The 17 and their year
E. M. Saunders and Robert Lynch, 29 yea
each; John E. Flynn, George A. Hickey, Sa
Shirley, Jack J. Bowen, 27 years; Charles
Kessnich, 26 years; Mr. Rodgers, E. K. O'Sh
William R. Ferguson, Charles F. Deesen,
years; Joel Bezahler, 23 years; John J. Malon
22 years; Maurice N. Wolf, Rudolph Berger,
years; Alan F. Cummings, 19 years; John
Byrne, Burtis Bishop, jr., Irving Helfont,
years; Harold Postman, 17 years, and Leona
Hirsch, 14 years.

Heywood-Wakefield Pays $2.50

A dividend of $2.50 was announced Wednesd
by the Haywood-Wakefield Company on its co
mon stock, payable December 9. There w
three other quarterly payments of 50 cents
shares this year, making the total $4.

John Hodiak

—that exciting guy from "LIFEBOAT."

Anne Baxter

—that lovely gal from "THE EVE of ST. MARK"

20th CENTURY-FOX

puts them together like this

Heywood Wakefield Pays $2.50

ANNE · JOHN

BAXTER · HODIAK

Sunday Dinner for A Soldier

with Charles Winninger · Anne Revere · Connie Marshall

Chill Wills · Robert Bailey · Bobby Driscoll · Jane Darwell

Directed by LLOYD BACON · Produced by WALTER MOROSCO

Screen Play by Wanda Tuchock and Melvin Levy · Based on a story by Martha Cheavens

Its accent's on ***LOVE*** *and its made to make money for you the* **20** *Century-Fox way!*

20th CENTURY-FOX

—the company that made "WILSON" is FIRST...

—in dramatic spectacle

Darryl F. Zanuck's
"WILSON"
in Technicolor

and Soon

Moss Hart's
"WINGED VICTORY"

—in great books

A. J. Cronin's
"THE KEYS OF THE KINGDOM"
•
"LAURA"

and Soon

Mary O'Hara's
"THUNDERHEAD SON OF FLICKA"
in Technicolor

—in Technicolor musicals

"IRISH EYES ARE SMILING"
•
"GREENWICH VILLAGE"

and Soon

"SOMETHING FOR THE BOYS"

KEEP
SELLING
BONDS!

LAWYERS' FIELD DAY AHEAD IN THEATRE USE OF TELEVISION

othing in Copyright Law Can Prevent Pickup of Televised Spot News

Exhibitors and broadcasters will tilt lances many a legal joust during the post-war ex- sion of television. It will be a field day the lawyers, arguing the principle of un- r competition which will govern the majority the initial cases in this anticipated litiga- n. A diversity of opinion on its application the various state and Federal tribunals is pected before precedent crystalizes into fairly ble form, or until statutory regulation set- s the matter.

This is the opinion of legal experts in the ld. They emphasize that there is no case der the copyright laws that can be invoked prevent motion picture houses from lugging into" television programs of spot ws and exhibiting them without authoriza- on when theatre television equipment be- mes available in the post-war period.

Several cases decided in both Federal and ate courts furnish the pattern of the law in alogous situations.

ssociated Press Case of 1918 s Relevant

The split decision of the U. S. Supreme ourt in the case of the Associated Press v. nternational News Service, 1918, figures rominently. There the court held that the omplainant, Associated Press, had an equi- ble *quasi* property right in the news which it athered, and that the substantial appropria- on of it by INS, even after early publication the AP, amounted to unfair competition that hould be enjoined.

It is pointed out, however, that those two ompetitors, both being wire services, were in recisely the same line of business and that ourts have been reluctant to extend the doc- rine of that case. Thus the question of wheth- r a theatre and a broadcasting station would e held to be in competition with one another n certain situations remains undecided.

ignificant Opinion Was endered in 1942

Moreover, both Mr. Justice Holmes and Mr. ustice Brandeis dissented from the majority opinion in the Associated Press case. District Judge Wyzanski, in a recent Massachusetts case, Triangle Publications, Inc., and others v. The New England Newspaper Publishing Company, 1942, rendered an opinion which egal experts consider significant.

" . . . I could hardly be unmindful of the probability that a majority of the present justices of the Supreme Court of the United States would follow the dissenting opinion of Mr. Justice Brandeis in International News Case, p. 248, because they share his view that monopolies should not be readily extended, and his faith that legislative remedies are to be preferred to judicial innovations for problems where adjustment of many competing interests is necessary."

Another relevant case is that of the Associated Press against KVOS, Inc., a radio station operating in the state of Washington. There the U. S. Circuit of Appeals, Ninth Circuit, held that the District Court was in error in failing to grant a preliminary injunction restraining the station from broadcasting news gathered by the AP during the period of time in which AP's subscribers' business might be damaged.

Pathe News Enjoined on Prize Fight Pictures

A closer analogy to the problems involved in the exhibition of telecast programs is found in the case of Rudolph Mayer Pictures, Inc., and others, v. Pathe News and RKO. There a special arrangement had been made by the Dodgers Ball Club, operators of Ebbets Field, for the filming of a prize fight, with Mayer Pictures. Shots of the fight, taken from a distance outside the field were made by Pathe News and RKO. The distribution of the films by the latter two was enjoined by the New York Supreme Court, the petitioners alleging a violation of their property rights. In April, 1932, the Appellate Division of the Supreme Court affirmed the order without opinion.

Still closer analogies are furnished by the Waring and Whiteman cases involving the broadcasting of musical recordings without license. Also, they underline the variety of opinion on the subject in Federal and state tribunals.

In Waring v. Dunlea, the U. S. District Court, Eastern District, N. C., January, 1939, granted the orchestra leader an injunction against Radio Station WMFD, restraining it from the unauthorized broadcasting of the complainant's recordings. It based its decision on the ground that the complainant had a distinct and separable property right in his unique rendition.

The District Court cited with approval the decision of the Pennsylvania Supreme Court, rendered two years previously, in Waring v. WDAS. In that case, the Pennsylvania tribunal held that it would be unfair trade practice to allow the station to benefit financially by the complainant's work and skill, without his permission, and that equity would enjoin such an effort on the part of the respondent.

However, the U. S. Circuit Court of Appeals, Second Circuit, was unimpressed by the Pennsylvania decision, in its opinion, July, 1940, on the action brought by the RCA Manufacturing Company v. Paul Whiteman and others, to restrain the broadcasting of records of musical performances. The court held that the W.B.O. Broadcasting Company had invaded no copyright right of Mr. Whiteman in their broadcast of the RCA recordings he had made.

Refused to Extend Doctrine Of Associated Press Case

"They (Station WBO) have never copied his performances at all; they have merely used those copies which he and the RCA Company made and distributed," the court said.

The court, further, refused to follow or extend the doctrine of the Associated Press v. International News Service on "unfair competition" and noticed an alleged violation of the "right of privacy," only to dismiss it.

"The Right of Privacy" is expected to be invoked under certain conditions, in television litigation. Ten states, Alaska and the District of Columbia, now recognize it as a common-law right; two states, New York and Utah, have made it a statutory right; six have expressly refused to recognize it and the remaining 30 are doubtful.

The right, where it is recognized, cannot be violated by the showing of pictures of persons in attendance at a public event. Newsreels and newspaper photos, as such, of persons witnessing a sport event constitute common examples where violation cannot be contended seriously. Likewise, television broadcasts of such events, all questions of unfair competition or copyright aside, legally could be picked up for exhibition without permission of the broadcasters or the persons actually televised.

Newsreels Cannot Be Used In Fictional Films

However, the right to take newsreel pictures would not allow their use in fictional photoplays by incorporation. Such exploitation, analogous to the unauthorized use of a person's picture or photo in an advertisement, appears to be a violation of the right which courts, in jurisdictions recognizing it, would enjoin. Suits arising in television on this ground would have to be brought by the person whose right has been violated and not by the broadcaster.

Copyright law will enter television controversies when the use of dramatic, musical and literary sources is involved. Films can be copyrighted and hence the unauthorized use of such films by exhibitors would constitute infringement. It has been suggested that telecasters could force theatre operators to be highly selective in their choice of material exhibited in their houses by incorporating in their telecast programs a high proportion of material protected by copyright.

As the Waring and Whiteman cases show, the United States has no uniform interpretation on the rights of the markers of recordings. The state court in Pennsylvania held that the recorder's common-law right in his transcription had been violated by unauthorized broadcasting, while the Federal Court in the Whiteman case held that Mr. Whiteman's common-law right had been transferred by public sale of the records. Moreover, courts in this country tend to discourage restrictions on the alienation of property once sold.

British Law Bans Recording Without Permission

Great Britain, besides providing for the copyright of recordings, has an exclusively criminal statute, the Dramatic and Musical Performers Protection Act, 1925, which prevents anyone from making a recording of someone else's performance without the written consent of the performer. The courts in Great Britain have held that violation of this statute is without remedy in its civil courts, and have refused injunctions against violations on the ground that the statute creates no property right in the performance. The U. S. has no such statute, although it is not unlikely that a similar Act may be passed by Congress. A proposal to that effect has been made here recently.

It is expected that after the war copyright will be dealt with extensively in treaties and conventions among the nations, resulting in a revision of international copyright law.

Johnston Expects 20% Increase in Monogram Sales

A gain of 20 per cent in Monogram sales over last year was predicted by W. Ray Johnston, president, Monday in New York. Income from England, Mr. Johnston added, was expected to increase 33 per cent. These estimates were based on the company's first three months' business in the new season.

Mr. Johnston, who attributed the increase to the fact that Monogram was making more pictures in the higher brackets, said the company would re-establish its own Paris sales office as its center of distribution on the Continent. An office has been opened in Mexico City, and expansion in South America is contemplated.

Monogram has finished 20 pictures out of its promised 45 for 1944-45, Mr. Johnston said, pointing out that "They Shall Have Faith," a feature dealing with infantile paralysis, has just been completed and will open simultaneously throughout the country during the week of the industry's "March of Dimes" drive, January 25-31.

Mr. Johnston, who was accompanied from the coast to New York by George Burrows, vice-president and treasurer, is currently negotiating with Emanuel and Company, New York, on issuance of 100,000 shares of preferred stock at $10 par value. He said that this new capital would be devoted to "more big pictures," plant expansion, operation of the Mexican office and re-establishment of the Paris office. Monogram stockholders will meet December 6 in Los Angeles to vote approval of the issue and to elect directors and officers.

Lichtman Theatres operating 24 houses in Virginia and the District of Columbia, has signed for the Monogram 1944-45 product, according to a recent announcement by Samuel Broidy, general sales manager. Also announced as signing for Monogram product are the Hirach-Gilhool circuit, Utah, and the Inter-State, New Mexico.

Leader Franchise Transfer Case to Trial December 6

Trial of the suit of Leader Theatre Corporation, operating the Leader, Brooklyn, against Twentieth Century-Fox and Randforce Amusement Corporation, in which legitimacy of the transfer of a film franchise from one theatre to another would be tested, will begin December 6 in New York Supreme Court. The theatre was bought by Leopold Storch in July, 1944, from Randforce Amusement Corporation, when the house was operated under a Twentieth Century-Fox franchise. It is alleged that the franchise was transferred to another Randforce house and that the plaintiff could not obtain Twentieth Century-Fox product.

Loew's Employee Insurance Covers 4,350 Workers

Loew's Employees Group Insurance Plan, starting its 15th year, has announced in the Loew magazine *Lo* that 4,350 employees now carry policies for a total insurance coverage of $12,723,000. Since the plan was launched, 540 claims have been paid to beneficiaries of employees, for a total of $1,374,250. The magazine article discloses that the company has contributed more than $400,000 toward paying premiums for employees' insurance to the John Hancock Mutual Life Insurance Company.

"Tomorrow the World" Set for National Preview Tour

A series of preview showings throughout the country of "Tomorrow the World," which United Artists will release shortly, have been scheduled by Lester Cowan and his general manager Bernard B. Kreisler. Twelve-year-old Skippy Homeier, who makes his first screen appearance in the film, will appear at the previews. The tour was scheduled to start in Dallas November 24 and continue throughout the country, finally ending in Pittsburgh December 22.

Box Office Champions for Month of October

ARSENIC AND OLD LACE

(Warner Brothers)

Produced and directed by Frank Capra. Screenplay by Julius J. and Philip G. Epstein. From the stage play by Joseph Kesselring. Music by Max Steiner. Director of photography, Sol Polita. Film editor, Daniel Mandell. Art director, Max Parker. Sound by C. A. Riggs. Dialogue director, Harold Winston. Special effects by Byron Haskin and Robert Burks. Orchestral arrangements by Hugo Friedhofer. Musical director, Leo F. Forbstein. Assistant director, Russ Saunders. Unit manager, Eric Stacey. Cast: Cary Grant, Priscilla Lane, Raymond Massey, Jack Carson, Edward Everett Horton, Peter Lorre, James Gleason. Release date, September 23, 1944.

CASANOVA BROWN

(RKO Radio - International)

Produced by Nunnally Johnson. Directed by Sam Wood. From a play by Floyd Dell and Thomas Mitchell. Director of photography, John Seitz. Musical score, Arthur Lange. Art director, Perry Ferguson. Film editor, Thomas Neff. Set directions, Julia Heron. Cast: Gary Cooper, Teresa Wright, Frank Morgan, Anita Louise, Patricia Collings, Edmund Breon, Jill Esmond. Release date, September 1, 1944.

KISMET

(Metro-Goldwyn-Mayer)

Produced by Everett Riskin. Directed by William Dieterle. Screenplay by John Meehan. Based on play by Edward Knoblock. Director of photography, Charles Rosher. Technicolor color director, Natalie Kalmus. Color associate, Henri Jaffa. Musical score, Herbert Stothart. Songs by Harold Arlen and E. Y. Harburg. Orchestral collaboration, Murray Cutter. Art direction, Cedric Gibbons. Set decorations, Edwin B. Willis. Special effects, Warren Newcombe. Film editor, Ben Lewis. Cast: Ronald Colman, Marlene Dietrich, James Craig, Edward Arnold, Hugh Herbert, Joy Ann Page, Florence Bates. Release date, October 1944.

JANIE

(Warner Brothers)

Produced by Alex Gottlieb. Directed by Michael Curtiz. Screenplay by Agnes Christine Johnston and Charles Hoffman. From the play produced by Brock Pemberton, written
Josephine Bentham and Herschel V. Williar
Jr. Photographed by Carl Guthrie. Art dire
tor, Robert Haas. Film editor, Owen Mar
Sound by C. A. Riggs. Dialogue direct
Frederick De Cordova. Special effects by La
rence Butler. Set decorations by Geor
James Hopkins. Orchestral arrangement
Frank Perkins. Musical director, Leo F. For
stein. Assistant director, Frank Heath. U
manager, Eric Stacey. Cast: Robert Hutto
Joyce Reynolds, Edward Arnold, Ann Hardin
Robert Benchley, Alan Hale, Clare Fole
Release date, September 2, 1944.

SINCE YOU WENT AWAY

(United Artists-Selznick)

Produced by David O. Selznick. Directed
John Cromwell. Screenplay by David
Selznick. Suggested by the book by Margar
Buell Wilder. Production designed by Willia
L. Pereira. Photographed by Stanley Cort
and Lee Garmes. Music by Max Steine
Settings by Mark Lee Kirk. Special effects
Jack Cosgrove. Supervising film editor, Hal
Kern. Interior decoration by Victor A. Gan
elin. Production artists, Joseph McMilla
Johnson, A. Leslie Thomas and Frederic
Robinson. Assistant production manager, Fre
R. Ahern. Assistant director, Lowell J. Farrel
Technical adviser, Lt. Col. J. G. Taylor, U.
Army. Cast: Claudette Colbert, Jennife
Jones, Joseph Cotton, Shirley Temple, Mont
Woolley, Lionel Barrymore, Robert Walke
Release date, August 12, 1944.

WILSON

(Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed b
Henry King. Screenplay by Lamar Trott
Director of photography, Leon Shamroy
Technicolor director, Natalie Kalmus; asso
ciate, Richard Mueller. Music, Alfred New
man. Technicolor advisors, Ray S. Baker an
Miles McCahill. Orchestral arrangements, Ed
ward Powell. Art direction, Wiard Ihnen an
James Basevi. Set decorations, Thomas Little
Film editor, Barbara McLean. Special photo
graphic effects, Fred Sersen. Cast: Alexande
Knox, Charles Coburn, Geraldine Fitzgerald
Thomas Mitchell, Ruth Nelson, Sir Cedri
Hardwicke, Vincent Price, William Eythe. N
release date set.

Murphy Buffalo WAC Head

Robert T. Murphy, of Buffalo 20th Century, Inc., has accepted the post of War Activities Committee exhibitor chairman for the Buffalo exchange territory.

Fox Promoted to Major

Captain Matthew Fox, former Universal executive, has been promoted to the rank of major. He is in Washington awaiting a new assignment. Major Fox left Universal in 1942 to join the War Production Board as aide to Robert Nathan, planning commission head, before entering the Army.

New RCA Receiver Shows Images 18 by 24 Inches

A revolutionary type of home television receiver which projects an image 18 by 24 inches is reported to have been developed by RCA. Images on pre-war models were eight by 10 inches. The experimental receiver was displayed at a preview party by Niles Trammell, president of NBC, on election night before 25 business leaders. According to reports, the new television receiver introduces a new type of flat-headed tube two by three inches in diameter and projects a reflected image on a retractable screen.

WARNER BROS.' TRADE SHOWINGS OF

"HOLLYWOOD CANTEEN"

All of Hollywood's Heart Is In It—
and Most of Hollywood's Stars!

MONDAY, DECEMBER 4th, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:30 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

SOCK 'EM WITH THE 6th!

Booth Equipment Flow Facing New Production Delay

Washington Bureau

Expansion of production of booth equipment and theatre needs in the near future was seen in Washington this week as dependent upon the ability of the war plants to fill military requirements as scheduled.

Recent disclosures that the war plants have been falling behind in their production of war supplies may result in the tightening up of civilian production operations, suspending the "spot authorizations" by which the War Production Board hopes gradually to increase the flow of civilian goods and indefinitely defer all effort at reconversion.

That the situation is serious was evidenced by a Government report in which it was warned that a critical aviation gasoline shortage may evidence itself within the next six months as a result of inability of the oil industry to get the technical labor needed to keep production and refining operations at peak levels.

From Europe came reports of heavy equipment losses—500 tanks a month said to be destroyed—and a lack of gasoline which delayed our Armies in moving in on the Germans.

The lack of skilled technical personnel, most of which has been taken by the Army and Navy for important jobs, and the hegira of workers from war plants are given as the reasons for the failure of industry to meet the needs of the military in full.

Many Leave War Plants

Reports to Washington indicate that large numbers of workers have left the war plants to look for permanent peacetime jobs, believing, on the strength of statements from Washington some weeks ago, that the end of the European war was in sight. Administrative officials who in September expressed highly optimistic views of the developments in Europe now are sorry they ever opened their mouths and, in fact, all talk of reconversion has been practically banned in Washington for some weeks.

When the plan for spot authorizations to revive civilian production was first announced, the theatre equipment industry was seen as one of the beneficiaries of the scheme to permit manufacturers who had material, labor and machinery available to use it for production beyond their quotas.

The materials situation, although spotty, is better with respect to steel and some other metals needed for booth equipment and the machinery is available, but the manpower situation may not permit the production of much apparatus beyond that contemplated by the regular War Production Board allocation schedules.

Manufacturers of raw stock, who are classed as essential war establishments and given the aid of the United States Employment Service, are encountering difficulties in recruiting labor to permit them to operate on three eight-hour shifts instead of the two 11-hour shifts now used.

Byrnes Serves Notice

The course to be followed in the event other steps do not result in speeding up war production were outlined last week by Mobilization Director James F. Byrnes in a sharp warning to War Production Board, Manpower Commission and other war agency officials to get busy.

Mr. Byrnes declared that if the war production bottleneck were not broken he would "not hesitate to take more drastic action" by suspending the spot authorization procedure and completely outlawing the resumption of the production of civilian supplies.

The situation is expected to result in the War Production Board keeping its "V-E Day plan" for reconversion secret until the defeat of Germany is definitely assured. That plan is designed as an aid to swift reconversion and re-employment, and involves the revocation of hundreds of the restrictive orders now applied to materials and production.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 23—General Doolittle hails acc bombing group in England. . . . Finale in Aachen. . . . General Mud. . . . R.A.F. jail delivery. . . . Fliers saved at sea. . . Exhibitor gets medal for War Bond sales . . . G.I. dream of fashions. . . . O.P.A. prices for toys. . . . Transport brings war wives.

MOVIETONE NEWS—Vol. 27, No. 24—MacArthur's forces close in on Japs in Leyte battle. . . . Enemy raiders shot down, Yanks capture airfields. . . . B-29 bombing attack on Jap Formosa base. . . . Churchill receives wild ovation on visit to Paris. . . . General Stilwell back in U. S. from China war front. . . . Army and Navy win smashing grid triumphs. . . . Sixth War Loan drive needs your help for victory.

NEWS OF THE DAY—Vol. 15, No. 221—Yanks battle mud on German front. . . . Yanks mop up Aachen. . . . Doolittle lauds American airmen. . . . Battle of Hell's Island won in grim fighting in the Pacific. . . . Theatres launch Sixth War Loan campaign. . . . War brides of Yanks here with babies from overseas. . . . O.P.A. helps Santa.

NEWS OF THE DAY—Vol. 15, No. 222—President launches Sixth War Loan. . . . Screen takes lead in nationwide drive. . . . Latest battle films from Philippines. . . . Germans on Walcheren surrender to British. . . . Paris hails Winston Churchill on visit with General DeGaulle. . . . Stilwell home from China.

PARAMOUNT NEWS—No. 24—Jailbreak by air; RAF frees French patriots. . . . America's cigarette mystery. . . . Film Bond champion. . . . Pacific combat closeup.

PARAMOUNT NEWS—No. 25—Buckeyes win eight straight. . . . Sixth War Loan. . . . Paris hails Churchill. . . . Stilwell comes home. . . . Philippines victory. . . . Airfields captured. . . . Air attack. . . . B-29's bomb Formosa.

RKO PATHE NEWS—Vol. 16, No. 26—The battle of Bloody Gulch. . . . German prisoners on German soil at Aachen. . . . British bombers release patriots. . . . U. S. captives in Nazi-held Paris. . . . 200 mission bomb group honored. . . . Exhibitor wins Bond sales award.

RKO PATHE NEWS—Vol. 16, No. 27—Churchill, DeGaulle meet in Paris. . . . Navy battles Jap planes off Leyte. . . . Roosevelt opens Sixth War Loan drive. . . . British win flooded Walcheren. . . . Poles wipe out a German column. . . . Mighty Navy downs Purdue 30-0.

UNIVERSAL NEWS—Vol. 17, No. 347—The wildcats take Angaur. . . . The corduroy roads. . . . O.P.A. and the toys. . . . 200th mission. . . . Sixth War Loan. . . . Home to the U. S. A. . . . Jaeckel presents. . . . Texas prison rodeo.

UNIVERSAL NEWS—Vol. 17, No. 348—Sixth War Loan drive under way. . . . New land and sea victory at Leyte. . . . Blasted dike and flood rout Nazis. . . . Mop up Nazis. . . . Churchill visits Paris. . . . Ohio State 26, Illinois 12.

ALL AMERICAN NEWS—Vol. 3, No. 109—First Negro-owned air line opened. . . . Nation celebrates Armistice Day. . . . New York school children cited. . . . Navy takes Cornell; Paul Robeson Jr., on team. . . . Buddy Young meets Waterloo in Ann Arbor. . . . Negro troops disembark in France.

Two RKO Pictures Reach Almost 100% Holdover

Two current RKO Radio films, Samuel Goldwyn's "Princess and the Pirate," and "None But the Lonely Heart," have shown close to 100 per cent holdover playing time, it was reported last week by Robert Mochrie, general sales manager.

As of last week, "Princess and the Pirate" completed three weeks each in Cincinnati, Kansas City and Atlanta, and two weeks each in New Orleans, Omaha, Rochester, Syracuse, Columbus, Dayton, Denver, and Des Moines.

Set as the Thanksgiving Day attraction in more than 100 principal key cities, "None But the Lonely Heart," as of last week, had completed three weeks in Los Angeles at the Hillstreet and Pantages theatres, three weeks in San Francisco, and two weeks each in Springfield, Mass., Buffalo, Long Beach, Cal., San Diego and St. Louis.

Tri-States Signs Contract For Omaha Musicians

Tri-States Theatres Corporation and Musicians Local No. 70 have reached a new agreement that makes possible the return of stage shows to the Orpheum theatre in Omaha, managed by Ted Emerson. Failure to reach agreement this summer forced cancellation of the autumn and winter schedule, but a new program is being worked out. Under the new contract the musicians receive $74.75 when they play instead of $65. There was no change in standby rates or in the number of rehearsal changes.

Managers' Union Charter Issue at AFL Convention

Pending before the IATSA executive boards since last May, the matter of charters for theatre managers' unions was expected to be forced to the floor of the American Federation of Labor convention which opened Monday in New Orleans. Spearheading the movement was Eugene Atkinson, business manager of IATSE Chicago Local 110, who filed an application for such a charter early in the year.

It was understood that the IATSE executive boards were waiting definite decision on eligibility of theatre managers for unionization before acting. Although the subject was expected to become considerable of an issue, it was believed by observers that no action would be taken by the Federation as long as the matter was pending before the IATSE executive boards.

Representing the IATSE at the meeting were Richard F. Walsh, international president; Louis Krouse, general secretary-treasurer; Thomas V. Green, business agent of Stagehands Local 21, Newark; D. T. Broch, Projectionists' local 160, Cleveland, and M. J. Mungovan, business agent of Theatre Employees Local B-90, Rochester.

Souding the keynote of higher wage scales, Willian Green, AFL president, declared at the opening session that higher wages were justified for labor to maintain prosperity in the post-war world. He said the workers must produce the income to pay the public debt and obligations of war, observing that "they cannot do it if they do not have the wages."

Also scheduled for attention was the question of affiliation for 7,300 "white collar" workers in the film industry. This subject was expected to be brought up by IATSE officials in view of the newly chartered AFL Office Workers International Union, which seeks jurisdiction over such workers.

Involved in the controversy are 3,000 film exchange office workers affiliated with the IATSE, 3,500 studio workers represented by the Screen Office Employees Guild, and some 800 workers in the home offices of Warner Bros. and Universal Pictures, who are affiliated with the Motion Picture Office Employees Union, an AFL unit.

Western Electric Celebrates Seventy-fifth Anniversary

Some 100,000 employees of the Western Electric Company this month will celebrate the organization's 75th anniversary throughout the country. Western Electric, which is the manufacturing, purchasing and supply unit of the Bell System, has become the nation's largest producer of communications and electronic equipment for the U. S. armed forces.

As part of the observance, Western Electric workers in key cities will preview a feature length picture, "Heritage for Victory," which dramatizes the three-quarter century growth of the company. The film was produced in Hollywood by Wilding Picture Productions, Inc.

Monday, in New York, more than 1,350 employees of Western's local telephone distributing and repair plant there were addressed by I. H. Moore, local manager, who outlined the growth of the organization from its beginning.

Columbia Broadcasting Net For 9 Months $3,399,080

The consolidated income statement of Columbia Broadcasting System, Inc., and subsidiary companies, released last week, shows net income, for the nine months ending September 30, 1944, of $3,399,080, compared with $3,245,625 for the corresponding period in 1943.

The gross income was $62,730,765, compared with $53,846,108 for a corresponding period in 1943.

The board of directors November 17 declared a cash dividend of 60 cents per share on the present class A and B stock of $2.50 par value, payable December 8, 1944, to stockholders of record November 24.

A GLORIOUS PAN-AMERICAN MUSICAL ROMANCE
FROM
REPUBLIC

WONDE

with

FORTUNIO BONANOVA • RICHARD LANE • FRANK PUGLIA • AURORA MIRANDA
ALFREDO de SA • HENRY DA SILVA • RICO de MONTEZ • LEON LENOIR

JOSEPH SANTLEY, *Director* • *Screenplay by* Frank Gill Jr. and Laura Kerr • *Original Story by* Richard English

ROY ROGERS (KING OF THE COWBOYS) *as guest star*

BRAZIL WILL FILL THE TILL!..IT HIGHLIGHTS REPUBLI

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BRAZIL

BUBBLING WITH BEAUTY......

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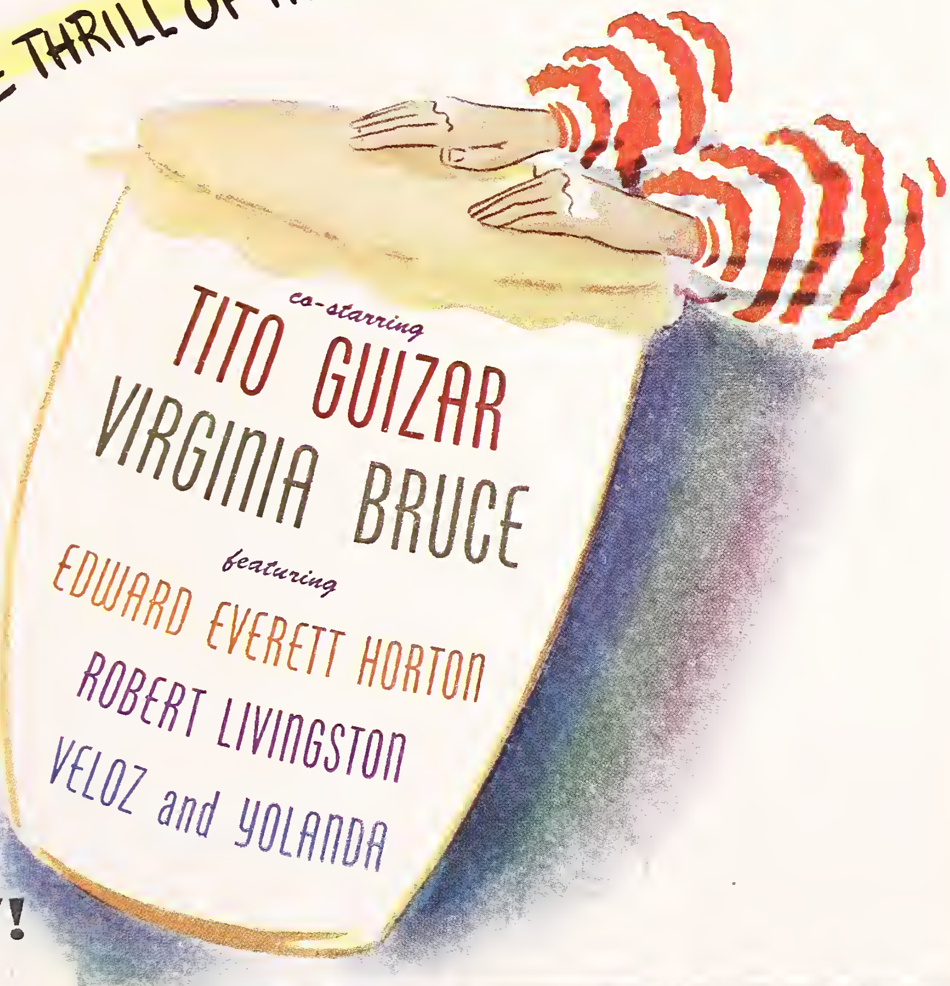
THE THRILL OF THE YEAR IN MAGICAL MUSICALS..!



co-starring

TITO GUIZAR

VIRGINIA BRUCE

featuring

EDWARD EVERETT HORTON

ROBERT LIVINGSTON

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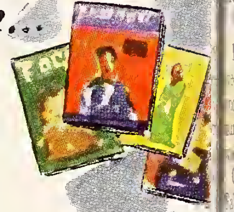
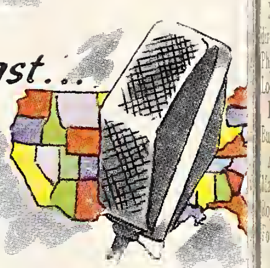


in local newspapers large and small....

on the radio from coast to coast...



Yes REPUBLIC IS SPENDING THOUSANDS TO GIVE EXHIBITORS THAT EXTRA SOMETHING TH WILL MAKE **Brazil** THEIR GREATEST GROSSER EVER

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THE HOLLYWOOD SCENE

OMPLETED

TH CENTURY-FOX

Where Do We Go from Here?

lly Rose's Diamond Horseshoe

NIVERSAL

's Never Too Late

ong of the Sarong

ARNERS

illar to Post

obody Lives Forever

TARTED

OLUMBIA

en of the Deep

Guy, a Gal and a Pal

MGM

Alter Ego

PRC

Barber of Red Gap

REPUBLIC

Johnny March (Walter Colmes)

RKO RADIO

Along Came Jones (International)

UNITED ARTISTS

Bedside Manner (Andrew Stone)

WARNERS

Hotel Berlin

SHOOTING

COLUMBIA

Thousand and One Nights

Untitled "Crime Doctor"

Leave It to Blondie

One Against Seven

MGM

Weekend at the Waldorf

Without Love

Our Vines Have Tender Grapes

Hold High the Torch

Son of Lassie

Valley of Decision

MONOGRAM

Make Way for Kelly

PARAMOUNT

The Virginian

Scared Stiff

Lost Weekend

Love Letters

Affairs of Susan

Duffy's Tavern

PRC

Crime, Inc.

RKO RADIO

Invisible Army

Body Snatcher

Enchanted Cottage

Wonder Man (Goldwyn)

REPUBLIC

Three's a Crowd

Jealousy (Gustav Machaty)

Swingin' on a Rainbow

Earl Carroll Vanities

20TH CENTURY-FOX

Bell for Adano

Molly, Bless Her

Circumstantial Evidence

Royal Scandal

UNITED ARTISTS

Walk in the Sun (Bronston)

Blood on the Sun (Cagney)

UNIVERSAL

Romance, Incorporated

Salome—Where She Danced

Here Come the Co-eds

WARNERS

The Big Sleep

San Antonio

Production Activity Gains; 45 New Pictures in Work

Hollywood Bureau

Production activity increased slightly last week as eight pictures went before the cameras and work was completed on three. The total number of features in work at the weekend was 45.

Columbia launched "A Guy, a Gal, and a Pal," with Lynn Merrick, Rose Hunter, Ted Donaldson. It also started work on "Men of the Deep," with Chester Morris, Victor McLaglen, Jean Rogers.

MGM had one new entry, "Alter Ego," first directorial assignment for Arch Oboler, with Phyllis Thaxter, Edmund Gwenn, Kathleen Lockhart. Jerry Bresler is producing.

PRC started "Barber of Red Gap," with Buster Crabbe and Al St. John.

At Republic, work began on "Johnny March," with Richard Arlen, Cherly Walker, Roger Pryor, Bobby Driscoll, Lola Lane, John Forest and Ian Keith.

New Gary Cooper Film Started by International

International Pictures started on "Along Came Jones," which RKO Radio will release, with Gary Cooper, Loretta Young, William Demarest, Dan Duryea, Frank Sully, Russell Simpson.

Andrew Stone's new venture which United Artists will distribute is "Bedside Manner," with Ruth Hussey, John Carroll, Ester Dale.

Before the cameras at Warners went "Hotel Berlin," with Raymond Massey, Alan Hale, Peter Lorre, Helmut Dantine.

Personnel Intelligence About Hollywood

A new writer-director contract has been given John Larkin, by Twentieth Century-Fox. He is currently directing "Circumstantial Evidence" for that studio. . . . Leslie Brooks, previously announced for one of the leading roles in Columbia's "Men of the Deep," goes into "The Fighting Guardsman" instead because of conflicting shooting schedules. . . . Peter Coe, Universal contract player, has returned to that studio after having received a medical discharge from the Marines.

Adele Mara arrived in Mexico this week to play the feminine lead in Republic's "Song of Mexico." James A. Fitzpatrick is producing and directing it as his first full length feature. Jane Russell has been borrowed by Hunt Stromberg from Howard Hughes to star in a production based on the novel, "Young Widow." The PRC producing unit consisting of Bernard Roth, Clarence Greene and Russell Rouse, which produced "The Town Went Wild," is preparing a second comedy starring Freddie Bartholomew and Jimmy Lydon.

▽

Miles Connolly, MGM writer, is back at his desk following a leave of absence spent in New York. . . . Ilona Massey has signed a long-term contract with MGM and will appear in "Holiday in Mexico" as her first.

John Miljan, recently seen in "Bride By Mistake," is cast in RKO Radio's "The Invisible Army," which stars John Wayne. Players already announced are Anthony Quinn, Beulah Bondi, Abner Biberman, J. Alex Havier, Philip Ahn, Richard Loo, Robert Stevens and Ducky Louie.

Goofy, Walt Disney's champion hollowhead, returns to the screen in "Tiger Trouble," Technicolor short for RKO Radio release. Don Costello has been signed to a long-term contract by Gary Cooper, whose first independently produced feature for International Pictures, "Along Came Jones," is now under way.

▽

Jack Larue has been signed by RKO Radio for the featured part of the Spanish officer in "The Spanish Main," in Technicolor. Paul Henreid, Maureen O'Hara, and Walter Slezak are also in the film. . . . Mary Gordon has been added to the cast of RKO Radio's "The Body Snatcher," screen version of the Robert Louis Stevenson story, starring Boris Karloff.

Columbia has assigned Anita Louise to one of two leading feminine roles in the forthcoming "The Fighting Guardsmen." . . . Fely Franquelli, former Manila ballet dancer, has been cast by RKO for the romantic lead in "The Invisible Army." . . . Glen Langan will portray Irving Netcher, the husband of Rosita Dolly, in "The Dolly Sisters" at Twentieth Century-Fox, instead of Randolph Scott, as previously announced.

Mikhail Rasumny has the comedy role in Paramount's "Masquerade in Mexico," in which Dorothy Lamour and Arturo de Cordova are teamed. . . . MGM has given a contract leave of absence to Captain Robert Hartzell, former flying hero, in order that he may appear with Ruth Chatterton in the proposed New York stage production of Patsy Ruth Miller's "Windy Hill." . . . Joseph Pasternak, MGM musical producer, was scheduled to leave Hollywood this week to spend several weeks in New York. . . . James Lydon and Jean Porter have been added to the cast of MGM's "Twice Blessed." . . . At the same studio, Sara Haden has been added to the cast of "Our Vines Have Tender Grapes."

Jerome Kern Jubilee Week Will Honor Composer

At a luncheon in New York last week, arrangements were made to organize a "Jerome Kern Jubilee Week," beginning December 11, in commemoration of Mr. Kern's 40th anniversary as a composer. Paul Whiteman is chairman of organizing the committee.

One of the highlights of the "week" will be the playing of Mr. Kern's music featured in Universal's Technicolor film "Can't Help Singing."

Among those at the luncheon were: Morton Gould, Raymond Paige, Jay Blackton, Lyn Murray, James Fassett, Raymond Scott, Richard Halliday, Jack Capp, Manie Sachs, John Chapman, Robert Garland, Burton Rascoe, Abel Green, Tom Carlile, Henry Souvaine, Lester O'Keefe, Paul De Fur, Roger White, M. H. Shapiro, Al Steen, Sherwin Kane, Ben Gross, Charles Butterfield and Paul Mickelson.

Sistrom Leaves for Coast On Production Survey

William Sistrom, producer for J. Arthur Rank's Two Cities Films, London, who arrived in New York from England recently, left last week for Hollywood to survey American production methods for possible adoption by Mr. Rank's several producing companies. The first of the Rank films which United Artists will release in this country will be Mr. Sistrom's Two Cities production, "Mr. Emanuel."

Joyce in UA Post

Fred Joyce, member of Twentieth Century-Fox exploitation staff in Chicago, resigned last weekend to become midwest publicity head for United Artists. He succeeds Claud Morris, who left to become easter exploitation director for Samuel Goldwyn.

20th-Fox Signs Neilan

Marshall Neilan has been signed by Twentieth Century-Fox as an assistant producer in the Bryan Foy unit. He was given as his first production, "Days Are Dark."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 2

Columbia

BLACK PARACHUTE, THE: John Carradine, Larry Parks—This was surprisingly good for the action end of a double. It is just like a Western with a different dressing. Had numerous favorable comments, which is unusual on a Friday and Saturday double. Will not miss in any small town situation.—L. V. Bergtold, Westby Theatre, Westby, Wis.

COWBOY CANTEEN: Charles Starrett, Jane Frazee—Good business and everyone liked it. Played Friday, Saturday, Nov. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

KANSAS CITY KITTY: Joan Davis, Jane Frazee, Bob Crosby—Business abov par and the audience seemed to enjoy this throughout. Played Friday, Saturday, Nov. 10, 11.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

STARS ON PARADE: Lynn Merrick, Larry Parks—The less said about this one the better. No plot, no story, not a comedy, a little music, and that is all. Played Friday, Saturday, Nov. 3, 4..—Leonard J. Leise, Rand Theatre, Randolph, Neb., Rural and small town patronage.

Metro-Goldwyn-Mayer

BATHING BEAUTY: Red Skelton, Esther Williams—One of Metro's best for quite a while. Magnificent color and Skelton at his best. Everyone satisfied. Played Sunday-Tuesday, Oct. 29-31.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—This is a good one that everyone semed to enejoy. There were lots of laughs and everybody was satisfied. Business was good. Played Thursday-Saturday, Nov. 9-11.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

GASLIGHT: Charles Boyer, Ingrid Bergman—The artistic achievements of this well-acted picture were overshadowed by the reaction of our audience which failed to appreciate the novel entertainment provided by Mr. Boyer's efforts to drive the charming Miss Bergman insane. Played Wednesday, Thursday, Nov. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—I used this midweek on account of comments read in these columns. This was a mistake. It was a grand show and should have had a Sunday opening. One patron, a section hand, remarked: "It was one of the finest shows I have ever seen." This goes to refute the charge that the picture is too highbrow for a small town.—L. V. Bergtold, Westby Theatre, Westby, Wis.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—Reissues do not go over as a rule for us, but business on this was satisfactory.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

SLIGHTLY DANGEROUS: Lana Turner, Robert Young—Show satisfactory. Business fair.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Satisfactory and business O. K. —R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly —A very good color picture.—Rubel Hutchings, Allen Theatre, Allen, Neb.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly —Well, the lion roared again and I mean roared with good entertainment. It is a swell production in beautiful color. What a change from some of the product we have to put up with these days. Twenty years ago there was plenty of product, but now the exhibitor has to beg for it. Well, times will change. Thanks, Metro, for a swell release. Play it in any spot. Played Saturday, Oct. 28.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—Very well liked and business good on this variety type of entertainment. Durante's best by several lengths.—L. V. Bergtold, Westby Theatre, Westby, Wis.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—This is an excellent production and was well attended even though the war angle might have kept some away. We had almost a full house the first night and there was no criticism. Played Sunday, Monday, Nov. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn —Rooney is slipping here. He is clever but the director is to blame for his over-acting, which tires the audience by the time the show is over. Business better on this one.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

Monogram

LADY, LET'S DANCE: Belita, James Ellison—The first night we had no picture; the second night they did not come. The lady danced and so did the exhibitor with no business. Played Monday, Tuesday, Oct. 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

AND THE ANGELS SING: Fred MacMurray, Dorothy Lamour—Business only fair; no one seemed enthused. Played Sunday, Monday, Nov. 12, 13.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

DIXIE: Bing Crosby, Dorothy Lamour — Satisfactory picture. Business fair.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta, Can. Village and rural patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—This is a good little comedy but business was very light, due to the lightweight cast. Played Wednesday, Thursday, Nov. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Good fan fare that brought them out. His speech was a masterpiece. Played Wednesday, Thursday, Nov. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—Once in a while these are O.K. but don't play them too often.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can.

HITLER GANG, THE: Robert Watson, Victor Varconi—My people did not care for this as it was too much like a documentary film, and the cast was made up of unknowns. Business was not up to average. Played Friday, Saturday, Nov. 10, 11.—E. M. Freiburger, Paramount, Theatre, Dewey, Okla. Small town patronage.

MINESWEEPER: Richard Arlen, Jean Parker—Played Sunday. No sellout but did normal Sunday business. Played Nov. 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SOULS AT SEA: Gary Cooper, George Raft—There is still plenty of interest in this reissue. A good sea adventure that is worth seeing again. Played Wednesday, Thursday, Nov. 1, 2.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

PRC

DEVIL RIDERS, THE: Buster Crabbe, Al St. John—Good picture that helped our double bill nicely. Played Friday, Saturday, Nov. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HARVEST MELODY: Rosemary Lane, Johnny Downs —Played this on a single bill and it did not do well. Played Sunday, Oct. 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

GOVERNMENT GIRL: Olivia de Havilland, Sonny Tufts—This picture drew well at our box office.—Rubel Hutchings, Allan Theatre, Allen, Neb.

SHOW BUSINESS: Eddie Cantor, George Murphy—I thought that this picture should do business, but it didn't. Cantor is no draw; nevertheless, it was a good, entertaining musical, but had no appeal here. Played Monday, Tuesday, Nov. 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

UP IN ARMS: Danny Kaye, Dinah Shore—So far as this critic knows this is Danny Kaye's first venture into the Hollywood screen spotlights. Judging from his par excellent performance in "Up in Arms" he gets our vote and the vox pop hereabouts say O.K. The picture was loaded with laughs, just as we advertised. There was no war stuff, but lots of entertainment, fine Technicolor and plenty of pulchritude, the latter always boosting my box office. From the opening to the finish it was all Kaye and definitely O.K. The film established a new Sunday gross with some help from the "Battle for the Marianas." The people rolled up a new high score for laughs on this one. C'mon, Hollywood, turn out some more like this and give the home folks a "sh in their arms" for morale. Played Sunday-Tuesda Nov. 5-7.—Sid J. Dickler, Belmar Theatre, Pittsburg Pa. Neighborhood patronage.

Republic

IN OLD OKLAHOMA: John Wayne, Martha Scott— good as the best. Business tops.—R. R. Kiefer, Ru Circuit Theatre, Hardisty, Alta., Can. Village and ru patronage.

PISTOL PACKIN' MAMA: Ruth Terry, Bob Livin ston—Very satisfactory. Business good.—R. R. Kiefe Rural Circuit Theatre, Hardisty, Alta., Can. Villa and rural patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Alberts —Ulenty of howls and fun assured plus the antics Vera Vague. Enjoyed by all. Played Wednesday, Thur day, Nov. 1, 2.—M. Ewing, Ewing Theatre, Midlothia Ill. Suburban patronage.

Twentieth Century-Fox

EVE OF ST. MARK, THE: Michael O'Shea, An Baxter—A well produced war story but the people a tiring of this type of picture. Business poor. Playe Wednesday, Thursday, Nov. 8, 9.—Harland Rankin, Pla Theatre, Tilbury, Ont., Can.

EVE OF ST. MARK, THE: Michael O'Shea, An Baxter—This was well liked by our patrons. Busines above average. Played Tuesday, Wednesday, Oct. 3 Nov. 1.—H. Goldson, Plaza Theatre, Chicago, Ill. Neig borhood patronage.

FOUR JILLS IN A JEEP: Kay Francis, Carole Lar dis—An entertaining assortment of music and Hollywoo stars. It is a story of Hollywood going "Over There to entertain the servicemen. Played Friday, Saturda Nov. 3, 4.—M. Ewing, Ewing Theatre, Midlothian, Il Suburban patronage.

HELLO, 'FRISCO, HELLO: Alice Faye, John Payn —Good enough show. Business fair.—R. R. Kiefer, Rur Circuit Theatre, Hardisty, Alta., Can. Village and rur patronage.

LODGER, THE: Laird Cregar, Merle Oberon—Thi picture was very good. We had very bad weather s can't blame the picture for only fair business. Playe Wednesday-Friday, Nov. 1-3.—M. Bailey, Strand Thea tre, Dryden, Ont., Can. Small town patronage.

OVER MY DEAD BODY: Milton Berle, Mary Bet Hughes—Double billed with "Cowboy Canteen" to nic business. Played Friday, Saturday, Nov. 10, 11.—Har land Rankin, Plaza Theatre, Tilbury, Ont., Can.

TAMPICO: Lynn Bari, Edward G. Robinson—Good pic ture for the weekend. Did O.K. Played Friday, Sat urday, Nov. 3-4.—Harland Rankin, Plaza Theatre, Til bury, Ont., Can.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Lind Darnell—This picture is nothing big. But it has a fe laughs for those who saw it. Business not good. I must have been the weather. Played Monday-Wednes day, Nov. 6-8.—M. Bailey, Strand Theatre, Dryden, Ont Can. Small town patronage.

LUMBER JACK: William Boyd, Andy Clyde—Thi was also acceptable to our Western fans. Used o double bill with "Voice in the Wind" and lost quite few customers via exits bfore relief came with "Hoppy's appearance on the screen. Played Friday, Saturday, Nov 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cali Small lumber town patronage.

UP IN MABEL'S ROOM: Marjorie Reynolds, Denni O'Keefe—This out-grossed everything except "Lassi Come Home" and "Going My Way." The net was reall something as the picture was bought at a program price As a matter of fact, it is only a program picture, hut th title must have been what did it.—L. V. Bergtold, West by Theatre, Westby, Wis.

VOICE IN THE WIND: Francis Lederer, Sigrid Guri —The previous night we showed a picture in which th villain attempted to drive his wife insane. In this pic

(*Continued on page* 50)

HERE'S THE
CAMPAIGN THAT'S
GOING TO

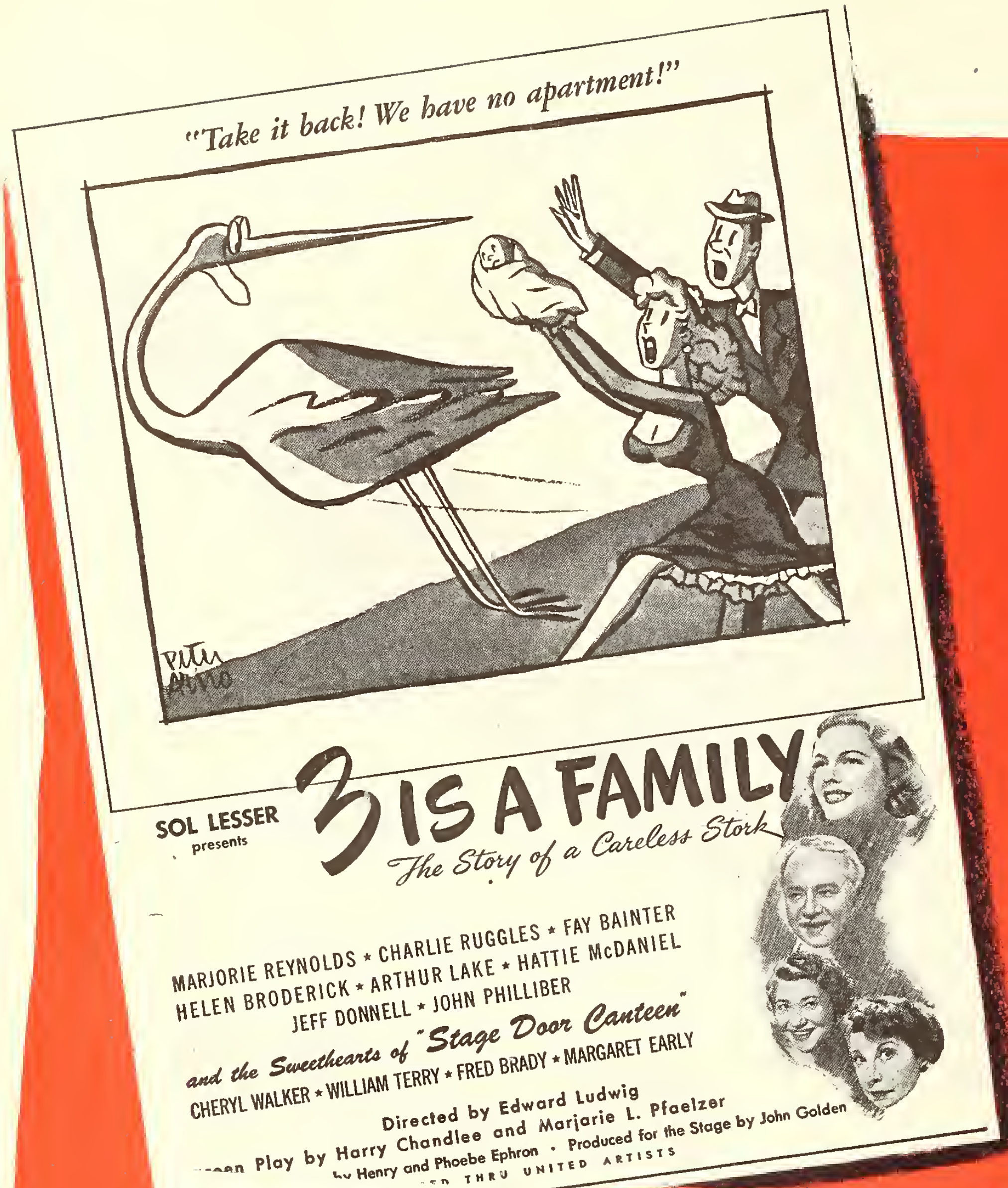
TICKLE

MR. and MRS. AMERICA
INTO

12,000

THEATRES

→



"Take it back! We have no apartment!"

SOL LESSER
presents

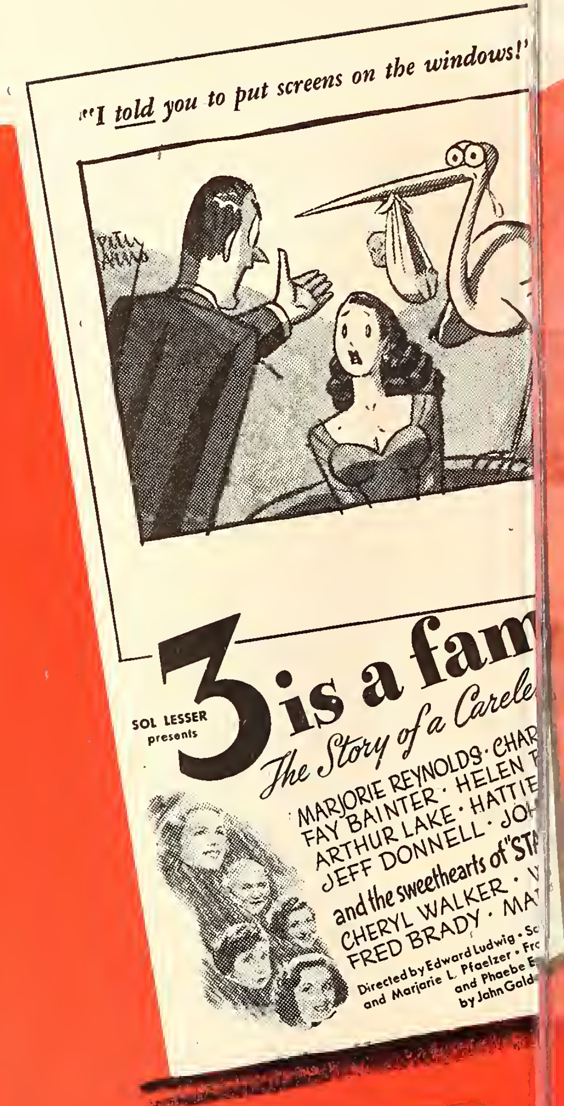
3 IS A FAMILY

The Story of a Careless Stork

MARJORIE REYNOLDS ★ CHARLIE RUGGLES ★ FAY BAINTER
HELEN BRODERICK ★ ARTHUR LAKE ★ HATTIE McDANIEL
JEFF DONNELL ★ JOHN PHILLIBER

and the Sweethearts of "Stage Door Canteen"
CHERYL WALKER ★ WILLIAM TERRY ★ FRED BRADY ★ MARGARET EARLY

Directed by Edward Ludwig
Play by Harry Chandlee and Marjorie L. Pfaelzer
by Henry and Phoebe Ephron • Produced for the Stage by John Golden
THRU UNITED ARTISTS



"I told you to put screens on the windows!"

SOL LESSER
presents

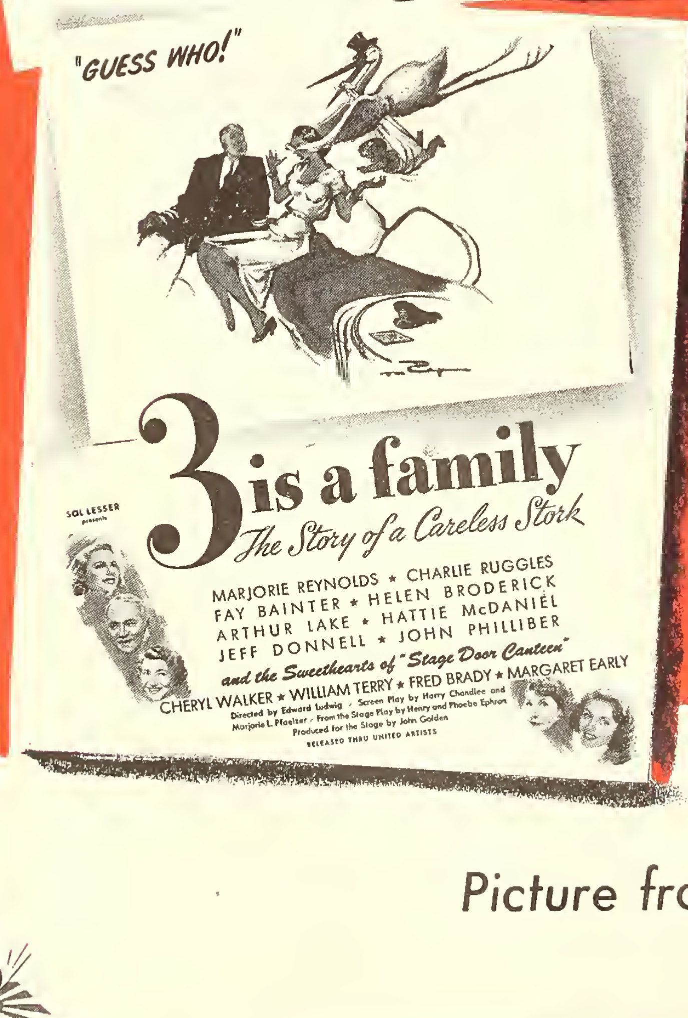
3 is a fam

The Story of a Carele

MARJORIE REYNOLDS · CHAR
FAY BAINTER · HELEN
ARTHUR LAKE · HATTIE
JEFF DONNELL · JO

and the sweethearts of "ST
CHERYL WALKER ·
FRED BRADY · MA

Directed by Edward Ludwig • Sc
and Marjorie L. Pfaelzer • Fr
and Phoebe E
by John Gold



"GUESS WHO!"

SOL LESSER
presents

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FAY BAINTER ★ HELEN BRODERICK
ARTHUR LAKE ★ HATTIE McDANIEL
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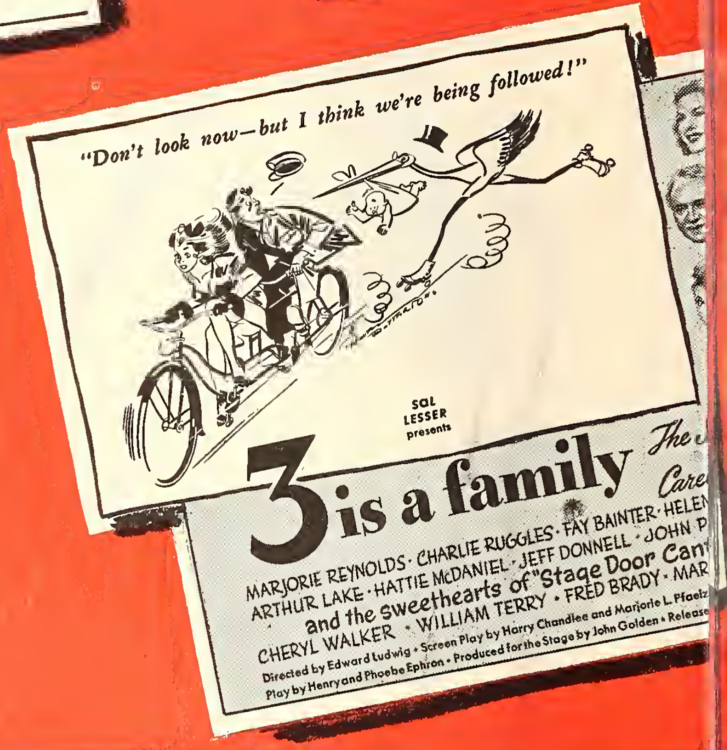

"Don't look now—but I think we're being followed!"

SOL
LESSER
presents

3 is a family

The
Care

MARJORIE REYNOLDS · CHARLIE RUGGLES · FAY BAINTER · HELEN
ARTHUR LAKE · HATTIE McDANIEL · JEFF DONNELL · JOHN P
and the sweethearts of "Stage Door Can
CHERYL WALKER · WILLIAM TERRY · FRED BRADY · MAR
Directed by Edward Ludwig • Screen Play by Harry Chandlee and Marjorie L. Pfaelz
Play by Henry and Phoebe Ephron • Produced for the Stage by John Golden • Releas

6th WAR LOAN

Art work by the country

Picture from the famous stage play seen

Produced

"We won't be alone much longer, honey!"

SOL LESSER presents

3 IS A FAMILY

The Story of a Careless Stork

MARJORIE REYNOLDS • CHARLIE RUGGLES
FAY BAINTER • HELEN BRODERICK • ARTHUR LAKE
HATTIE McDANIEL • JEFF DONNELL • JOHN PHILLIBER
and the Sweethearts of **"STAGE DOOR CANTEEN"**
CHERYL WALKER • WILLIAM TERRY • FRED BRADY • MARGARET EARLY

Directed by Edward Ludwig • Screen Play by Harry Chandlee and Marjorie L. Pfaelzer • From the Stage Play by Henry and Phoebe Ephron
Produced for the Stage by John Golden
RELEASED THRU UNITED ARTISTS

"HURRY UP! I CAN'T WAIT MUCH LONGER!"

SOL LESSER presents

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The Story of a Careless Stork

MARJORIE REYNOLDS · CHARLIE RUGGLES
FAY BAINTER · HELEN BRODERICK · ARTHUR LAKE
HATTIE McDANIEL · JEFF DONNELL · JOHN PHILLIBER
and the sweethearts of "Stage Door Canteen"
CHERYL WALKER · WILLIAM TERRY · FRED BRADY · MARGARET EARLY

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THE STORY OF A CARELESS STORK

SOL LESSER presents

3 is a family

MARJORIE REYNOLDS
CHARLIE RUGGLES
FAY BAINTER
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Screen Play by Harry Chandlee and Marjorie L. Pfaelzer
From the Stage Play by Henry and Phoebe Ephron
Produced for the stage by John Golden
Released Thru United Artists

ost famous cartoonists
illions in key cities throughout the land.
OL LESSER

PROFITS
via good old
U.A.

(*Continued from page 46*)

ture the producer decided to drive the audience that way. Played Friday, Saturday, Nov. 3, 4.—A. E. Edwards, Winema Theatre, Scotia, Calf. Small lumber town patronage.

Universal

ALLERGIC TO LOVE: Martha O'Driscoll, Noah Beery, Jr.—A good light comedy which was liked by all. Played Friday, Saturday, Nov. 3, 4.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

FOLLOW THE BOYS: Stage and Screen Entertainers —This is a good musical show with a host of guest stars. It reminds one of "Stage Door Canteen" and "This Is the Army." Business good. It pleased all. Played Sunday, Monday, Nov. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN SOCIETY: Abbott and Costello—One of Abbott and Costello's best performances. The loudest laughs ever heard from a crowd. Feature is a little too short.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

SINGING SHERIFF, THE: Bob Crosby, Fay McKenzie—This is a good small town musical show and business was good. Played Tuesday, Nov. 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—Below average business. Just another picture that pleased a few. When will Warners come out with a truly good one? My patience is nearly exhausted. Played Sunday, Monday, Oct. 22, 23.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

ADVENTURES OF MARK TWAIN, THE: Fredric March, Alexis Smith—Average business on this top picture. Expected a good turnout but possibly the coming election kept them near their radios. Played Sunday, Monday, Nov. 5, 6.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman —A comedy worthy of the name but did only average business. Played Wednesday, Thursday, Oct. 25, 26.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins —Bette Davis is not a small town star. One picture in about six is satisfactory. Business down.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Picked this one up late. It is a swell job by a good cast but my patrons were disappointed. I had a few good comments from the older patrons but there was not much entertainment value for the younger set. Played Saturday, Nov. 4.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small patronage.

Short Features

Columbia

GENTS WITHOUT CENTS: All Star Comedies—Good for a lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

FOOTBALL THRILLS OF 1943: Pete Smith Specialties—Here is a swell little short for those who know something about football and even for those who don't. —Leonard J. Leise, Rand Theatre, Randolph, Neb.

MOVIE PESTS: Pete Smith Specialties—Here is a surprise package. This has plenty of entertainment and valuable hints to movie-goers.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

TALE OF A DOG: Miniatures—Can't say much for this one. One of the poorest yet shown. Not much of a tale.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Paramount

I'M JUST CURIOUS: Little Lulu—Clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

YOU, JOHN JONES—The public does not want to be lectured even by Tracy. Crosby is a better Bond salesman.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

Vitaphone

ALL THIS AND RABBIT STEW: Merrie Melodies Cartoons—Very good film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BIRDY AND THE BEAST: Merrie Melodies Cartoons—This was very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BORRAH MINENVITCH AND HIS HARMONICA SCHOOL: Melody Master Bands—A lovely, refreshing piece of entertainment that was really enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FROM HAND TO MOUSE: Merrie Melodies Cartoons —Very funny. Don't pass this one.—H. Goldson, Plaza Theatre, Chicago, Ill.

GOLDILOCKS AND THE JIVIN' BEARS: Merrie Melodies Cartoons—Below par. Nothing to laugh at.—H. Goldson, Plaza Theatre, Chicago, Ill.

PROUDLY WE SERVE: Featurettes—Good two-reel service subject about the women in the armed forces.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STRUGGLE FOR LIFE: Vitaphone Varieties—Good short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWEET SIOUX: Blue Ribbon Merrie Melodies—Very good. Play it.—Hariand Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHORT PRODUCT PLAYING BROADWAY

Week of November 20

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CRITERION

Ski for Two	Universal
Robot Bomb	RKO
Feature: Lost in a Harem	MGM

GLOBE

Russian Rhapsody	Vitaphone
Into the Clouds	Vitaphone
Feature: The Great Moment	Paramount

HOLLYWOOD

Booby Hatchet	Vitaphone
Dizzy Day	Vitaphone
Feature: To Have and Have Not	Warner Bros.

PARAMOUNT

Rhythm on Wheels	Paramount
Feature: I Love a Soldier	Paramount

RIALTO

In a Harem	Paramount
No Dough—Boys	Columbia
Robot Bomb	RKO
Feature: Mark of the Whistler	Columbia

RIVOLI

Jasper's Paradise	Paramount
Feature: Frenchman's Creek	Paramount

ROXY

Uncle Sam, Mariner?	20th Cent.-Fox
Feature: Irish Eyes Are Smiling	20th Cent.-Fox

STRAND

Let's Go Fishing	Vitaphone
Buckaroo Bugs	Vitaphone
Their Dizzy Day	Vitaphone
Feature: Very Thought of You	Warner Bros.

Set Plans for Promotion Of "Winged Victory"

Jules Fields, publicity manager, and Sid Blumenstock, assistant exploitation manager of 20th Century-Fox, conducted a meeting of the company's field exploitation representatives at the Hotel Blackstone in Chicago last week. The meeting was for the purpose of setting up central and midwestern premieres of Moss Hart's "Winged Victory" which will be launched soon. Army Air Force representatives attended the meeting. Field representatives present included: Richard Owen, Dallas; James Keefe, Cincinnati; Jay Frank, St. Louis; Sid Zins, Cleveland; Frank Clark, Indianapolis; Walter Hoffman, Minneapolis and Tommy Thompson and Virginia Sequin of the Chicago office.

Pioneers to Induct 25 At Christmas Party

Twenty-five applications for membership passed upon by the executive committee of the ture Pioneers at a luncheon meeting in New last week. All qualified for membership and be inducted at the Picture Pioneers Exhibi Christmas Party, to be held at the Jade and E don Rooms, Waldorf-Astoria, Wednesday eve December 13. The applicants accepted were S E. Applegate, Henry R. Arias, John Balaban, old Blumenthal, Frank Boucher, Joseph D. Ea Joseph DeFranes, Jean Hersholt, E. J. Hu William E. Jenkins, Myron J. Kallet, Morri Kandel, Sidney B. Lust, William Massce, Vi R. McFaul, Paul C. Mooney, Harry A. Post, Rothstein, A. M. Kapf, M. Rudin, William Shirley, Andrew Smith, Jr., Eugene Spitz, H J. Takiff and William S. Wilder.

20th-Fox Sets Two Films For December Release

"Winged Victory" and "Sunday Dinner fo Soldier" will be released by 20th Century-Fox ing December, it was announced last week by Connors, vice-president in charge of sales. The films comprise block number five of the compa 1944-45 product. Moss Hart's "Winged Victo was produced by Darry F. Zanuck in associa with the U. S. Army Air Forces. It was dire by George Cukor. The cast includes Sgt. M Daniels, Cpl. Don Taylor, Pvt. Lon McCallis Jeanne Crain and others. "Sunday Dinner fo Soldier," based on the magazine story by Mar Cheavin, was produced by Walter Morosco and rected by Lloyd Bacon. The cast is headed Anne Baxter, John Hodiak, Bobby Driscoll Charles Winninger.

20th-Fox Exchange Club Has Thanksgiving Dinner

The Twentieth Century-Fox New York I change Family Club held its Thanksgiving din at the Cafe Zanzibar Tuesday evening. Among home office executives who attended were T Connors, A. W. Smith, Jr., W. C. Gehring, F Horne, Roger Ferri and others, in addition many celebrities, including Milton Berle, Car Landis and Annabella, are scheduled to appear. A rangements for the dinner were handled by Jose Goldenberg, chairman of the entertainment co mittee.

Pass on Admission Tax In California Towns

Fox West Coast will add three cents to adm sion prices in San Bernardino, Cal., and one c in Redondo Beach, Cal., where citizens voted lo admission taxes, instead of absorbing the burd Although the legal department of the circuit studying the measures adopted in both cities, executive declared last week that early relief w unlikely.

Release "Canteen" December 30

Release date for Warners' "Hollywood Cantee will be December 30, it was announced last week Ben Kalmenson, general sales manager. The wor premiere will be held simultaneously at the Stra and Hollywood in New York, and the Downto and Wiltern theatres in Hollywood.

Canadian Pioneers to Meet

Canadian Picture Pioneers will hold its annu meeting in Toronto November 29 at the King E ward Hotel, Clair Hague, president, announced la week. The organization now has a membership 300.

Philco Declares Dividend

The board of directors of the Philco Corporatio Philadelphia, last week declared a dividend of 2 cents per share of common stock, payable Decem ber 12, 1944, to stockholders of record Novem ber 28.

Krugman Rejoins Peskay

Saul Krugman, who recently received his honor able discharge from the U. S. Navy, has rejoine the staff of Edward J. Peskay.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Loyalty Goes Out of Bounds

Last week in New York a theatre manager was fined $250 in lieu of a 30-day jail sentence for overcrowding.

This should forever put an end to all doubts that the theatre manager is the most loyal and unselfish devotee in the industry.

Here is a vivid demonstration that nothing can dampen his ardor when bigger receipts of the theatre are in sight. And there is no end to the sacrifice he will make in behalf of the owner, with little or no thought of extra personal compensation.

An analysis of the facts reveals that, in spite of the court's verdict, the unfortunate manager but for some divine guidance and good fortune might have been answering charges of a different nature.

Had tragedy struck at the time he was concerned with crowding the stairways and aisles with additional standees, he might be even now languishing in jail awaiting the preparation of charges of *criminal negligence* and perhaps *manslaughter*.

The amusement industry would have an opportunity to consider how forgotten were the lessons to be learned from the Cocoanut Grove fire in Boston a few years ago and the more recent circus tragedy at Hartford.

To most observers, the industry is presently enjoying an era of great prosperity. It is doubtful whether any theatre owner would want to jeopardize the current healthy situation by encouraging or tolerating overcrowding.

There is so much going on in the world today, with the natural reaction to over-wrought nerves, that any slight incident could convert a theatre crowd into a howling, raging, panic-stricken mob.

The condition is frought with enough peril without needless aggravation through overcrowding, not to mention the resulting inconvenience to the public.

△ △ △

Pacific Paradise

Theatre managers subject to the frequent trial of being pleasant and cordial to patrons deserving of other treatment may find comforting reflection from a letter received from Lt.(j.g.) Leon Back.

Lt. Back, formerly connected with the Rome Theatres in Baltimore, is now stationed in the Pacific in charge of a Navy outdoor theatre.

He finds that getting patronage of the servicemen (all are admitted free) is simplified and the main concern is trying to discourage a portion of the potential audiences.

A program from the Navy theatre for October 27, mimeographed on a sheet of paper 2½ by 11 inches, furnishes the following information:

"The movie tonight — 'Rainbow Isle' with Dorothy Lamour.

"I am not in position to advise you whether the movie is good or rotten — you'll have to see for yourself.

"The (censored) theatre is operated primarily for the entertainment of the majority *of battalion personnel. If you don't like the show or the manner in which it is presented, keep it to yourself — we are not interested in your comments.*

"If you have any suggestions for the improvement of our theatre or its operation, submit them to our revolving caretaker, Harve 'Tom Edison' Beatty, and you may rest assured that your suggestions will not be considered.

"I don't know what is on at the show tomorrow, so don't ask."

△ △ △

Honor For Norfolk

Roscoe Drissel, manager of Loew's State theatre, in Norfolk, Va., is properly proud of the fact that, although he may not be in the finest or largest theatre, he certainly serves the most generous audience in the country.

Figures recently published reveal that during the Red Cross Drive last March and for the March of Dimes collections in January the State theatre, with a capacity of only 2,100, topped every house in the nation except three of New York's Broadway de luxers.

The Music Hall (6,200 seats), Roxy (6,000 seats) and the Capitol (5,500 seats) were the only ones to exceed the Norfolk house during the Infantile Paralysis Drive. On the Red Cross collections, the Paramount theatre replaced the Capitol in third place, leaving Mr. Drissel and the Norfolk patrons with the honor of contributing the greatest amount in the Loew circuit and again fourth nationally.

—CHESTER FRIEDMAN

'None but wonderful Raves!

CARY GRANT

IN

"None but the Lonely Heart"

WITH

Miss ETHEL BARRYMORE

BARRY FITZGERALD JUNE DUPREZ • JANE WYATT

GEORGE COULOURIS • DAN DURYEA ROMAN BOHNEN • KONSTANTIN SHAYNE

Produced by David Hempstead • Directed by Clifford Odets

Screen Play by Clifford Odets • From the novel by Richard Llewellyn

RKO RADIO PICTURES

ALTON COOK, N.Y. World-Telegram:

"An enduringly great picture . . . 'None But The Lonely Heart' is a title that will keep reappearing on movie marquees for years and years."

BOSLEY CROWTHER, N.Y. Times:

"A film of haunting moods and desperate yearnings . . . Such a sensitive and warmly revealing and poetically lovely film that one may feel wonder and amazement at seeing it on the screen . . . Will be remembered—and revived—long after many current favorites are forgotten."

WANDA HALE, N.Y. Daily News:

"A satisfying adaptation of Richard Llewellyn's fine novel. The acting by the star, Cary Grant, and his distinguished support, Ethel Barrymore and Barry Fitzgerald, goes deep into the heart."

ARCHER WINSTEN, N.Y. Post:

"It provides that rarest of novel experiences, characters and events which are not predictable . . . Highly recommended to all people who want to see fresh new movies."

HOWARD BARNES, N.Y. Herald-Tribune:

"Cary Grant is wonderful. Ethel Barrymore is magnificent, and Barry Fitzgerald, George Coulouris and all the others are superb."

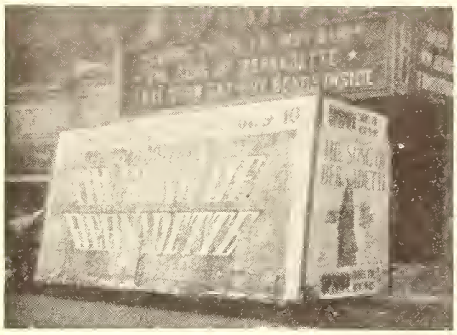
ROSE PELSWICK, N.Y. Journal-American:

"Cary Grant and Ethel Barrymore give brilliant performances."

WALTER WINCHELL:

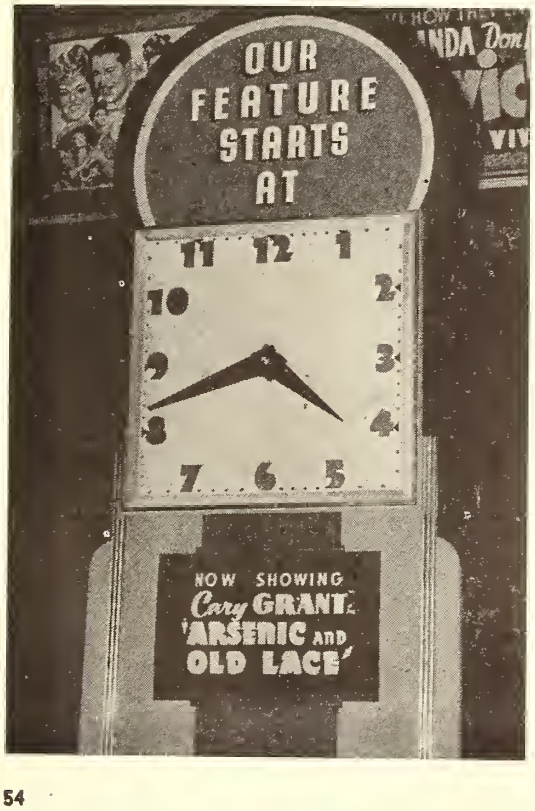
"A dramatic symphony in tune with your emotions."

PUNCH IN BALLYHOOS



Manager Cliff Loth employed this horse-drawn 24-sheet wagon as a ballyhoo for "Song of Bernadette" before and during its engagement at the Uptown, New York.

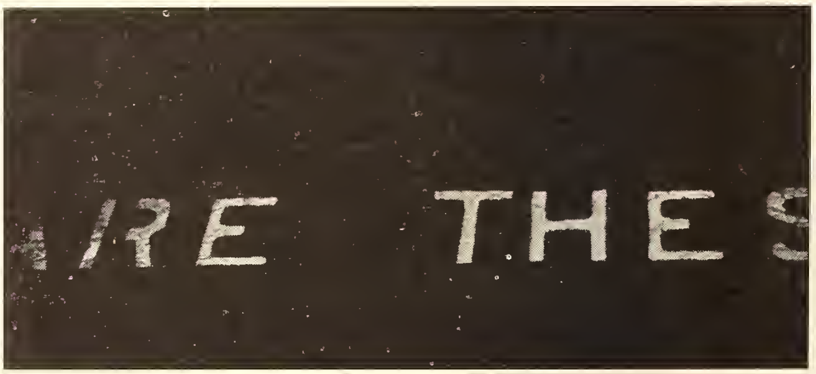
Vic Meyers, manager of the Orpheum theatre let all New Orleans know that he was showing "Wilson" by hanging street banners across busy Canal St., the main thoroughfare.



Left, at the RKO Allen, Cleveland, manager Howard Higley keeps patrons informed of feature starting time with this lobby clock, which is operated manually by ticket-taker.

IF YOU LIKE TO SNOOP ON LOVERS
MARRIAGE IS A PRIVATE AFFAIR
LOEW'S
STATE And ORPHEUM

"Marriage Is a Private Affair" opened at the State and Orpheum in Boston, having the advantage of publicity afforded through use of old-time buggy and newlywed ballyhoo arranged by publicity director Joe Longo.



Archie Adleman, manager of Loew's 175th St. theatre, New York, bewildered patrons with a moving words machine which, from concealed nook, cast title "Are These Our Parents?" on carpet. Stunt proved effective advance plug.

Right, Joseph Odendhal, manager of the Telenews, Chicago, attracted huge throngs on Election night by announcing teletype returns and posting results outside theatre entrance.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

ELMER ADMAS, JR.
Yucca, Midland, Tex.

WALTER H. AHRENS
Orpheum, Des Moines, Ia.

DON ALEXANDER
Paramount, St. Paul, Minn.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Bijou, Holyoke, Mass.

LIGE BRIEN
Enright, Pittsburgh, Pa.

L. V. CAMPBELL
Strand, Trail, B. C.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

HAROLD CHESLER
Princess, Bingham Canyon, Utah

LOU COLANTUONO
Stanton, Philadelphia, Pa.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

ROSCOE DRISSELL
Loew's State, Norfolk, Va.

JAMES ESHELMAN
Paramount, St. Paul, Minn.

SAM FITZSIMMONS
Medine, Medina, Ohio

GEORGE FREEMAN
Poli, Springfield, Mass.

MILT HARRIS
Drive-In, Miami, Fla.

LOU HART
Glove, Gloversville, N. Y.

HOWARD W. HIGLEY
Allen, Cleveland, Ohio

BILL HOYLE
Lichtman, Washington, D. C.

PHIL KATZ
Centre, Pittsburgh, Pa.

JAMES J. KING
RKO Boston, Boston, Mass.

JOSEPH LONGO
Loew's State, Boston, Mass.

CLIFF LOTH
Uptown, New York City

JOHN MATIS
Alhambra, Milwaukee, Wis.

JACK MATLACK
Broadway, Portland, Ore.

ED MAY
Opera House, Lexington, Ky.

H. S. MORTIN
State, Syracuse, N. Y.

RITA MORTON
RKO Albee, Providence, R. I.

LESTER POLLOCK
Loew's, Rochester, N. Y.

TED RODIS
Grand, Astoria, L. I.

JOE SAMARTANO
State, Providence, R. I.

CHUCK SHANNON
Columbia, Sharon, Pa.

BOYD SPARROW
Loew's, Indianapolis, Ind.

C. T. SPENCER
Capitol, Hamilton, Ont.

ED SPRITZER
Jerome, Bronx, N. Y.

FRANK STEFFY
Radio City, Minneapolis, Minn.

MICHAEL STRANGER
College, New Haven, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

DALE THORNHILL
Fox, Atchison, Kan.

RALPH TIEDE
Community, Welland, Ont.

HELEN WABBE
Golden Gate, San Francisco

J. J. WEBER
Liberty, Herkimer, N. Y.

CHARLES WINCHELL
Minn. Amusement, Minneapolis

M. R. WOLFE
Paramount, Cheyenne, Wyo.

CHARLES F. ZINN
State, Minneapolis, Minn.

Atmosphere Aids "Good Old Days"

During the engagement of "Good Old Days" at the Arcade theatre, Cambridge, Md., Thor Hauschild used old recordings and a candy butcher to work the aisles at peak hours during his show. The usherettes were dressed in old fashioned gowns and created much comment.

To his special mailing list, Thor addressed government postcards with copy reading: "In the role of friendly neighbor, I feel it my duty to tell you all about an amazing entertainment buy we have been able to secure," etc. This was followed by copy on the show and playdates, and mailed to all Rural Route Box holders in the surrounding area.

Large circus type heralds were distributed in advance and arrangements were made to have these passed out at one of the large plants. Novelty imprinted mustaches were distributed at all schools and used as giveaways at the theatre.

For "Janie", Thor screened the picture for a select group of students and representatives of every women's club, PTA and clergy. All students were made aware that they were being watched by their teachers and the girl in each grade who was chosen as the most perfect "Janie," and the boy in each grade who was chosen as "Janie's" most ideal boy friend attended the screening.

Brien Attracts Kid Patronage to "Andy Hardy's Blonde Trouble"

Aiming his campaign at juvenile trade, Lige Brien for his date on "Andy Hardy's Blonde Trouble" at the Enright theatre, Pittsburgh, promoted overseas caps from the Red Rock Cola people and imprinted them with copy on the picture. These were distributed to all kids attending a special matinee and was so advertised a week ahead over station WWSW.

Usherettes carrying sandwich signs reading "I'm going to see" etc. covered the area on opening day, numerous window displays were promoted and postcards promoted from the Hotel Wellington in New York were put in mailboxes carrying a personal message.

Gets Publicity for "Marine Raiders"

Through a tieup effected by Lou Colantuono at the Stanton theatre, Philadelphia, as part of his advance publicity on "Marine Raiders," he secured cooperation of Jane Reed, WCAU commentator, who asked all mothers with a son in the Marines to send their APO numbers. The first 200 listeners sending in the numbers were invited to a special screening of the picture.

After the screening Powers Gouraud, WCAU dramatic critic, had on his program Miss Reed, Hugh Walton, WCAU announcer, M/Sgt. John W. Black, combat correspondent just returned from Saipan, and two mothers who have marines in the South Pacific. All gave their reaction to the picture.

THE PUBLIC and industry, with fine spirit, have cooperated with us in expediting Christmas gift shipments. This is a final reminder to make December 1st the day by which you have forwarded your gifts, particularly to out-of-town addresses. Your government requests it so that there will be no interruption in the flow of material needed by our armed forces.

The nation-wide Railway and Air Express Service welcomes its annual responsibility of making Christmas a happy occasion for millions by delivering shipments safely and on time. Remember, please, to wrap carefully — address clearly — call us early.

MAKE AN INVESTMENT IN AMERICA

BUY THAT EXTRA BOND NOW

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

WHEN THE LIGHTS GO ON AGAIN

Under the supervision of Harry F. Shaw, division manager for the Loew New England theatres, effective exploitation campaigns were put on for the opening of "When the Lights Go On Again" by manager Bill Brown at the Bijou theatre, New Haven, Conn., and Paul Klingler, manager of the Strand, Waterbury, Conn.

Window displays were secured in both cities in the Kress' 5 & 10 cent stores. Additional music store tieups were arranged in connection with the title song.

Jumbo window cards were distributed with copy tied in with the election reading, "Elected—When the Lights Go On Again—Winning Candidate for Entertainment, etc."

A novel promotion was worked in conjunction with night spots by having a singer and pianist render one verse and the chorus of the theme song. The vocalist then offered free guest tickets to anyone getting up on the floor and singing one chorus.

Newspaper advertising budgets were upped in both spots and special feature stories and art breaks were landed in the local dailies.

Harry N. Blair, eastern ad-publicity manager for PRC, assisted in handling the campaigns.

OUR HEARTS WERE YOUNG AND GAY

Charles F. Zinn, manager of the State theatre in Minneapolis, and advertising director C. W. Winchell collaborated in putting over an effective campaign in behalf of "Our Hearts were Young and Gay." A tieup with a local florist resulted in a promotion which had the entire city talking about the picture before it opened at the State.

Twenty-five hundred roses were obtained from the florist and to each flower a card was attached with copy reading, "You'll feel Young and Gay if you wear this rose and go to see 'Our Hearts Were Young and Gay' at the State theatre, today."

Coincident with the opening, ten ushers were stationed at as many corners in the loop area at eight A. M. Each usher carried a supply of the roses and as buses and street cars stopped to discharge passengers, the usher handed a rose to each woman alighting. With the presentation he voiced, "Good morning, please accept this with the compliments of the State."

Word-of-Mouth Campaign Stimulates Advertising

Every store, office and business establishment in the Loop thus had a number of employees who wore the rose throughout the day. Many of the women were kept busy during the day answering questions on where they got the roses. It was estimated that over 25,000 persons were reached by word-of-mouth advertising on the picture.

Newspaper ads carried critical comments from the New York newspapers and after the picture opened local comment was inserted.

State-wide publicity breaks were obtained by manager Frank Costello of the Aldine theatre and Irv Blumberg, Warner theatre advertising director in the Philadelphia area as a result of a reserved seat premiere of the picture at the Aldine, Philadelphia.

The premiere was sponsored by the Scholarship Fund of Bryn Mawr College, which received the proceeds for the evening.

BUY WAR BO
DO SOMETHING FOR THE BOYS — SEE
SOMETHING FOR THE BOYS
20TH CENTURY FOX TECHNICOLOR MUSICAL
WAR BOND PREMIERE
J.P. HARRIS • 8:30 P.M. FRIDAY NOV. 10
ADMISSION BY WAR BOND PURCHASE ONLY!

Almost 200 booths were set up in the Pittsburgh area, where War Bond purchasers received tickets to world premiere of "Something for the Boys". Ken Hoel, publicity director for the J. P. Harris theatre, arranged the details.

Diana Lynn, co-star of the film production, made a personal appearance in connection with the opening. During her stay in the city, Miss Lynn was the guest of the Bryn Mawr faculty and made several radio appearances on stations WCAU, WPEN, WFIL and KYW.

By Arrow Photo Service

Aldine theatre, Philadelphia, has novel marquee sign and electric letters announcing cast to herald local premiere of "Our Hearts Were Young and Gay". Frank Costello is manager of the house.

TOGETHER AGAIN

Extensive radio promotion and merchant tieups were the highlights of manager Lester Pollock's campaign heralding the opening of "Together Again" at Loew's theatre in Rochester, N. Y.

Seven chain breaks were used over Station WHAM and six chain breaks plus additional spot announcements were scored over WHEC, Mort Nusbaum, station announcer for WSAY, gave away a "Together Again" hat to the listener who submitted the best letter telling why she would like to be the first one in Rochester to wear one of the hats.

Advantage was taken of national ads appearing in local papers and both daily newspapers came through with special art and story breaks.

The Edwards Department store featured the "Together Again Hat" in its millinery department and paid for co-op newspaper ads.

As an advance teaser stunt, a seated mannikin was placed in the lobby with a hat and holding a book, cover of which displayed the picture title.

Menus of local eateries were imprinted with picture and theatre credits and fashion tieups were arranged in the windows of leading shops, including B. Forman Co., Sibley, Lindsley & Curr, McCurdy's, Edwards', Sally Dress Shop and Ames Dress Shop.

Readers of the *Bridgeport Post* were invited,

(Continued on opposite page)

AIR COVERAGE SPARKS "TOGETHER AGAIN"

(*Continued from opposite page*)

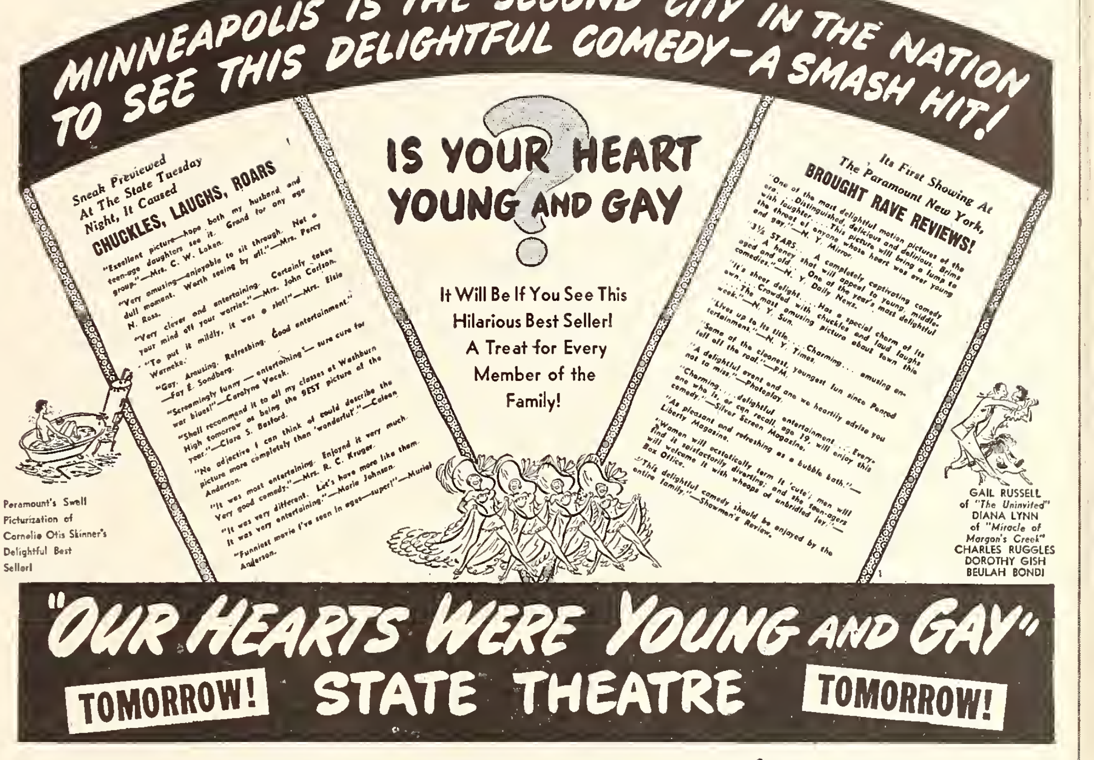
in arrangements made by manager Matt Saunders of Loew's Poli, to write short letters on what they plan to do when they are "Together Again" with their husbands and sweethearts now in the service. The contest was set for the three days preceding the opening of the picture in Bridgeport, Conn. A $25.00 War Bond was given to the writer of the best letter, with the authors of the next ten receiving guest tickets.

E. V. Dinerman, publicity manager of the RKO Capitol theatre, Cincinnati, and Arthur Mayer, of the Palace theatre in Cleveland, set local radio stations to cooperate with them in finding the most unusual and the most attractive hats in their respective cities as part of their campaigns on "Together Again."

Both stations made several announcements each day for a week before opening, telling of the $100 War Bonds to be awarded to the women wearing the most unusual hat and $25 War Bonds to be awarded to the wearer of the most attractive hat entering the theatres between eight and nine o'clock on the opening night of "Together Again." An impartial jury of local fashion experts selected the winners from among patrons entering the theatres between eight and nine o'clock on the opening night of the picture.

Joe Longo, publicity man for Loew's State and Orpheum theatres in Boston, Mass., working with the Filene Department Store, arranged a millinery fashion show in conjunction with the picture, which was held on the stage of the State theatre.

Ten models wore several hats each, which were judged by ten servicemen, each of whom received a number corresponding with one of the models. The soldiers voted and selected the "Together Again Hat" as the one they would best like to see their sweethearts wear when they are "Together Again." The serviceman holding the same ticket number as the model with the winning hat was awarded a $25 Bond.



MINNEAPOLIS IS THE SECOND CITY IN THE NATION TO SEE THIS DELIGHTFUL COMEDY—A SMASH HIT!

Sneak Previewed At The State Tuesday Night, It Caused

CHUCKLES, LAUGHS, ROARS

"Excellent picture—hope both my husband and teen-age daughters see it. Grand for any age group."—Mrs. C. W. Loken.

"Very amusing—enjoyable to sit through. Not a dull moment. Worth seeing by all."—Mrs. Percy N. Ross.

"Very clever and entertaining. Certainly takes your mind off your worries."—Mrs. John Carlson.

"To put it mildly, it was a slot!"—Mrs. Elsie Warneke.

"Gay. Amusing. Refreshing. Good entertainment."—Fay E. Sandberg.

"Screamingly funny — entertaining — sure cure for war blues!"—Carolyne Vacek.

"Shall recommend it to all my classes at Washburn High tomorrow as being the BEST picture of the year."—Clara S. Basford.

"No adjective I can think of could describe the picture more completely than 'wonderful'."—Coleen Anderson.

"It was most entertaining. Enjoyed it very much. Very good comedy."—Mrs. R. C. Kruger.

"It was very different. Let's have more like them. It was very entertaining."—Marie Johnson.

"Funniest movie I've seen in ages—super!"—Muriel Anderson.

Paramount's Swell Picturization of Cornelia Otis Skinner's Delightful Best Seller!

IS YOUR HEART YOUNG AND GAY

It Will Be If You See This Hilarious Best Seller! A Treat for Every Member of the Family!

Its First Showing At The Paramount New York,

BROUGHT RAVE REVIEWS!

"One of the most delightful motion pictures of the era. . . . Distinguished, delicious and delirious. Brims with laughter. . . . This picture will bring a lump to the throat of anyone whose heart was ever young and gay."—N. Y. Mirror.

"3½ STARS. . . . A completely captivating comedy . . . A honey that will appeal to young, middle-aged and old. . . . One of the year's most delightful comedies."—N. Y. Daily News.

"It's sheer delight. . . . Has a special charm of its own. . . . Crowded with chuckles and loud laughs . . . The most amusing picture about town this week."—N. Y. Sun.

"Lives up to its title. . . . Charming. . . . amusing entertainment."—N. Y. Times.

"Some of the cleanest, youngest fun since Penrod fell off the roof."—PM.

"A delightful event and one we heartily advise you not to miss."—Photoplay.

"Charming. . . . delightful entertainment. . . . Everyone who is, or can recall, age 19, will enjoy this comedy."—Silver Screen Magazine.

"As pleasant and refreshing as a bubble bath."—Liberty Magazine.

"Women will ecstatically term it 'cute'; men will find it satisfactorily diverting; and the teen-agers will welcome it with whoops of unbridled joy."—Box Office.

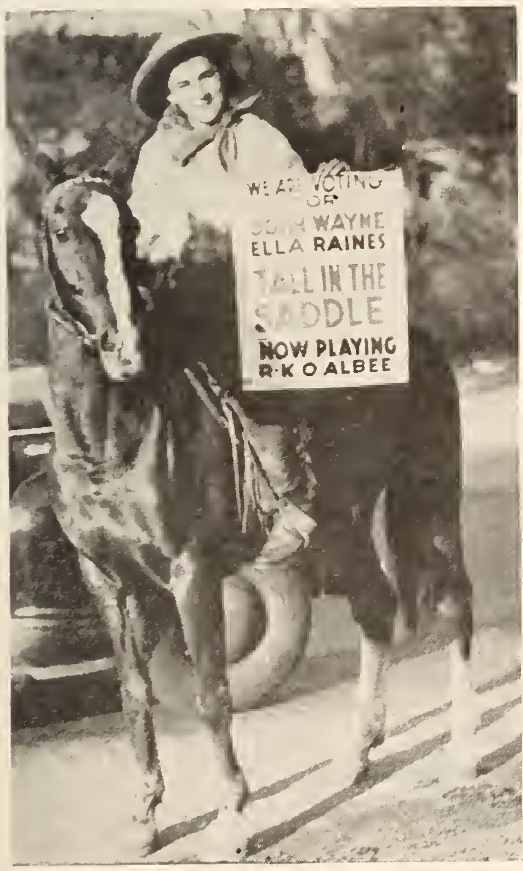
"This delightful comedy should be enjoyed by the entire family."—Showmen's Review.

GAIL RUSSELL of "The Uninvited"
DIANA LYNN of "Miracle of Morgan's Creek"
CHARLES RUGGLES
DOROTHY GISH
BEULAH BONDI

"OUR HEARTS WERE YOUNG AND GAY"

TOMORROW! STATE THEATRE TOMORROW!

New York and local critics' reviews help to make this ad outstanding for the engagement of "Our Hearts Were Young and Gay" at the State, Minneapolis, Minn.



For "Tall in the Saddle" opening on Election Day at the RKO Albee, Providence, Dave Levin, manager, and Rita Morton, publicist, used this effective street ballyhoo.

TALL IN THE SADDLE

Scheduled to open at the RKO Albee theatre in Providence, R. I., on Election Day, Rita Morton, publicist, and manager David Levin arranged a novel street ballyhoo for "Tall in the Saddle."

A boy dressed as a cowboy was mounted on horseback, who rode around the city displaying a sign reading: "We Are Voting for John Wayne in 'Tall'," etc. The cowboy also dismounted in front of department stores, restaurants, etc., and walked around attracting attention everywhere.

Two days before opening a select list of prominent persons received tiny cactus plants in clay pots accompanied by a calling card which state: "John Cactus, Esquire, Seen in 'Tall in the Saddle'," etc.

The Campus Florist shop displayed Mexican cactus plants along with scene stills from the picture and full theatre credits.

A three-column cut was landed in the Sunday, advance, *Providence Journal;* a 9 by 15 foot banner was suspended across the side wall of the theatre; radio spot announcements were used over local stations and tie-in spot announcements were broadcast daily for four days on the Hollywood Showtime Hour.

Car-cards were posted throughout the city's bus and trolley system and five downtown restaurants used menus with theatre, picture and playdate mention.

Irish Sod Sells "Irish Eyes"

Much was made locally over the large window display in the Jordan Marsh department store through the efforts of "Red" King of the RKO Boston theatre, Boston, in behalf of the engagement of "Irish Eyes Are Smiling."

The display consisted of some sod which was flown here from Ireland with photostats, etc., of a letter received from the Lord Mayor and various bills of lading showing that the soil was flown across on the Clipper. In the background was a large blowup of the stars in the picture, plus scenes from the town where the sod was dug. This resulted in a newspaper break in the *Daily Record,* a double truck with theatre credit and mention of the fact that the sod was on display at the store.

Star Photos Distributed; Radio, Merchant Tieups

Special notices were sent to all Irish newspapers and publications, 5,000 photographs of June Haver were distributed; music stores displayed special 30 by 40 blowups of Haver and Haymes, plus stills and credit cards and special ads with quotes from critics' reviews were blown up for boxoffices.

Radio time was promoted on Stations WCOP, WORL and WMEX with special emphasis on Irish Hours; special teaser ads ran on the front pages and drama pages of the papers with advance readers going to all city and suburban newspapers, and the lobby was dressed for the occasion two weeks in advance.

'Mark Twain' Plug Landed by Kline

As an attractor on his date for "Mark Twain," R. Lee Kline at the Orpheum in Philadelphia, used a Santa Claus on the street to warn people of the deadline of mailing their overseas gifts. The man carried a sign on his back reading: "Mail that Christmas gift now, then enjoy," etc. He also handed out cards bearing the same message.

Kline contacted the WAC office in New York and obtained a lot of material for a lobby display board. The idea was to show where our armed forces see their movies overseas in the battle area. A card at the bottom of the display stated that the boys both here and overseas had seen and applauded "Mark Twain".

Permission was secured from the Board of Education to present each student of the high and junior schools with specially prepared blotters. Public libraries posted material and stills on their bulletin boards and a number of bookstore windows were promoted.

SHOWMEN PERSONALS

Showmen's Calendar: 1st, New Year's Day; Paul Revere Born 1735; Emancipation Proclamation 1863. 4th, Utah Admitted to Union 1896; New Mexico Admitted to Union 1912; First radio chain broadcasting 1923. 7th, Telephone communication between N. Y. and London established 1927. 11th, Alexander Hamilton Born 1757. 15th, First locomotive built in 1831. 17th, Benjamin Franklin Born 1706. 18th, Daniel Webster Born 1782. 19th, R. E. Lee Born 1807; Edgar Allen Poe Born 1809. 24th, Gold discovered in California 1848; First demonstration of telegraph by S. F. B. Morse 1838. 25th, Robert Burns (poet) Born 1759. 29th, William McKinley (25th President) born 1843. 30th, Franklin D. Roosevelt (32nd President) born 1882.

In New Posts: Lew Breyer, Bijou theatre, Holyoke, Mass. Bill Huffman, Warners' Stanley, Atlantic City, N. J. Florence Kipp, Lyric theatre, Cincinnati, Ohio. Fred DeLay, Family theatre, Cincinnati. William W. Johnson, Graphic Theatres district manager, headquartering at the Colonial, Belfast, Maine. Harry B. Vincent, district manager, Florida State theatres, St. Petersburg, Fla.

W. C. Ricord, assistant to Harold Fitzgerald, Fox Wisconsin theatres, Milwaukee. K. D. Bruce, Isis theatre, Kansas City, Kan. Chuck Barnes, Granada, Kansas City, Kan. Babe Cohn, Uptown, ansas City, Kan. Murray LeBoss, general manager, Cinema Circuit, Inc., New York City. Harvey Smith, Southeast director of Red Cross hospital motion picture service, Atlanta, Ga.

Happy Birthday: Elmer Holmberg, Howard Hansen, J. LaVender, Harry Karp, J. A. Campion, John C. Sheridan, Louie Charninsky, Carroll T. Wilson, James A. Owens, Lonnie A. Wallis, Roy E. Glidwell, F. X. Storino, Albert Rocke, Milton F. Honeck, Philip Rand, Eugene H. Bunn, George Sutermaster, Orville Rennie, Jack Essick, James Embry.

Joseph K. Shanahan, Walter J. Sargent, Jack Harris, Steve Rodnock, Donald R. Hoagg, Floyd D. Morrow, Esteban C. Gonzales, Jack Kember, Earle G. Sheetz, Kermit Prince, Wells Witt, Nevin McCord, Kermit B. Carr, James F. Doyle, Fred R. Rodley, Jerry Montizambert, R. W. Christopher, Charles Lancaster.

Junior Showmen: Susan Louise, to Mr. and Mrs. Ernest Freeman. The father manages the Towne theatre, Allentown, Pa.

Various Contests Highlight Katz's Hallowe'en Party

Reported as the first of its kind at his theatre was the Hallowe'en party arranged by Phil Katz at the Centre theatre, Pittsburgh, at which seven performers put on the show.

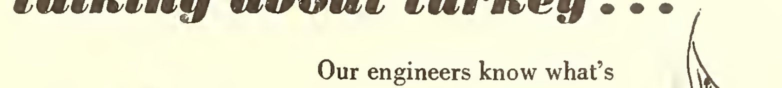
The front of the house, inner lobby and the sides of the screen were bedecked with skeletons and witches. A full page was used in the weekly program to publicize the special show for kids and advance publicity came from a 40 by 60 lobby board which was used outside the theatre.

Pie eating, cracker eating-whistling, pie eating and baby bottle drinking contests were arranged, with prizes given through the cooperation of Melwood Drug, sponsoring merchant. Orange and black cardboard cats were also distributed by the merchant, with his imprint.

Promotes Co-op Ad

For the engagement of "Mrs. Parkington" at Loew's Poli, Springfield, Mass., Sam Horwitz, assistant to George Freeman, promoted a two-column cooperative ad from Lilian's Beauty Salon. The ad featured a large cut of Greer Garson together with cast and playdates.

talking about turkey . . .



Our engineers know what's cooking in projection booths large and small. They may mix a lot of ingredients and do a bit of stirring, but out comes that tasty morsel, always the specialty of the house—SERVICE. In fact, Altec Service, as dished out by them, will make you give thanks every day in the year. Write us for the recipe.

ALTEC
SERVICE CORPORATION
250 West 57th St.
NewYork19,N.Y.

Cotton Personal Sells 'Went Away' In Baltimore

The highlight of Gertrude Bunchez' "Since You Went Away" at Loew's Century, Baltimore, was the personal appearance of Joseph Cotten, who made a plea for Red Cross blood donors at a 3 a.m. war workers' show. A one a.m. press conference was held with the *Morning Sun Press* with art and two-color story on the interview mentioning the attraction and theatre.

Accompanying two of the local critics to New York for the screening of the picture several weeks ahead of its opening in Baltimore, Gertrude reaped the benefit of an advance story from both Gilbert Kanour and Norman Clark.

It was also arranged with Station WCOA for a 15-minute program without cost to the theatre using the radio name of Frank Fan, used exclusively for Loew's theatres. This program went on the air at 6 p.m. and consisted of Hollywood gossip supplied by the studios and put into script form, with plugs for "SYWA."

Contacting the Retail Merchants Association, four Bond windows were promoted from leading department stores and tied directly to the picture. 22 by 28 cards were also landed in other merchants' windows, bowling alleys, bus station, etc. Posters were placed on the registration desks of leading hotels and announcements on the attraction went in 13 war plants.

Allison Has Spent Entire Career in One Spot

Gerald Hugh Allison, who was born in Shippensburg, Pa., October 30, 1913, started to work at the independently owned Victory theatre there early in 1939. Gerald's first job was taking tickets and ushering, however, having a hankering for projection, he now has an operator's license in addition to managing the Victory.

ICTURE ROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

gures directly below picture title compare dollar gross with average gross and show relave percentage of all engagements tabulated.

gures opposite theatre names represent percentage of tabulated grosses to average weekly usiness based on the six months' period ending October 31, 1944.

YMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over un; (AA) Advance Admission.

NDEX: Over-all performance percentage figures from previously published final reports appear Service Data section of Product Digest. See last column of Release Chart for Index.

RISH EYES ARE SMILING (20th-Fox)

Final Reports:

otal Gross Tabulated	$634,500
omparative Average Gross	578,700
ver-all Performance	109.6%

ALTIMORE—New, 1st week	110.4%
ALTIMORE—New, 2nd week	71.4%
ALTIMORE—New, 3rd week	67.2%
UFFALO—Great Lakes, 1st week	110.4%
(DB) In the Meantime, Darling (20th-Fox)	
UFFALO—Great Lakes, 2nd week	91.8%
(DB) In the Meantime, Darling (20th-Fox)	
INCINNATI—RKO Albee	94.4%
INCINNATI—RKO Grand, MO, 1st week	109.7%
INCINNATI—RKO Shubert, MO, 2nd week	74.0%
LEVELAND—Warner's Hippodrome	111.7%
LEVELAND—Allen, MO, 1st week	121.9%
ENVER—Denver	121.8%
(DB) Shadows in the Night (Col.)	
ENVER—Esquire	138.4%
(DB) Shadows in the Night (Col.)	
ENVER—Aladdin, MO 1st week	157.7%
(DB) Shadows in the Night (Col.)	
ENVER—Rialto, MO 2nd week	113.6%
(DB) Shadows in the Night (Col.)	
ANSAS CITY—Esquire	166.6%
ANSAS CITY—Uptown	113.3%
OS ANGELES—Carthay Circle	82.4%
(DB) Dangerous Journey (20th-Fox)	
OS ANGELES—Chinese	88.6%
(DB) Dangerous Journey (20th-Fox)	
OS ANGELES—Loew's States	93.9%
(DB) Dangerous Journey (20th-Fox)	
OS ANGELES—Uptown	102.8%
(DB) Dangerous Journey (20th-Fox)	
ILWAUKEE—Wisconsin, 1st week	133.5%
(DB) In the Meantime, Darling (20th-Fox)	
ILWAUKEE—Wisconsin, 2nd week	106.8%
(DB) In the Meantime, Darling (20th-Fox)	
INNEAPOLIS—Radio City	102.9%
INNEAPOLIS—Century, MO 1st week	106.2%
INNEAPOLIS—Century, MO 2nd week.	85.9%
PHILADELPHIA—Stanley, 1st week	113.3%
PHILADELPHIA—Stanley, 2nd week	78.9%
PITTSBURGH—Fulton, 1st week	159.3%
PITTSBURGH—Fulton, 2nd week	106.2%
PITTSBURGH—Fulton, 3rd week	71.2%
PROVIDENCE—Majestic	118.1%
(DB) When the Lights Go On Again (PRC)	
PROVIDENCE—Carlton, MO 1st week	138.8%
(DB) When the Lights Go On Again (PRC)	
PROVIDENCE—Carlton, MO 2nd week	111.1%
(DB) When the Lights Go On Again (PRC)	
PROVIDENCE—Carlton, MO 3rd week	108.3%
(DB) When the Lights Go On Again (PRC)	
SAN FRANCISCO—Paramount, 1st week	122.2%
(DB) In the Meantime, Darling (20th-Fox)	
SAN FRANCISCO—Paramount, 2nd week	91.7%
(DB) In the Meantime, Darling (20th-Fox)	
SEATTLE—Fifth Ave.	131.1%
SEATTLE—Music Box, MO 1st week	158.1%
SEATTLE—Music Box, MO 2nd week	109.0%
ST. LOUIS—Ambassador	81.7%
(DB) In the Meantime, Darling (20th-Fox)	
ST. LOUIS—Missouri, MO 1st week	84.0%
(DB) Sweet and Lowdown (20th-Fox)	
WASHINGTON—Loew's Palace	82.8%

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THE CONSPIRATORS (WB)

Final Reports:

Total Gross Tabulated	$579,400
Comparative Average Gross	586,000
Over-all Performance	98.8%

BALTIMORE—Stanley, 1st week	104.9%
BALTIMORE—Stanley, 2nd week	86.4%
BOSTON—Metropolitan	92.9%
(DB) Dark Mountain (Para.)	
BUFFALO—Buffalo	96.4%
CINCINNATI—RKO Palace	94.5%
CINCINNATI—RKO Shubert, MO 1st week	83.3%
DENVER—Denver	88.8%
(DB) Babes on Swing Street (Univ.)	
DENVER—Esquire	91.8%
(DB) Babes on Swing Street (Univ.)	
LOS ANGELES—Warner's Downtown, 1st week	113.9%
LOS ANGELES—Warner's Downtown, 2nd week	93.3%
LOS ANGELES—Warner's Downtown, 3rd week	93.9%
LOS ANGELES—Warner's Hollywood, 1st week	113.8%
LOS ANGELES—Warner's Hollywood, 2nd week	85.8%
LOS ANGELES—Warner's Hollywood, 3rd week	75.1%
LOS ANGELES—Warner's Wiltern, 1st week	120.1%
LOS ANGELES—Warner's Wiltern, 2nd week	92.3%
LOS ANGELES—Warner's Wiltern, 3rd week	75.3%
MINNEAPOLIS—State	90.9%
MINNEAPOLIS—World, MO 1st week	104.1%
NEW YORK—Strand, 1st week	131.3%
(SA) Les Brown's Orchestra	
NEW YORK—Strand, 2nd week	104.6%
(SA) Les Brown's Orchestra	
NEW YORK—Strand, 3rd week	90.0%
(SA) Les Brown's Orchestra	
NEW YORK—Strand, 4th week	85.1%
(SA) Les Brown's Orchestra	
OMAHA—Brandeis	97.2%
(DB) Ever Since Venus (Col.)	
PHILADELPHIA—Mastbaum	116.6%
PITTSBURGH—Penn	102.8%
PROVIDENCE—Majestic	126.0%
(DB) Minstrel Man (PRC)	
SAN FRANCISCO—Fox	104.2%
(DB) End of the Road (Rep.)	
SEATTLE—Orpheum	100.9%
WASHINGTON—Warner's Earle, 1st week	109.5%
(SA) Vaudeville	
WASHINGTON—Warner's Earle, 2nd week	81.7%
(SA) Vaudeville	

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LAURA (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$560,000
Comparative Average Gross	460,000
Over-all Performance	120.7%

BALTIMORE—New	105.0%
CINCINNATI—RKO Albee	94.4%
KANSAS CITY—Esquire	150.0%
KANSAS CITY—Uptown	80.0%
MINNEAPOLIS—Radio City	90.0%
NEW YORK—Roxy, 1st week	148.8%
(SA) Hazel Scott, Jackie Miles, others	
NEW YORK—Roxy, 2nd week	129.7%
(SA) Hazel Scott, Jackie Miles, others	
NEW YORK—Roxy, 3rd week	119.8%
(SA) Hazel Scott, Jackie Miles, others	
NEW YORK—Roxy, 4th week	120.4%
(SA) Hazel Scott, Jackie Miles, others	
PHILADELPHIA—Fox	152.2%
PITTSBURGH—Harris, 1st week	106.8%
PITTSBURGH—Harris, 2nd week	76.9%
PITTSBURGH—Senator, MO 1st week	125.0%
PROVIDENCE—Majestic	110.2%
(DB) Babes on Swing Street (Univ.)	
SAN FRANCISCO—Paramount, 1st week	115.7%
(DB) Shadow of Suspicion (Mono.)	
SAN FRANCISCO—Paramount, 2nd week	95.0%
(DB) Shadow of Suspicion (Mono.)	
WASHINGTON—Palace	115.7%
WASHINGTON—Loew's Columbia, MO 1st week	123.4%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending October 31, 1944. The previous period ended July 31, 1944. This brings into the new base a recognition of current economic conditions as they affect box office performance.

Davestan Files Complaint In New York Tribunal

The Davestan Amusement Company, operator of the Kent theatre, Newark, N. J., has filed a clearance complaint in the New York tribunal against all five companies requesting that all clearance of the Regent theatre, Newark, operated by the Broadway-Carteret Corporation, be eliminated as unreasonable, the American Arbitration Association reported this week.

William Goldman Theatres, Inc., operator of the Keith and Karlton theatres, Philadelphia, last week filed a clearance complaint in that city's tribunal against Paramount, RKO and Twentieth Century-Fox, asking that clearance of the two houses be reduced from 14 days to seven, after first runs.

Frederick H. Wiggin, arbitrator in the New Haven tribunal, last week ruled that the maximum clearance which might be granted the Wilkinson theatre, Wallingford, Conn., over the Strand, Wallingford, might not exceed 30 days. Herman B. Meiselman, operator of the Strand, had filed a clearance complaint against the five consenting companies asking that the 90-day clearance his theatre was subjected to be eliminated.

H. T. Burns, operator of the Cyril theatre, Cyril, Okla., has withdrawn his some run complaint against Paramount at the Oklahoma City tribunal.

The Association also reported that leases on 27 of its tribunal offices, which expire December 31, are to be renewed. Two of the offices are on a month-to-month basis, and one has another year to run on its lease.

Managers' Dispute with RKO To Go to War Labor Board

The contract dispute between RKO and the Motion Picture Theatre Operating Managers and Assistant Managers Guild, representing managers and their assistants in the New York metropolitan area, is expected to be certified shortly to the War Labor Board by the New York State Mediation Board.

A meeting of the Mediation Board Monday in New York, at which N. Peter Rathvon, RKO president, appeared, failed to solve the controversy between the Guild and the company. The company's position is understood to be that the managers do not have the right to unionize because they are executives. The New York State Labor Board, however, has recognized the right to organize by certifying the guild as the collective bargaining agent of the managers following an election won by the guild.

Although it is pointed out in legal circles that several obstacles remain before RKO can make a test case of the issue, RKO still can seek a declaratory judgment of the New York Supreme Court on the ruling of the state board.

Capstaff of Eastman Kodak Gets Honorary Fellowship

John G. Capstaff, in charge of a photographic division of the research laboratories of the Eastman Kodak Company, Rochester, has received an honorary fellowship in the Royal Photographic Society, it was announced November 21. Last month he received the Progress Medal of the Society of Motion Picture Engineers for work resulting in an advance in the development of motion picture technology.

The Royal Photographic Society, with headquarters in London, informed Mr. Capstaff that the fellowship was in appreciation of his services to photography. Only five Kodak men before him have received the honoary fellowship, Dr. C. E. Kenneth Mees, Dr. S. E. Sheppard, Donald McMaster, Dr. Douglas A. Spencer and E. A. Robins.

Decency Legion Reviews Eight New Pictures

The National Legion of Decency this week classified eight new pictures. In Class A-1, unobjectionable for general patronage, are: "Crazy Knights," "Nevada," "Sergeant Mike," "Town Went Wild." In Class A-2, unobjectionable for adults, are "Enter Arsene Lupin," "Guest in the House." In Class B, objectionable in part: "Blonde Fever," "Ministry of Fear."

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WESTERN ELECTRIC SALT-SHAKER MICROphone, $77.50; Blue Seal Cingelow recording lamps, $22.75; cine sound 16mm. continuous sound and picture printers, $975.; Mitchell 110V 3hp motors, $57.50; studio recorder, 35mm. stabilizer; extra optical; 1,000′ magazine; four mixer amplifier; VI meter; counter; microphone; synchronous motor; glow lamp. Excellent condition, $495; Askania-Debris type 35mm. studio camera, 3 Astro F2.3 lenses; 6 magazines, synchronous motor; gyro tripod; all features; worth $3,000, now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

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665 AMERICAN SEATING CHAIRS, 3-PLY VENEER backs and seats, reconditioned, $4.50; 1,250 American ball-bearing heavy inserted panel backs, spring cushion chairs, rebuilt, reupholstered, $6.50; 150 massive red velour fully upholstered back, soft spring cushion chairs, good useable condition, $4.50; 166 fully reupholstered back and spring cushion chairs, rebuilt, $7.50; brown Spanish or red colonial leatherette (rolls approx. 100 yds.) 50″ wide, good quality, light weight, $1.25 yd. (10% more for smaller lengths.) Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

386 FULL UPHOLSTERED BACK CHAIRS, NEWLY re-covered with velour and rebuilt with metal back board, box spring seat with Spanish leatherette and metal bottom board, $8.50 each; 380 5-ply veneer back chairs, with new box spring seats, newly re-covered with Spanish leatherette and completely rebuilt, $6.50 each. Inquiries invited. CAPITOL MOTION PICTURE SUPPLY, 630 Ninth Avenue, New York, N. Y.

FOR SALE — COMPLETE THEATRE EQUIPMENT. Must vacate January 1st. A1 condition. Price $1,000. A. KELSO, Orland, Ind.

NEW EQUIPMENT

SOFT BLACK SCREEN MASKING, FLAMEPROOFed, 89c; rubber matting ⅛″ thick, $2.95 yd.; film cue markers, $3.25; electric water coolers, 10/15 GPM, $220; Flextone washable sound screens, 30½c sq. ft.; automatic curtain controls, $95.60; 3/16″ curtain cable, 11c ft.; jewelled aisle lights, $2.97. Winter bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.000 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

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WANTED AT ONCE: MANAGER WITH SOME knowledge of projection; also operators for small towns. Permanent positions with opportunity for advancement to capable, energetic men. State draft status, experience, references, salary expected. Send snapshot if convenient. Drinkers, drifters and chasers need not reply. CHEROKEE AMUSEMENTS, INC., Erwin, Tenn.

FAST EXPANDING PACIFIC COAST INDEPENdent theatre circuit has openings for managers and assistants. Wonderful opportunity for postwar advancement. Good salaries and pleasant working conditions. In applying state age, previous experience and referenecs. Answer BOX 1798, MOTION PICTURE HERALD.

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Silverman, Stern Buy Shares Of Essaness Circuit Stock

Edward Silverman and Emil Stern, president and vice-president, respectively, of the Essaness Circuit in Chicago, have purchased 85 shares of the corporation's stock, for $211,789, held by Mrs. Kathryn Spiegel, widow of Sidney M. Spiegel, Jr., who was secretary-treasurer of the circuit. Mr. Spiegel's estate, which includes 290 additional Essaness shares, will amount to more than $1,000,000.

OBITUARIES

Ferdinand Gottschalk, Actor, Dies in London at 75

Ferdinand Gottschalk, 75, actor and playwright who went to Hollywood after many years of success in London and on Broadway, died November 10 in London. Mr. Gottschalk appeared i "The Sign of the Cross," current Paramount reissue; "Grand Hotel," "Marco Polo," "I'll Tak Romance" and other pictures. He was a membe of Actors' Equity Council during his active day in New York and was a member of the Players.

H. S. Rosenwald, Exhibitor, Killed in Italian Action

Staff Sergeant Henry S. Rosenwald, 38, associated with the operation of the Thalia Theatr and Fifth Avenue Playhouse, Detroit, before his enlistment in the U. S. Army, was killed in action in Italy October 27, according to a telegram received by his brother, Kurt Rosenwald, Sergeant Rosenwald was a native of Germany and came to this country in 1934.

Len Cohen

Funeral services for Len Cohen, assistant treasurer of Loew's, Inc., were held Tuesday from the Riverside Funeral Chapel, New York. Miss Cohen, during her 25 years' service with Loew's, also served as personal secretary to David Bernstein, vice-president and treasurer.

James J. O'Brien

Funeral services for James J. OBrien, 75, father of Morton D. O'Brien, assistant director of projection and sound for Loew's Theatres, were held November 18, from the Walter Cooke Funeral Chapel, Flushing, Long Island. Interment was in St. Mary's Cemetery, Flushing.

Boake Carter

Boake Carter, radio news commentator, died November 16 of a cerebral hemorrhage in Hollywood. He was 46 years old. Mr. Carter who was born in Russia of English-Irish descent, became an American citizen in 1933.

Joseph Varnell

Joseph Varnell, said to be the oldest exhibitor in Alabama, died in Piedmont, Ala., November 16, following a heart attack.

Dedicate Raymond Blank Memorial December 3

Formal dedication of the $300,000 Raymond Blank Memorial Hospital for Children in Des Moines, will be held Sunday, December 3. The hospital, a gift to the people of Iowa, was built by Mr. and Mrs. A. H. Blank as a memorial to their son, Raymond, who died March 7, 1943. Mr. Blank is president of Tri-States and Central States Theatres, Paramount's theatre affiliate in Iowa and Nebraska.

Industry leaders who will attend the dedicatory ceremonies include Barney Balaban, Leonard Goldenson, Karl Hoblitzelle, R. J. O'Donnell, John J. Friedl and W. C. Gehring. Paramount News, Fox Movietone News, and MGM's News of the Day will cover the event, which also will be broadcast over KSO and KRNT, Des Moines.

The 75-bed hospital will be devoted exclusively to the treatment of children under 14. Its construction resulted from plans made by Raymond Blank himself,prior to his sudden death, for improving and enlarging the children's ward at Iowa Methodist Hospital.

A special feature of the modernly equipped building is the murals designed by Walt Disney for the visual education and convalescent rooms.

Technicolor Votes Dividend

The board of directors of Technicolor, Inc., at a meeting November 17, declared a dividend of 25 cents per share, payable December 15, 1944, to stockholders of record November 30, according to an announcement from Dr. Herbert T. Kalmus, president.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Winged Victory

20th Century-Fox—Story of the A.A.F.

Moss Hart's "Winged Victory," which was impressive on the stage above all for its broad picture of the Army Air Force as it grew out of the enthusiasm of Young America, scores another and similar triumph on thescreen. Darryl F. Zanuck has caught the eagerness, the innocence and the determination of the thousands of boys who wanted to fly and has brought them to maturity as a corps of fighting men.

The presentation is on a vast scale which overwhelms the story of the young men who personalize the experience, but it never lapses into mere spectacle. Scenes like the arrival of the new pre-pre-cadets, the gruelling tests of aptitude and stamina, graduation and a sunlit Christmas in the Pacific, are rich emotional experiences. And they are triumphs of picture-making as well.

Personalities and plot elements are not so sharply realized, but this might well have been the producer's intention. There are no star names in the cast and no single heroes. Pvt. Lon McCallister, Sgt. Edmond O'Brien, Sgt. George Reeves, Cpl. Lee J. Cobb and Cpl. Alan Baxter are back on the screen for this production along with the original military cast from the stage play. Their performances, under the direction of George Cukor, are balanced contributions to a splendid whole. If one could be singled out, it might be O'Brien's Irving Miller, a young father from Brooklyn for whom B-24's, Prospect Park and three-year-old sons spell heaven.

That the women seem to have no sure place in the picture is in the nature of the times and the theme. Four of them, including Jeanne Crain, do what they can in a man's world against the roar of bombers overhead.

The script by Moss Hart fills the screen with men in action for more than two hours, but only briefly at the end is there a suggestion of actual combat. There is more humor than pathos and more realism by far than artifice.

Small touches like the serious concern over the right name for a bomber, the lieutenant who tries to make his one set speech sound spontaneous, and the church choir tenor who sings "Silent Night" in a sweat-shirt, give the film an intimate quality which is unexpected in a large-scale undertaking. Unusually deft handling of large groups on the screen keeps the theme alive and to the front.

The film is unmistakably American in its broader aspects as in its careful detail, and audiences cannot participate in it without a sense of pride and achievement.

Seen in the home office projection room. Reviewer's Roting: Excellent.—E. A. CUNNINGHAM.

Release date, December, 1944. Running time, 130 min. PCA No. 10308. General audience classification.

Pvt. Lon McCallister, Sgt. Edmond O'Brien, Sgt. Mark Daniels, Cpl. Don Taylor, Cpl. Lee J. Cobb, T. Sgt. Peter Lind Hayes, Cpl. Alan Baxter, Cpl. "Red" Buttons, Cpl. Barry Nelson, Sgt. Rune Hultman, Cpl. Garry Merrill, Sgt. George Reeves Pfc. George Petrie, Pfc. Alfred Ryder, Cpl. Karl Malden, Pfc. Martin Ritt, Cpl. Harry Lewis, Cpl. Henry Rowland, S. Sgt. Sascha Brastoff, Cpl. Archie Robbins, Cpl. Jack Slate, Pfc. Henry Slate.

Jeanne Crain, Jane Ball, Jo-Carroll Dennison, Judy Holliday, Geraldine Wall.

The Thin Man Goes Home

MGM—Popular Series Back

The Thin Man returns to the screen, and the reunion of the series with the exhibitors should be a happy one. It is light film fare at its best.

Back, too, is Myrna Loy as Nora Charles, teaming up, once again, with the subtle antics of William Powell as Nick Charles, the dillettante of criminology. Miss Loy, in her years of absence from the screen, has lost only weight. Known in the past as "the perfect screen wife," she is, today, more perfect than ever.

As to the plot of the picture, it runs to the Thin Man formula, which has been used in varying shades and degrees ever since the first of the Thin Man series, almost a decade ago. This, the latest in the series, is a direct descendant of the prototype for sophisticated who-done-its.

Nick and Nora Charles return to his home. They have changed slightly; they are now on the wagon, Nick's palate finding solace in apple cider. But when they run into murder in the home town Nick knows how to go into action, without the stronger liquid to spur him on.

There are the usual suspects jamming the screen, and the mystery story and screen fans who know that the least likely suspect is the guilty party, will not be too surprised when Nick nabs him. And they will assuredly not be bored. Dialogue and incidents click off chuckles and belly-laughs with the customary Thin Man frequency. And there is Asta, the fuzzy canine thespian, to fill in for smiles when man must get on with the requirements of plot-action.

Richard Thorpe directed the cast and interpreted the script with a high sense of comedy and suspense. Everett Riskin, with his casting and general management, produced the screenplay to its hilt. Robert Riskin, who was in on the writing of the original story in collaboration with Harry Kurnitz, joined with Dwight Taylor in turning out the screenplay. Their efforts might have served the fare better had they introduced a fresher approach to the adventures of Mr. and Mrs. Charles, but they did succeed in working the formula to perfection.

Previewed at Loew's Lexington theatre in New York, where it wos shown to an unsuspecting audience with perceptible acclaim. Reviewer's Rating: Excellent.—BERT HICKS.

Release date, not set. Running time, 100 min. PCA No. 10301. General audience classification.

Nick Charles ....William Powell
Nora Charles ....Myrna Loy
Lucile Watson, Gloria DeHaven, Anne Revere, Helen Vinson, Harry Davenport, Leon Ames, Donald Meek, Edward Brophy, Lloyd Corrigan, Anita Bolster, Ralph Brooks, Donald MacBride.

3 Is a Family

UA-Lesser—Contemporary Comedy

Producer Sol Lesser's picturization of John Golden's stage play about confusions, complications and consternations occasioned by the housing shortage at the point where it collides with a sky-rocketing birth rate held a press audience of some 200 men and women audibly and sometimes boisterously entertained when previewed last week at the Ambassador Hotel theatre. If it be true that a press audience is harder to entertain than a lay gathering it would seem to follow that the film will panic the paying customers and prosper accordingly.

To get people into a theatre to be panicked exhibitors have the names of Marjorie Reynolds, Charles Ruggles, Fay Bainter, Helen Broderick, Hattie McDaniel, Arthur Lake and other dependables to work with, as well as a group of four players from the "Stage Door Canteen" cast. But it's the word-of-mouth thing, the talking-about that the film appears destined to receive that promises to push gross figures up and up as the run progresses.

The comedy, of which there are several kinds, derives primarily from shortage of living quarters in New York and secondarily from the fact that just about everybody who comes to live in a certain apartment, which is the principal scene of the film, brings along some babies or starts in immediately to give birth to some. Before the script by Harry Chandlee and Marjorie L. Pfaelzer winds up the affairs of the characters whose discomfitures constitute the comedy, the apartment has all the attributes of a maternity ward except orderliness.

To get the laughs which make the film a success of the kind it is, such matters as pregnancy, childbirth and maternity are dealt with off-handedly and for purposes of comedy unrestrained, and a doctor's virtual blindness is utilized as the butt of many gags and the pivot of many comic situations. The press audience wholly composed of adults took this in stride. Some other kinds of audiences might not. Subject matter and treatment suggests limiting exhibition to the mature.

To Edward Ludwig goes a particular kind of credit for maintaining movement and momentum in a story which virtually never gets out of a single setting.

Previewed at the Ambassodor Hotel theatre to a press audience composed of grown-ups who enjoyed themselves immensely. Reviewer's Rating: Good.—WILLIAM R. WEAVER

Release date, Nov. 23, 1944. Running time, 80 min. PCA No. 10270. Adult audience classification.

Kitty ....Marjorie Reynolds
Sam Whitaler..............................Charles Ruggles
His Wife..............................Fay Bainter
Helen Broderick, Arthur Lake, Hattie McDaniel, Jeff Donnell, John Philliber, Walter Catlett, Clarence Kolb.

My Gal Loves Music

Universal—Comedy with Music

There are four gals in "My Gal Loves Music" who respond in varying ways to the music of Milton Rosen and Everett Carter. The first two, played by Grace McDonald, sing in blues style, and the second pair, both of them Betty Kean, dance with lanky but attractive agility. Four men, playing one part apiece, can take it or leave it. Bob Crosby and Freddie Mercer are on the taking side, while Alan Mowbray and Walter Catlett play their comedy straight.

Edward Lilley, producing and directing, has combined them into a pleasant hoax about a young lady who pretends to be a child prodigy at torch ballads, and the complications that ensue. The results are musically above the average and should supply adequate program fun.

The whole thing comes up because of a lack of funds and an over-supply of vitamins. Two show girls are stranded with a medicine show in a vitamin town. The capsule king wants to advertise his product with a child entertainer chosen by competition from local talent. The prize includes fare to New York. One of the girls becomes fourteen immediately and the other dons a wig and lorgnette as the doting mother. Crosby is sufficiently attracted by the kid to be glad it's all a put-up job.

Eugene Conrad wrote the screenplay from an original story by Patricia Harper, adapted for the screen by Edward Dein.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, December 15, 1944. Running time, 61 min. PCA No. 10317. General audience classification.

Mel Murray .... Bob Crosby
Judy Mason .... Grace McDonald
Peggy Quinn .... Betty Kean
Alan Mowbray, Walter Catlett, Freddie Mercer, Pauline Carter, Tom Daly, Gayne Whitman, Chinita, Trixie.

Swing in the Saddle

Columbia, 1943-44 — Songs on Horseback

From the New West, where cowboys sing at Frontier Day celebrations but still have time to rescue city girls on runaway horses, comes this homey Western musical. It offers such local radio favorites as The Hoosier Hotshots, Cousin Emmy, Jimmy Wakely and His Oklahoma Cowboys and Red River Dave, in addition to Jane Frazee from Hollywood and the King Cole Trio from Harlem. The combination should be more attractive to the radio fans than to followers of crime and vengeance in the saddle.

The story is right up to date in its recognition of the serious shortage of cooks. Two young actresses find themselves mistaken for kitchen help. They go along with the idea in the hope of discovering the identity of the Lonely Hearts correspondent who proposed marriage. When the singing festival arrives their legitimate talents prove useful and tangled romances are unraveled.

Jack Fier produced the film and Lew Landers directed. The screenplay by Elizabeth Beecher, Morton Grant and Bradford Ropes was based on an original story by Maurice Leo.

Seen in Loew's 42nd St. theatre, where the afternoon audience laughed moderately. Reviewer's Rating: Fair.—E. A. C.

Release date, August 31, 1944. Running time, 69 min. PCA No. 10234. General audience classification.

Penny Morrow .... Jane Frazee
Guinn Williams, Slim Summerville, Sally Bliss, Mary Treen, Red Rider Dave, Carole Mathews, Byron Foulger, The Hoosier Hotshots, King Cole Trio, Jimmy Wakely and His Oklahoma Cowboys, Cousin Emmy.

Dead or Alive

PRC—Western with Songs

Tex Ritter and Dave O'Brien, "The Texas Rangers" who typify the defenders of law and order in the Old West, co-star again in an outdoor quickie, supported with comedy lines by the gangling Guy Wilkerson. "Dead or Alive" follows the old, accepted formula of the hero (in this case heroes) cleaning out a gang of bad men to make the town decent and law-abiding again.

The production budget was obviously trimmed to the bone, stamping the picture's market for the juvenile Saturday afternoon trade in consequent run neighborhood houses. Between gun shooting and chase scenes, Tex relaxes long enough to warble a couple of his own ditties. The negligible feminine interest is supplied by Marjory Clements and Rebel Randall.

The picture was produced by Arthur Alexander and directed by Elmer Clifton.

Reviewed at the Downtown theatre, Chicago, where a small audience received it coldly. Reviewer's Rating: Fair.—Sam Honigberg.

Release date, Nov. 9, 1944. Running time, 63 min. PCA No. 10409. General audience classification.

Tex Haines .... Tex Ritter
Dave Wyatt .... Dave O'Brien
Panhandle Perkins .... Guy Wilkerson
Arline Arthur .... Marjory Clements
Belle Loper .... Rebel Randall
Clint Yackey .... Ray Bennett
Charles King, Bud Osborne, Henry Hall, Ted Mapes.

Blonde Fever

MGM—Romantic Comedy

The theme from many a sophisticated comedy about the dashing older man with an understanding wife and the pretty young thing with an impetuous boy friend is served up again as "Blonde Fever." Philip Dorn and Mary Astor head the cast in the more mature roles and a couple of youngsters, Gloria Grahame and Marshall Thompson, personify youth in none too complimentary fashion.

Some expensive trappings have been used to dress up a minor effort from the Metro lot. An exclusive restaurant is the backdrop, and a lottery ticket worth $40,000 turns the tide. The fact that the film vacillates between comedy, farce and nonsense makes the going difficult for such capable performers as Miss Astor, Dorn and Felix Bressart. At times they rise above both story and dialogue for a good laugh all around, but more frequently they succumb.

Screen actor Richard Whorf might have hoped for more promising material for his first assignment in direction, for light comedy calls for a special talent and a practiced hand. Patricia Coleman based the script on a play by Ferenc Molnar, transferring it to Reno in 1944, but gaining little reality in the process. William H. Wright produced.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. C.

Release date, not set. Running time, 69 min. PCA No. 10425. General audience classification.

Peter Donay .... Philip Dorn
Delilah Donay .... Mary Astor
Felix Bressart, Gloria Grahame, Marshall Thompson, Curt Bois, Elizabeth Risdon, Arthur Walsh.

Hi Beautiful

Universal—Comedy with Songs

Martha O'Driscoll and Noah Beery, Jr., cast as the young lovers in this unpretentious comedy, give skilled and convincing performances. They are supported by Hattie McDaniel, Walter Catlett and Tim Ryan, also sterling performers. Under Leslie Goodwins' direction, the result emerges as satisfactory secondary fare.

The story, unfortunately, is not on a par with the acting. Dick Irving Hyland, who also produced, wrote the screenplay, based on a story by Eleanore Griffin and William Rankin. It's all about a soldier who can't find a place to sleep, so he breaks into a model home, and falls in love with the young woman whose job it is to show off the house to prospective purchasers. There's very little suspense, and the dialogue strains without success for comic effect.

Miss O'Driscoll has three songs, including "Don't Sweetheart Me" and "Sing, Everybody, Sing," which she puts over with grace and facility. Miss McDaniel sings a comedy version of the familiar "Tiger Rag."

Seen at the studio. Reviewer's Rating: Average.—Thalia Bell.

Release date, Dec. 8, 1944. Running time, 64 min. PCA No. 10352. General audience classification.

Patty Callahan .... Martha O'Driscoll
Jeff .... Noah Beery, Jr.
Millie .... Hattie McDaniel
Walter Catlett, Tim Ryan, Florence Lake, Grady Sutton, Lou Lubin, Virginia Sale, Tom Dugan, Dick Elliott, James Dodd.

Army Wives

Monogram—Romance in Wartime

Romance and light comedy are blended in "Army Wives." It is a story that sentimentalists will enjoy, yet there is comedy relief. Elyse Knox and Rick Vallin are the young people in love and the comedy is supplied by Marjorie Rambeau, who plays the part of a sergeant's wife, the mother of six children.

The story is that of a girl engaged to marry a soldier. They cannot obtain a license because she will not be 21 for four days. She follows him to a camp in the south and just 10 minutes after she arrives he is sent on maneuvers. Upon his return from the war games he is ordered to the West Coast. In Chicago they are married in a taxi cab with the assistance of the general's wife. The female taxi driver is so touched by the wedding that she takes the wrong turn and the groom misses his train. The newlyweds get tickets on a fast coast-bound train and at the conclusion of their brief honeymoon Miss Knox joins the rest of the war widows, waiting patiently the return of the soldier husbands.

Lindsley Parsons produced and Phil Rosen directed this swift-moving, sometimes gay, sometimes sad film, which pictures some of the current difficulties of soldiers' wives.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, January 12, 1945. Running time, 67 min. PCA No. 10360. General audience classification.

Jerry .... Elyse Knox
Mrs. Shanahan .... Marjorie Rambeau
Barney .... Rick Vallin
Dorothea Kent, Hardie Albright, Murray Alper, Ralph Lewis, Ralph Sanford, Jimmy Collins, Kenneth Brown, Billy Lenhart, Danny Guthrie, Patsy Creighton, Susan Lester, Eileen Janssen, Phil Warren, Gladys Blake, Dorothy Christy, John Hamilton, Robert Homans.

SHORT SUBJECTS

WEST POINT (RKO-Pathe)

This Is America

A strictly wartime view of the U. S. Military Academy, this should be a source of interest and pride to the nation as well as the West Pointer. The stress is on the traditions of battle stemming from the very site of the buildings at the bend where Washington set up his field pieces to defend the Hudson River. The film shows the training for modern war in the latest model tanks on land where Revolutionary foot soldiers pitched camp. Planes take off with student pilots in formation over the historic river while men practice landing maneuvers on its shores. Inside the buildings, too, the tug of history is strong. Heroes of the present war spent their college days in the same neatly-kept rooms and stood wearily at attention before the same tailor. Frederic Ullman, Jr., has avoided peace-time glamour, at a time when this would be out of place, and achieved a suitable dignity and significance.

Release date, November 17, 1944 — 17 *minutes*

SADDLE STARLETS (RKO)

Sportscope

Youngsters, some of them none too sure on their feet, are here shown getting their first training in horsemanship. Young Florence Taylor, a teen-age champion, shows the finished product, riding with perfect poise, jumping, and then has a turn at the reins with a pair of trotters.

Release date, November 3, 1944 — 8 *minutes*

INSIDE OF CHINA TODAY (20th-Fox)

March of Time (*V*11-4)

Passing over, for the moment, the front-page stories which tell of victories in Europe and the Pacific, the editors of March of Time take their cameras to the front where Axis forces are pressing forward. In China the enemies are internal and geographic as well as Japanese. Vast inland stretches of the country have never been tied together. Communication is poor and transportation totally inadequate to the huge supply problem of modern armies. In addition, political differences, especially those between Chiang Kai-Shek and the Chinese Communist forces in the north, are serious barriers to a concerted national effort. The scope of the subject is sketched in broadly, but the many conflicting elements cannot be treated adequately in two reels. The film is, however, a necessary counter-balance to the growing assurance of victory.

Release date, December 1, 1944 — 17 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2196. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
....	Tahiti Nights	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
....	Dancing in Manhattan	Dec. 28,'44
....	A Song to Remember	Special
....	Sagebrush Heroes	Not Set
....	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
....	Return of the Durango Kid	Not Set
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Both Barrels Blazing	Not Set
....	Blazing the Western Trail	Not Set
....	One Against Seven	Not Set
....	Eadie Was a Lady	Not Set
....	Sing Me a Song of Texas	Not Set
....	Lawless Empire	Not Set
....	Let's Go Steady	Not Set
....	Our Wandering Daughters	Not Set
....	I Love a Mystery	Not Set
....	Leave It to Blondie	Not Set
....	Thousand and One Nights	Not Set
....	Men of the Deep	Not Set
....	Guy, a Gal and a Pal	Not Set

MGM

Prod. No.	Title	Release Date
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
....	Thirty Seconds Over Tokyo	
....	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
....	Secrets in the Dark	Not Set
....	The Picture of Dorian Gray	Not Set
....	Thin Man Goes Home	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	Nothing But Trouble	Not Set
....	This Man's Navy	Not Set
....	Gentle Annie	Not Set
....	The Clock	Not Set
....	Blonde Fever	Not Set
....	Between Two Women	Not Set
....	Thrill of a Romance	Not Set
....	Main Street After Dark	Not Set
....	Women's Army	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set
....	Without Love	Not Set
....	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
....	Alter Ego	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 3,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	Navajo Trails	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	They Shall Have Faith	Feb. 2,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	John Dillinger	Feb. 23,'45
....	G. I. Honeymoon	Mar. 9,'45
....	Little Devils	Mar. 30,'45
....	Make Way for Kelly	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	Block 3	
....	Practically Yours	
....	Dangerous Passage	
....	Double Exposure	
....	Here Come the Waves	
4338	For Whom the Bell Tolls	
	SPECIAL REISSUE	
4432	Sign of the Cross	
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	The Unseen	Not Set
...	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Salty O'Rourke	Not Set
....	Miss Susie Slagle	Not Set
...	Duffy's Tavern	Not Set
....	High Powered	Not Set
....	The Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
....	The Virginian	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	Marked for Murder	Dec. 29,'44
....	Hollywood & Vine	Jan. 1,'45
....	Fog Island	Jan. 31,'45
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Strange Illusion	Feb. 15,'45
....	The Man Who Walked Alone	Not Set
....	Crime, Inc.	Not Set
....	Barber of Red Gap	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
505	My Pal, Wolf	
501	None But the Lonely Heart	
504	Goin' to Town	
503	Tall in the Saddle	
502	The Master Race	
	SPECIAL	
581	Casanova Brown	
582	The Woman in the Window	
551	The Princess and the Pirate	
	Block 2	
....	Girl Rush	
....	Falcon in Hollywood	
....	Experiment Perilous	
....	Nevada	
....	Farewell, My Lovely	
....	Belle of the Yukon	Not Set
....	Having Wonderful Crime	Not Set
....	The Brighton Strangler	Not Set
....	Betrayal From the East	Not Set
....	Wonder Man	Not Set
....	Island of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
....	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	Come Share My Love	Not Set
....	Enchanted Cottage	Not Set
....	West of the Pecos	Not Set
....	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Along Came Jones	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
....	Brazil	Not Set
....	Flame of Barbary Coast	Not Set
....	Lake Placid Serenade	Not Set
....	Sheriff of Las Vegas	Not Set
....	Big Show-Off	Not Set
....	Thoroughbreds	Not Set
....	Big Bonanza	Not Set
....	Grizzly's Millions	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Topeka Terror	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Daring Holiday	Not Set
....	Song for Miss Julie	Not Set
....	Great Stagecoach Robbery	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
...	Johnny March	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
511	The Way Ahead	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
	SPECIAL	
530	Wilson	Not Set
	(tentative)	
....	Thunderhead	Jan.,'45
....	Billy Rose's Diamond Horseshoe	Feb.,'45
....	A Royal Scandal	Feb.,45
....	A Tree Grows in Brooklyn	Mar.,'45
....	Hangover Square	Apr.,'45
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	Bon Voyage	Not Set
....	Circumstantial Evidence	Not Set
....	Keys of the Kingdom	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Molly, Bless Her	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Story of G.I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9007	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
....	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
....	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
....	Destiny	Dec. 22,'44
....	Can't Help Singing	Dec. 29,'44
....	Night Club Girl	Jan. 5,'45
....	She Gets Her Man	Jan. 12,'45
....	Under Western Skies	Jan. 19,'45
....	The Suspect	Jan. 26,'45
....	Patrick the Great	Not Set
....	House of Frankenstein	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	The Frozen Ghost	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Mummy's Curse	Not Set
....	Jungle Captive	Not Set
....	Frisco Sal	Not Set
....	Salome—Where She Danced	Not Set
....	Fairy Tale Murder	Not Set
....	Her Lucky Night	Not Set
....	Penthouse Rhythm	Not Set
....	Swing Out Sister	Not Set
....	Here Come the Co-eds	Not Set
....	It's Never Too Late	Not Set
....	Song of the Sarong	Not Set
....	Romance, Incorporated	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
....	To Have and Have Not	Jan. 20,'45
....	Objective Burma	Feb. 10,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Roughly Speaking	Not Set
....	The Corn Is Green	Not Set
....	Men Without Destiny	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Hotel Berlin	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2184-2185, issue of Nov. 18, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2195, issue of Nov. 25, 1944.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	....	....	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2187
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2187
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2187
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	....	Randolph Scott-Gypsy Rose Lee	Not Set	....	....	....	1835	....
Between Two Women (formerly Dr. Red Adams)	MGM	....	Van Johnson-Lionel Barrymore	Not Set	....	....	....	2142	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	69m	Nov. 25,'44	2194	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Dec. 29,'44	....	....	....	2093	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	....	....	....	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	....	....	2092	....
Climax, The (color)	Univ.	9007	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2187
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	....	....	....	2093	....
(formerly Murder in the Family)									
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	....	....	2131	....
DANCING in Manhattan	Col.	....	Jeff Donnell-Fred Brady	Dec. 28,'44	....	....	....	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	....	Robert Lowery-Phyllis Brooks	Block 3	....	....	....	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	....	....	....	2131	....
(formerly The Fugitive)									
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Block 3	....	....	....	2142	....
•Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2187
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2187
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Empire of the West	Col.	....	Charles Starrett-Vi Athens	Not Set	....	....	....	2007	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Enter Arsene Lupin	Univ.	....	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	....	Hedy Lamarr-George Brent	Block 2	....	....	....	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	....	Tom Conway-Veda Ann Borg	Block 2	....	....	....	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Farewell, My Lovely	RKO	....	Dick Powell-Anne Shirley	Block 2	....	....	....	1971	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	....	....	....	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	....	....	....	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
•For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Block 3	168m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	60m	....	....	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	....	....	....	2186	....
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	....	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Goodnight, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2187
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	....	....	....	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2187
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Here Come the Waves	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Block 3	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	....	....	....	2186	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Jan. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars	Dec. 30,'44	....	....	....	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
(formerly The Devil's Brood)									
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2187
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	....	....	....	1913	....
(formerly With All My Heart)									

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	...
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2187
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2187
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
John Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Not Set	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	....	....	....	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1849	....
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Main Street After Dark	MGM	....	Edward Arnold-Selena Royle	Not Set	....	....	....	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2187
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Dec. 29,'44	....	....	....	....	....
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
•Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	....
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2187
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2187
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	....	Bob Mitchum-Anne Jeffreys	Block 2	....	....	....	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	....	Vivian Austin-Billy Dunn	Jan. 5,'45	....	....	....	....	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
Nothing But Trouble	MGM	....	Laurel and Hardy	Not Set	....	....	....	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	....	....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....

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•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	..
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	....	....	2186	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	...
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	..
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	...
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	.
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	...
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 3	....	....	....	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	....	....	....	....	....
•Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	....	....	....	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'44	....	....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	....	Charles Starrett	Dec. 21,'44	....	....	....	....	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June,24,'44	1957	1746	2143
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	....	....	....	....	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,44	2066	1890	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	....	....	....	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2187
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	...
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	....	....	....	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Feb. 15,'45	....	....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Strawberry Blonde (Reissue)	WB	408	James Cagney-Olivia de Havilland	Not Set	97m	Feb. 15,'41	2182	....	....
Summer Storm	UA		George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2187
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	....	....	....	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	....	....	....	2166	....

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Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2187
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
●Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
TAHITI Nights	Col.	....	Dave O'Brien-Jinx Falkenberg	Dec. 14,'44	....	....	....	2186	....
●Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	...
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
●That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
●They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	...	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Feb. 2,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Special	140m	Nov. 18,'44	2181	1889	....
●This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
Three Caballeros	RKO	....	Disney Cartoon Feature	Not Set	....	....	....	2186	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
●Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
●Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
●Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
●Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	...
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	...
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	99m	Nov. 11,'44	2173	2131	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
●Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
●Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	....	....	2092	....
●Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
●Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
●Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
●U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
●Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	....	....
Under Western Skies	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	....	....	....	....	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	....	2093	....
●Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	53m	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2150	1850	2187
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henry Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
●Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
●Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Nov.,'44	115m	June 17,'44	1945	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
●West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	....	....	2186	....
●White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2187
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
●YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	..
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2187
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2195.

Jap bomb splashes in sea, astern of American carrier. Official U. S. Navy Photograph.

Join the Navy *cameramen* and see the war

Death by night. Inferno-like glare illumines a battle in the central Solomons. Official U. S. Navy Photograph.

THE Navy's in at the beginning of every big show. And right up front where nothing can get between them and their pictures, you'll find the Navy's Combat Photography Units.

In the Navy, as in all the armed forces, combat photography owes much to "the movies." The movies have sent a lot of their young cameramen to war. Many of those too old to go have served as instructors, turned "green" kids into capable cameramen in an amazingly short time.

And of course movie men with movie methods edit, cut, and mold separate "shots" into finished productions that help plan and fight the war . . . that provide the very best kind of training films . . . and that bring the war to us at home. The Navy combat cameramen's pictures are the basis for an illustrated history of war at sea such as the world has never seen.

Seasoned gunners hold their ears as a U. S. battleship pours shells at point-blank range. Official U. S. Navy Photograph.

Eastman Kodak Company
Rochester, N. Y.
J. E. Brulatour, Inc., *Distributors*
Fort Lee Chicago Hollywood

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

WE HATE TO BE A SHOW-OFF *BUT...*

PLAY TAPS FOR THE JAPS WITH
6TH WAR LOAN SHOWMANSHIP!!!

This business is founded on tricks . . . that will stop the Main Street sprinter cold in his tracks...to make him look, loiter and lay it on the line . . . We are dedicated to the idea . . . of making the passerby's most urgent need . . . a ticket off that nice big roll . . . Going into out-of-the-way areas and bringing back new patronage . . . is a cute trick . . . and we've perfected it . . . But our banner trick is in getting people to take their place in line . . . in exactly the same place . . . as many times as you want them . . . We can't establish bridge-heads or beach-heads . . . as the boys do overseas . . . but we do establish *buyer*-heads . . . within hearing distance of . . . "How many, Please?"

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

HERALD

REVIEWS

(In Product Digest)

Henry the Fifth
Belle of the Yukon
The Falcon in Hollywood
Main Street After Dark
Nothing But Trouble
Adventures of Kitty O'Day
Cyclone Prairie Rangers
Fuzzy Settles Down
Trigger Law

Distributors buy radio time to bring customers in—Radio buys screen time to keep them home

HOLLYWOOD READS HISTORY TO FIND NEW STORY THEMES

FRANCE, REOPENED AS MARKET, TO DEMAND FILM RECIPROCITY

U. S. DISTRIBUTORS SPEED DUBBED PRODUCT FOR WORLD

VOL. 157, NO. 9 DECEMBER 2, 1944

[illegible]

WORLD PREMIERE
SPENCER TRACY
VAN JOHNSON
30 SECONDS OVER TOKYO"
BERT WALKER
LLYS THAXTER
CIGARS
TELEP
A.SCHULTE
CIGARS

HE'S SINGING IN THE RAIN!

Look at the crowds standing in line to see "Thirty Seconds Over Tokyo." When you've got BIG Attractions (an M-G-M habit!) they come in any weather. 3rd Week and Terrific at N. Y. Capitol!

THERE'S ALWAYS CHEERFUL NEWS FROM M-G-M!

"Meet Me In St. Louis" has set all-time records in its St. Louis World Premiere and it's repeating the amazing performance at the Astor, N. Y.

HAPPY M-G-M HOLIDAYS!

Again, as in several years past, Radio City Music Hall invites M-G-M to entertain its holiday crowds. This year it's a Happy New Year World Premiere of "NATIONAL VELVET" starting Dec. 15th. Christmas will be celebrated nation-wide with "Mrs. Parkington," "Kismet," "Lost In A Harem." And it's a BIG New Year's party in many theatres throughout the land with "Thirty Seconds Over Tokyo."

TWENTY YEARS OF LEADERSHIP
MGM

Bonds Buy Bombs!
Sock 'em with the 6th!

Ring in the NEW YEAR with "THIRTY SECONDS OVER TOKYO"

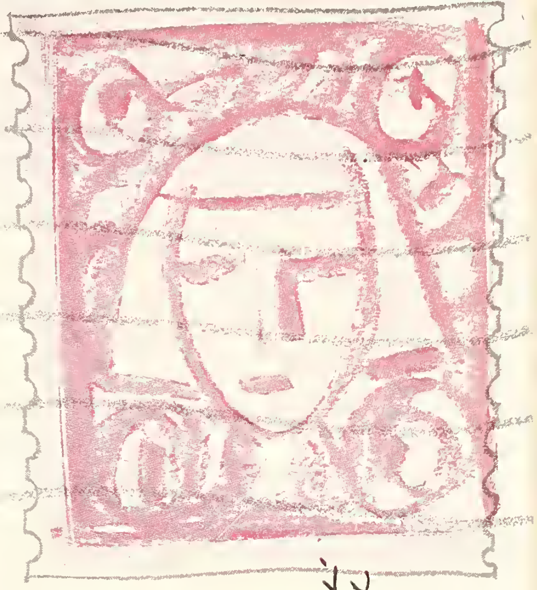
See You at
Warners' Trade sho

HOLLYWO
CANTEE

Andrews Sisters Jack Benny Joe E. B
Eddie Cantor Kitty Carlisle Ja
Joan Crawford Helmut Dantine Bette D
Victor Francen John Garfield Sydn
Alan Hale Paul Henreid
Robert Hutton Joa
Jimmy Dorsey and Band · Carmen Cavallaro & Orch. · Gol

Produced by ALEX GOTTLIEB · Original Screen Play by Delmer Daves · Directed by DELMER

HOLLYWOOD CANTEEN
SELL MORE BONDS



c. 4th

Mr. Exhibitor
U. S. A.

arson Dane Clark

y Faye Emerson

eenstreet

eslie Peter Lorre

rene Manning Joan McCracken Ida Lupino

Dolores Moran Dennis Morgan

Joyce Reynolds Roy Rogers and Trigger

Zachary Scott

Alexis Smith

Eleanor Parker

S. Z. ("Cuddles") Sakall

Barbara Stanwyck

Joseph Szigeti

Donald Woods

Jane Wyman

te Quartet · Rosario and Antonio · Sons of the Pioneers

lusical Numbers Created and Directed by LEROY PRINZ • Executive Producer JACK L. WARNER

"ITS BOX-OFFICE PROSPECTS ARE LIMITLESS!" says Variety

MOSS HART'S

WINGED VICTORY

PRODUCED BY
DARRYL F. ZANUCK

DIRECTED BY
GEORGE CUKOR

THE EVENT OF EVENTS...FROM 20th CENTURY-FOX

SMASH 'EM WITH THE
SIXTH WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 157, No. 9

December 2, 1944

SELLING A WAR

THE selling of the Sixth War Loan is taking a lot of doing. The early reports are vibrating between alarmed discouragement and ardent optimism. Official statement at mid-week from Ted R. Gamble, director of the drive for the Treasury Department, said: " . . . Reports from the War Finance Committees indicate that every one of the forty-eight states has got its campaign off the ground to an excellent start." Meanwhile, the figures indicate that about four billion of the five billion dollars sought are yet to be overtaken.

As the news columns of The Herald have recorded, the motion picture drive has opened with a splash and a brave show of energy.

The Government's publicity in this campaign is the best that has been had among the war loan drives. There is impressive quality and challenge in expressions from General Dwight D. Eisenhower, filed amid the din of battle. Also President Roosevelt has come forth with some big but simple figures—like $250,000,000 a day as the cost of the war—calculated to penetrate the understanding of the man in the street.

It might be helpful, too, to explain that a cartridge for a Colt's 45 pistol costs 5 cents; that one shot from the Garand automatic rifle costs 5.5 cents; that a dozen little bandages costs 25 cents. General Eisenhower is calling for double the output of small arms amunition. He has already shot off the supply intended for the whole winter.

THE individual bond buyers, with their purses fat with war payroll earnings, need a deal beyond generalities to arrest their interest. They do things for people rather than for principles. Heroes and leadership count for more than logic—always.

So there's General MacArthur, who might be integrated with the drive, too. He is the popular picture of a soldier, with an aura of dashing gallantry—along with a record of success, including a highly important place in the news of these days, as well. Valiant is the word for him. He has not been called upon for a bond message, so far as appears. Maybe they are saving him for the drive that comes after the fall of Tokyo.

There is a poignant challenge to us of the comfortable "at home" people in that letter in which General Eisenhower reports that American armies in the European theatres of war will give "full-out support . . . although it is quite difficult to reach every one when an army is in contact with the enemy on such a wide front as ours".

Read that over again. See if that makes us feel comfortable!

Just admitting that the War Loan bonds are the world's best investments, how would you like the assignment of walking up under mortar fire to sell a few to those hard bitten young men looking over gunsights?

Maybe General Ike had a notion of how that line about "quite difficult" might hit. They are busy over there, busier fighting than financing. They ought to be. And still they buy bonds. The bonds are supposed to be something to come home to. The only way to make them that good is to buy enough of them.

THERE is a pleasant incidental of the current campaign for us of the motion picture industry. As hardly needs to be said, Mr. Ted R. Gamble is a motion picture exhibitor, and we'll insist on that no matter where he goes in national affairs. So we are all pleased that the December issue of *The Reader's Digest*—9,000,000 international circulation—passes the accolade to him in a piece called "The World's Biggest Selling Job". In the course of that there is discourse on Ted's ability to recall who, when, why and where. "Only Jim Farley and General Marshall have memories that compare with Gamble's."

Of course, Mr. Gamble does not, happily, have all the same things to remember. But, busy as he is, he can always be had on the telephone, wherever he is. He is never too busy to attend to business. That's an example.

The War Loan will be sold.

* * *

JUDGE LANDIS

THE passing of Judge Kenesaw Mountain Landis removes one of the most picturesque figures of the American scene. It also eliminates the problem of the pro- and anti-Landis factions in organized baseball, the while presenting a new one of "who's next?", if baseball is to continue to have a "Commissioner". Younger or newer magnates of the game have been irked by his disciplines. They want their own way.

It is to be remembered that the election of Judge Landis to a post of super-public relations in baseball was that industry's expedient under the pressure of scandals. It set a precedent for the motion picture when it found itself beset with kindred problems, and a precedent, too, for some less conspicuous businesses.

Judge Landis, incidentally, was unfond of cinema. About 1920, when he had loaned his name to baseball but still sat on the Federal bench, your editor, then in newsreel production, assigned a cameraman to make a pictorial recording of the jurist and baseball Commissioner. The judge responded with a flood of amazing vituperation—and, may it be added, got some back. A few weeks later he wired this editor: "Am making balloon ascension at Fort Omaha; send cameraman". The judge posed to order, going and coming.

He was always at pains to be a picture, although he snarled at cameras.

* * *

THE appointment of Mr. Edward R. Stettinius, Jr., to the post of Secretary of State, brings the recollection that his father was in the very initial year of the motion picture, 1894, concerned with investment in the Kinetoscope Company, which introduced the Edison peepshow film device. Correspondence with the elder Stettinius is preserved in the records which Norman C. Raff gave to the editor long ago. Those were pre-carbon-paper days, and the old wet-press copybooks recording the letters of the young business are now in the archives of the Business Historical Society, Soldiers Field, Boston. "Downtown" and Wall Street were not to hear of the films again for a decade and a half. Mr. Stettinius did not get in very deep in '94. Mr. Raff hoped that the motion picture would become a big industry, which indeed it has. But the medium had to fight its way up through the limitations of its masters.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

COMPANIES buy radio time; radio buys screen time Page 13

FRANCE to demand reciprocity in future motion picture deals Page 14

AMERICAN distributors resume activity in France Page 14

HOLLYWOOD reads history to find more escapist themes Page 15

ON THE MARCH—Red Kann discusses studio cycles in films Page 16

FEDERAL admission tax revenue for Octobe reaches $31,097,641 Page 1

COMPANIES speed dubbing of pictures fo foreign markets Page 1

INDUSTRY punches ahead on Sixth Wa Loan drive front Page 2

J. ARTHUR RANK does some house-cleanin in widespread organization Page 2

U. S. to ask court to set date for trial o Consent Decree case Page 30

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Cartoon Horizon

THE cartoon medium is yet to attain its rightful place in the field of exhibition, according to Walter Lantz, whose creations are distributed by Universal, and the producer foresees its use before long in the second panel of the double bill. Specifically, he told MOTION PICTURE HERALD last week in Hollywood, he envisions a cartoon subject—or possibly a subject in which the cartoon form is combined with live action—running 40 to 50 minutes on the screen and replacing advantageously the type of secondary film in common use.

According to Mr. Lantz, a film of this kind, as a distinct advantage over the kind of secondaries now available, would have complete independence of the audience tendency to compare the secondary feature with the primary feature to the almost inevitable disadvantage of the former, being an essentially different quantity.

Preliminary to undertaking production of a feature with which to test out the practicability of his idea, Producer Lantz is inviting communications from exhibitors at large expressing their views.

Profit-Sharing

FRENCH producers may institute a cooperative profit-sharing operation advocated by producer Jean Panleve, who is director of the film section of the French Ministry of Information.

This possibility was made known Monday by Richard de Rochemont, producer of March of Time and president of France Forever, who returned to New York following a six-week visit to Paris to line up material for two subjects.

Mr. Panleve is desirous of seeing all participants in French production share on a profit-basis and also proposes that French films be sold on a percentage basis instead of outright, the pre-war manner, according to Mr. de-Rochemont. He said that a general sales representative for the United States might be appointed in France to handle all French product brought here.

Inter-American Music

ESTABLISHMENT of a permanent service by which Hollywood studio music departments may verify the authenticity of Latin-American music used in films is being contemplated by the Motion Picture Society for the Americas as a result of suggestions made by department heads following a dinner recently at which they were addressed by John Halpern, music advisor to the Office of the Co-ordinator of Inter-American Affairs, brought to Hollywood for the occasion.

Demonstrating his address by playing recordings of compositions native to the 21 South American countries, all of which differ sharply as to musical culture and tradition, Mr. Halpern pointed out the importance of making certain that a concert or dance sequence supposedly laid in Brazil, for instance, is not fitted out with a score made up of characteristically Peruvian, Chilean or Venezuelan rhythms and melodies.

In charge of both the CIAA's conveyance of Latin-American musical programs to North America and also the reverse, Mr. Halpern found his listeners, the men holding first responsibility for the music that goes into American films, in hearty agreement with his observation that, "Music is a universal language in which American pictures may communicate intelligently and intimately under no such inhibiting restraints as handicap communication by dialogue."

The suggestion that the MPSA establish in Hollywood a permanent music-advisory service was advanced by the speaker's listeners.

Actor's Avocation

LIONEL BARRYMORE, dean of American actors, has been elected to the American Society of Composers, Authors and Publishers, more commonly known as ASCAP. Membership is based on published works and performances of a composer's music. Last winter Mr. Barrymore's composition, "In Memoriam," dedicated to his brother, was broadcast by one of the country's leading symphony orchestras. This year a number of his works, including "Valse Fantasia," which is dedicated to Fritz Kreisler, and his "Partita," are being booked for the winter season by outstanding musical organizations.

Labor Gives

LAST week Los Angeles newspapers, which rarely go to press without a story about demands made upon employers by one or another of the 36 unions whose members work in the production branch of the industry, carried a different kind of labor story. This story, quoting a semi-final report from headquarters of the Los Angeles War Chest, characterized labor's participation in this year's campaign as "the most outstanding feature of the motion picture war chest drive." Labor turned in 21,628 subscriptions, amounting to $224,981.38.

Goetz Looks Ahead

IN an announcement of policy for International Pictures in the months to come, William Goetz, president of the company, said last week in Hollywood:

"It is not only Hollywood's duty to make its finest pictures in 1945, but there is no medium better equipped to serve the vital need of these times than motion pictures.

"Our policy will remain—no war pictures," he went on. "We see no need to attempt repetition of war drama so graphically brought home to us by other media of communication—newspapers, picture magazines, radio, newsreels—and through personal letters direct from battle fronts. We prefer to picture the way of life Americans fight to preserve, to come home to. We must offer those who work on the home front, and dwell in tense suspense to the war's end, inviting and encouraging relief from the grimness and anxiety of the critical days before victory."

Shocking

THERE is a shortage of skeletons in Hollywood. Fred Stanley reports in the *New York Times* that the skeletal decorations are getting scarcer and that there is an OPA ceiling price on them.

"At one time," he says, "the studios could buy good skeletons outright for $150 and poorer grades as low as $50. Now the rental price for a first class specimen is $50 per week."

The same source reports that Rene Clair, producer of screen thrillers, is plotting to double cross the customers. He hopes one of these days to film a mystery thriller with seven different endings—one for each day in the week. His idea is to confuse and confound patrons who spoil the picture for their friends by describing the ending.

Awards

REVIOUSLY and tentatively announced lans of the Screen Players Union to conduct ts own bestowings of awards for screen chievement in 1944, on account of a ruling by he Academy of Motion Picture Arts and Sciences barring extra players from voting in ts annual balloting, took on definition last week when additional details were divulged by the organization now contesting with the Screen Actors Guild the right to represent extra players in collective bargaining.

The awards to be given parallel those bestowed by the Academy, for the most part, but include additionally an award for the best "bit," two for the extras most likely to succeed in pictures, one for the best Western, one to the outstanding assistant director and one to the studio considered most cooperative toward extra players.

Ballots will be mailed, the Union asserts, "the latter part of February and each year thereafter," returnable to W. W. Rarity & Co., CPA, with results to be announced "two weeks prior to the annual Academy dinner." Unlike the Academy's Oscars, the Union awards will be in the form of parchment scrolls, and effort is to be made to get Mayor Fletcher Bowron of Los Angeles to present them.

G. I. Reviews

AND now it's the Army, no less, that's going in for critical reviews of entertainment. Witness this critique published in the *C. B. I. Roundup*, Army newspaper published in the China-Burma-India theatre of war, after the editor had caught a performance of "O'Brien, Falkenberg and company,"—specifically Pat O'Brien, Jinx Falkenberg and their associates—in the troupe now on tour in that area:

"O'Brien acts as emcee. He brings a warm, friendly personal atmosphere to the whole proceedings. His introductions are factual and brief and he leaves it up to the performer to produce on merit. He captures the whole American melting pot with his rendition of 'What Happened to the Irish of Notre Dame'?

"Jinx Falkenberg, whose beauty is natural and not artifice, sings one duet with O'Brien and invokes audience participation in one of her numbers. She also looks very interesting in a pair of shorts and bats out autographed tennis balls as part of one performance."

And all this from a newspaper last and stridently in print with an accusation that Hollywood entertainers were dogging it on their overseas tours!

Unskilled Turning

THE ISSUE of the platter turners has been settled by unanimous, solemn decision of the National Labor Relations Board. It has ruled that the NBC and Blue networks do not have to employ musicians as turntable operators, except in Chicago. There, the practice has existed for some time.

James Caesar Petrillo's American Federation of Musicians had sought jurisdiction over the operators, claiming that because the work pertains to music "a musical background is helpful." The National Association of Broadcast Engineers and Technicians characterized the turntables as technical equipment and justly under their supervision. The board decided that neither special skill nor musical ability was essential in platter turning.

"The evidence reveals that the quality of turntable work is equally good in Chicago, where it is performed by musicians, as it is in the other stations of the companies where it is performed by studio engineers," the labor board said.

Mr. Petrillo may be headed for another, and more serious, setback. Tuesday, the Senate Interstate Commerce Committee on legislation approved a measure making interference with cultural or educational radio programs unlawful. He has been keeping school bands and similar organizations off the air. Sponsored by Senator Vandenberg of Michigan, the measure would prohibit any interference by any means with programs of "academically credited tax exempt educational institutions" or cultural or educational programs generally.

Television for Leo

LEO the Lion is roaring into television. MGM this week entered the field, by applying to the Federal Communications Commission for permission to begin the construction of three television stations.

They will be, MGM plans, in New York, Washington, and Los Angeles. They will cost at least $1,000,000. Their equipment will be General Electric, and will be designed for high definition.

The Los Angeles station is sought, in Channel 8, by MGM Studios, Inc.; those in Washington, and New York in Channel 17, by Marcus Loew Booking Agency.

The MGM move follows action by other film companies but is more extensive. Warner Bros. has an application for a Hollywood station pending before the FCC, and Paramount, Twentieth Century-Fox and RKO have interests in television companies.

Post-War USO

USO CAMP SHOWS will continue to provide entertainment for servicemen overseas after the war, it was indicated Monday in Hollywood by William Dover, who has supervised USO overseas for the past two years, and returned to the U. S. this week. Germany's capitulation will increase the need for morale-building entertainment for our troops abroad, Mr. Dover said. "General Eisenhower and members of his staff remember the low spirits of our soldiers who had to remain abroad long periods following the armistice of the First World War," he observed. "They are awake to the fact that the morale problem will be much more serious following the collapse of Germany in this war." Mr. Dover praised the Hollywood Victory Committee and the War Activities Committee for their part in supplying entertainers and films.

Non-Alcoholic

LIQUOR advertising and motion picture screens will not be allowed to keep company in New Jersey. "I am completely opposed to this type of advertising," Beverage Commissioner Driscoll ruled on the request for a licensee who proposed the idea.

Testifying to the screen's attention-compelling power, Commissioner Driscoll said that the proposed advertisement "would command the attention of the entire audience, irrespective of age or personal opinion on the subject. Many patrons, having firm convictions on the subject of liquor, are sure to be offended and incensed by the appearance of liquor advertisements in places designed for entertainment and relaxation."

Said Mr. Driscoll: "In common with many others I have deplored the undue prominence occasionally given intoxicating liquors in some of the films that have been widely distributed."

Postponement

TRANSFER of film activities of Nelson Rockefeller's Office of the Coordinator of Inter-American Affairs to Hemisphere Films, Inc., the non-profit organization, which was supposed to take place December 1, has been postponed, possibly to January 1 or later, it was indicated in New York this week. The CIAA may continue to function under the present setup until June, 1945, the end of the fiscal year for which Congress appropriated funds. If Hemisphere does not take over the CIAA film program, there is a possibility that the Rockefeller organization may seek an additional Government appropriation for another year.

Made to Order

RKO RADIO has signed an agreement with Edward Chodorov for the playwright to do a legitimate play to order. This is the first deal of its kind in the annals of Hollywood-Broadway transactions, which, in the last two years, have brought film money closer and more plentifully to Broadway production than ever before. RKO will finance the Chodorov stage play and then film it. William Dozier, assistant to Charles Koerner, RKO production chief, arranged the transaction. The playwright was last represented on Broadway with "Decision," which he wrote and directed last year. Columbia purchased the screen rights.

Sight Big Grosses

CHARLES M. REAGAN, vice-president in charge of distribution for Paramount, makes the flat prediction that "Frenchman's Creek" will gross more than any picture ever released by Paramount with the single exception of "Going My Way." He bases his prediction on "definite information" in an analysis of receipts in the pictures' current limited number of pre-release engagements in important cities. He says holiday bookings are coming in fast, and that indications are all Technicolor prints will be working during that period.

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THIS WEEK the Camera reports:

DRUMMER. At the premiere of "Sons of the Air", in the Tivoli, London: J. Arthur Rank, producer of the documentary of the Air Training Corps, with the drum presented to him by boys' cadet force. Watching is Rt. Hon. Capt. Harold Balfour, M.P., M.C., of the Air Ministry.

THE SEVEN MILLIONTH DOLLAR raised by "This Is the Army" for the Army Emergency Relief Fund is presented in Washington by Harry M. Warner, president of Warner Brothers, the producers, to General George C. Marshall, Army Chief of Staff. Major General A. D. Surles watches.

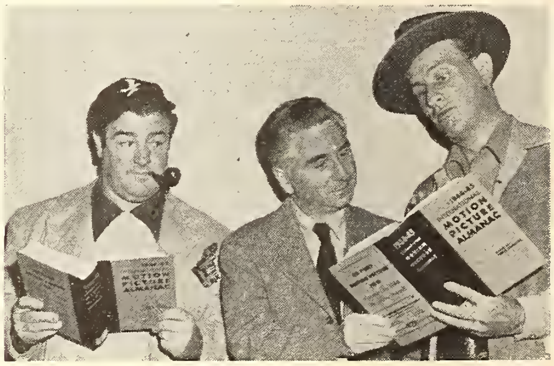
IN LOS ANGELES, as the War Chest reported collections of $1,170,349 from the film colony: P. G. Winnett, chairman; Robert Burns, president of the Los Angeles City Council, and Charles Koerner, RKO studio chief and film division chairman.

By Staff Photographer

AT LEAST 125 theatres will be built in Canada in the two years following the war's end, Oscar Hanson, circuit executive and president of Monogram of Canada, said in New York last week on a business trip. The country needs the houses, he said, and he pointed out that Toronto, for instance, had fewer theatres than almost any city of its size in North America.

By Staff Photographer

TWENTY-TWO YEARS, right. Al Tuchman, 17th floor receptionist at the New York office, has served that long with RKO and its predecessor, FBO. In his 75th year, he is confident pictures will stay awhile—and, moreover, take over television. Mr. Tuchman entered films in 1914, as Carl Laemmle's secretary. He became Universal's purchasing agent, and then the same for FBO. He's been married 40 years—"to the same wife".



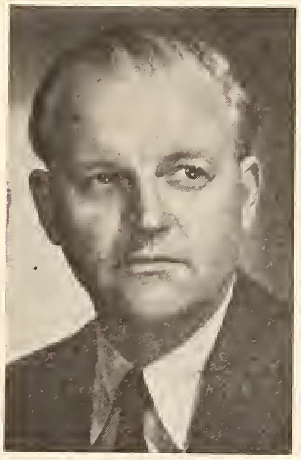
FIRST. The first two copies of the Motion Picture Almanac to reach Hollywood were seized upon by comedians Abbott and Costello, represented early in the A's of the Who's Who section. Red Kann, center, vice-president of Quigley Publications, makes the presentation.

AN AMERICAN School Center Army band, which entertained members of the Odeon Circuit's National Cinema Club, in the Odeon theatre, Yeovil, Somerset. The Club includes some 1,500 children.

THE SRO sign should be used in all his theatres during the Sixth War Loan, Albert Finke, manager of the Hamrick-Evergreen Oregon circuit, instructs his secretary.

COMES Warner Brothers, represented by the alert Don Carle Gillette, with the first and winning entry in Motion Picture Herald's Annual Pictorial Section Holiday Publicity Picture Contest. For his foresightedness in getting this under the wire, by a close shave, Mr. Gillette wins the Contest Medal and gets a mention of the fact that Santa Claus is Joan Leslie, Warner star, at the Hollywood Canteen, locale of a Warner picture which, he says, will be available for exhibitors' Christmas stockings. For exhibitors' information there is a list of Warner exchanges on page 526 of the 1944-45 Motion Picture Almanac, just off the press, $3.25 postpaid. Next is the Valentine Day competition—now open.

SAMUEL SCHNEIDER, who on Tuesday, in New York, was elected vice-president and director of Warner Brothers, by the directors. Mr. Schneider has been with the company since 1923, and has for several years been assistant to Harry M. Warner, president.

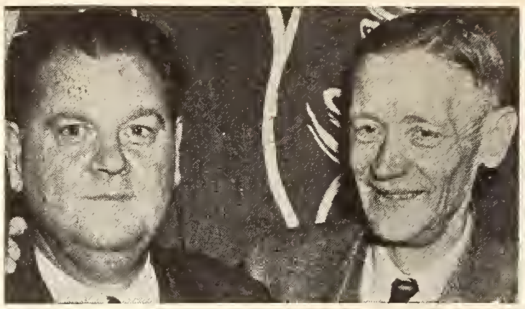


ROY DEL RUTH, director, now in his 30th year in pictures. Mr. Del Ruth left reporting back in 1915 to enter the climbing film industry. He has climbed consistently with it.

ED. H. ROWLEY, elected president, at a directors' and stockholders' meeting in Dallas, of the Robb & Rowley United Theatres, Inc. He succeeds Harold Robb, who died October 30.

DIANA LYNN, co-star of Paramount's "Our Hearts Were Young and Gay", pictured with Archibald Silverman, owner of the Strand, Providence, which Miss Lynn visited on tour.

John Harris, Will Hays, R. J. O'Donnell.



James Balmer, A. K. Rowswell, Pittsburgh.

Senator Walter George; James F. Byrnes, Director of War Mobilization and Reconversion.

Spyros Skouras, 20th-Fox president; Postmaster General Frank C. Walker.

The Industry convenes with Variety Club for a Party, Dinner and Award to Hull

GOOD FELLOWSHIP, charity, and the film industry's world mission were the topics of the evening, Friday, November 24, in the Mayflower Hotel, Washington, where some 500 from the industry and political life gathered at the Variety Clubs of America annual Humanitarian Award banquet, accompaniment to its national convention.

To Cordell Hull, Secretary of State, who resigned last week because of illness, went the Award, presented previously to Father Flanagan, Martha Berry, George Washington Carver and Sister Elizabeth Kenny. The Award was received for Mr. Hull by Assistant Secretary of State Edward R. Stettinius, Jr., now his successor.

Among speakers were Senator Tom Connally, Albert Rowswell, awards committee chairman, and many others. Among film executives present were Barney Balaban, Jack Cohn, Leonard Goldenson, Austin Keough, Charles Reagan, John Flinn, Tom Connors, J. J. Fitzgibbons, James R. Grainger, Ned E. Depinet, George Dembow, Herman Robbins, George Schaefer, J. Robert Rubin.

PRESENTATION. Left to right, Carter Barron, banquet chairman; Marc Wolf, Variety treasurer; A. K. Rowswell, awards committee chairman; Edward R. Stettinius, Jr., who accepted for Mr. Hull; Mr. O'Donnell, and Mr. Harris.

> ***"I thank the members of the amusement industry who have done so much for the good of the community in our national life. I am thinking of such things as war bond drives, Red Cross activities, participation in USO activities, the March of Dimes for the benefit of crippled children, the maintenance of children's camps all over the country, and in kindred fields.***
>
> ***"The members of the industry—management, actors and actresses—seem to have unlimited capacity and energy in giving their time and effort to good causes."***
>
> ***—PRESIDENT FRANKLIN D. ROOSEVELT***
>
> [The President's message was read to the Variety Club banquet by James F. Byrnes, Director of War Mobilization and Reconversion.]

COMPANIES BUY RADIO TIME; RADIO BUYS SCREEN TIME

MGM Drops "Screen Test" for New Show; Paramount Using Air on 5 Films

Major distributors are making wide use of radio in direct to the customer advertising and plans for 1945 indicate that several companies will establish new highs for use of the medium. Notable in this regard are Twentieth Century-Fox, Paramount, Universal and Columbia.

A closer alliance is unfolding in another direction. The National Broadcasting Company recently completed plans for widespread use of theatre trailers to merchandise its programs and individual stations. Now, it is announced that the Blue network will show trailers plugging WJZ, its home station, in the 64 units of the Skouras circuit in the Metropolitan New York area. If this proves successful, it is believed the plan may be extended to other parts of the country.

Some changes in programs are in the making. MGM will discontinue its "Hollywood Screen Test" early in December. Howard Dietz, vice-president in charge of advertising and publicity, and Ollie Kingsbury of Donahue & Coe currently are completing plans for a new type of show for this network feature. It is reported that something more closely approaching spot programs may be attempted.

"Hollywood Star Time," the RKO show over WJZ and 177 other Blue Network stations, closes temporarly this month. The company, however, is continuing its periodical news broadcasts over WEAF and other stations.

Radio Exploitation Set for Five Films by Paramount

At Paramount, continuing radio exploitation has been set for five pictures, according to Robert M. Gillham, advertising and publicity director. Bing Crosby introduced one of the songs from the Mark Sandrich production, "Here Come the Waves," on his Kraft "Music Hall" NBC show. Diana Lynn, co-starred with Gail Russell, is a guest star this Saturday on the Kenny Baker CBS show, in a tieup for "Our Hearts Were Young and Gay." Paulette Goddard made a guest appearance on the Lady Esther-Screen Guild show last week, getting publicity for "And Now Tomorrow," preceded by the appearance of Loretta Young on the same program.

"Duffy's Tavern" was publicized with the presence of Ann Thomas on the Bob Burns show over NBC last week, a repeat of her performance on the same program November 9. "Frenchman's Creek" was aided by the appearance of Victor Young on the "A Song Is Born" program over the NBC Pacific Coast network. Miss Lynn alone guest-starred on six important radio programs within a month.

Comprehensive radio coverage is being prepared for "Here Comes the Waves" in the near future, according to Paramount sources.

Columbia Plans Expansion Of Heavy Air Program

An expansion of Columbia's heavy radio program is indicated. An example is noted in the forthcoming Technicolor production, "A Song to Remember," which stars Paul Muni and Merle Oberon. During his recent visit to New York, Cornel Wilde, a supporting player, was guest star on a number of programs. The same sort of treatment is planned for Miss Oberon before the film is released.

BLUE NETWORK TRAILER IN SKOURAS HOUSES

In a program that later might be extended to other parts of the country, the Blue Network has concluded an arrangement for the use of a trailer in the 64 theatres of the Skouras circuit in the Metropolitan New York area. To be shown at all performances, the 100-foot trailer will promote the leading WJZ and Blue Network programs. It is estimated that they will reach more than 2,000,000 theatre-goers weekly.

In the field of paid advertising, Columbia is increasing its use of radio. On practically all of its top productions, campaigns are set prior to the release of the picture, with theatre managers given the additional backing of paid spot announcements.

Universal will more than double its radio expenditure in support of the forthcoming Deanna Durbin Technicolor film, "I Can't Help Singing." The paid space will be devoted primarily to playdate tieups on local stations. The support will range from five-minute transcriptions to one-minute and 15-second spots. They will begin two weeks in advance of playdates and continue through the engagements.

Another angle to the Universal campaign is the Jubilee Week network program arranged to feature Jerome Kern music, with selections from the Durbin film scheduled to be included in the portfolio.

This company sets tentative radio budgets in advance on each production. When it nears release, conferences determine the extent to which radio will be used.

Strong Radio Support Set by 20th-Fox on "Winged Victory"

A strong program of radio support is being planned by Twentieth Century-Fox for "Winged Victory," coming up shortly. The Coca Cola Company, every day for six days, starting December 18, will salute the Moss Hart production with Twentieth-Fox credit in all broadcasts on the "Spotlight Bands" program, which will originate from six different Army Air Force camps in the United States.

Additionally, the Consolidated Vultee Aircraft Corporation, will sponsor several broadcasts publicizing its part in the war effort and giving as much time to the picture as possible.

Ten days before the Roxy opening this month, a blanket of spot announcements over the major New York stations will start and continue to the end of the first week of engagement.

Kayton-Spiero, the company's advertising agency, has employed Morton Nussbaum, formerly of Station SAY, Rochester, as special radio consultant and as the agency's contact to handle Twentieth-Fox business with radio, in conjunction with the company's radio department under the direction of Rodney Bush, exploitation manager.

Warner Bros. will utilize the customary daily spot announcements for its December release, "Hollywood Canteen," while more elaborate plans are in preparation for the January release, "To Have and Have Not."

In addition, the picture is reaping a substantial harvest of radio plugs as a result of its musical selections, including "Don't Fence Me In," "Sweet Dreams, Sweetheart," and other numbers, which already are averaging better than 50 breaks weekly on leading network programs alone.

Plans now in work for "To Have and Have Not" call for an intensive advance campaign that will blanket the country. Radio activities on future releases beyond these two are not yet fully mapped out, the company's policy being to handle all pictures individually as they come along.

Republic May Further Expand Radio Usage

Republic plans a continuation, and perhaps an expansion, of its active radio usage. This includes spot announcements and five-minute shows in transcribed form as part of its campaigns backing openings of top-bracket pictures in key cities. These provide whatever star or studio personnel is wanted, and studio orchestras for musical interludes.

A new show, "The Roy Rogers Show," appears on the Mutual network Tuesday evenings. Sponsored by the Goodyear Tire and Rubber Company, it features the Republic star along with The Sons of the Pioneers group appearing in his musicals, and Pat Friday, vocalist, and Perry Botkin and his band.

Highlighting a conversation between Judith Allen and a star or production personality is a Republic program over WMCA in New York Mondays, Wednesdays and Fridays. The commentator plugs pictures playing the Republic theatre, giving tickets for answers to various questions about the company's product.

The Roy Rogers program is backed by mutual promotion among Republic, Goodyear, the network and the Young and Rubicam advertising agency. Mutual has issued a promotion folder including press material, suggested ballyhoo, ad mats, notes on Goodyear dealer promotion and suggestions for local theatre tieins. Air mention is suggested of Rogers pictures in return for program mention, use of station name in lobby or other display material, etc. The company is making the names of local Mutual promotion men available for tieups.

Films Feature Many Radio Personalities

Many Republic pictures feature radio personalities, especially regionally known names. These garner a rich harvest of publicity. Included are such personalities as Roy Acuff and His Smokey Mountain Boys, with Rachel, Lulubelle and Scotty of the National Barn Dance; Harry "Pappy" Cheshire of KMOX in St. Louis; The Milo Twins and Carolina Cotton. National coverage is thus supplemented by local publicity. In addition, such stars as Dale Evans, on the Jack Carson program, and Jane Withers, on many guest-starring spots, add to Republic's air mention.

At RKO Radio, broadcasts are being used to create a mass attitude in the public's mind to bring the picture into focus in advance of openings of "The Master Race." The company is making time available on local stations for six 15-minute round table discussions in Philadelphia.

FRANCE TO DEMAND FILM RECIPROCITY

Embassy in London Says Nation Is Determined to Maintain Industry

London Bureau

Complete re-orientation of French official thought regarding motion picture production, distribution and exhibition, is disclosed in an exclusive statement to MOTION PICTURE HERALD by the French Embassy here.

Declare officials, speaking with all authority in behalf of the de Gaullist Government: France, like all Free Nations, is determined to maintain her native film industry. She realizes the immense potentialities of the motion picture in telling her own people—particularly now, after four years of Gestapo-heeled suppresion—of the gospel of the outer world. In reverse, she is intent that the whole world shall know of her own travail and, at this moment of resurgence, of the fashion in which she purposes to take a considerable hand in the international comity.

In words other than those of high diplomatic usage, France wants to play ball, but she's going to play a game in the making of whose rules she has a considerable hand.

To End Maze of Rules

That's not to say that the de facto Government in Paris proposes a return to that maze of haphazard regulations, legislative and otherwise, which obtained in French film circles just prior to the war. That so-called Jean Zay bill, for example, designed ostensibly for the purging of the industry of producers, distributors, or exhibitors, who had been in fraudulent bankruptcy, but whose real purposes were an assurance that state and commune taxes should be collected forthwith at box offices and that none but duly certified "French" films should have a fair crack of the whip. Or any of those other ordinances which made motion picture trading in France inordinately difficult in those immediate pre-war years.

France doesn't want to play that way; despite those admittedly scantily cabled reports to this side of the activities in New York of M. Simon Schriffrin.

Says the Embassy here: All that France asks is that she shouldn't be regarded as just another "market". She wants the world to know that she, too, is a maker of motion pictures. She wants those pictures shown on the world's screens. She is prepared to concede quite a lot to that end. She wants to discuss how that end may be attained. But quite definitely she refuses to let her motion picture production industry die of inanition.

There is the approach, delivered with all the authority of officialdom.

French Rabid Nationalists

Scratch a Frenchman these days and you come on a Nationalist—rabid or otherwise. But, it's a Nationalist who will talk turkey.

There is vast talk, currently (due clearly to the Churchill-Eden discussions in Paris with with de Gaulle and his ministers), of "community of interests" and such like things. Those sentiments are very real. Frenchmen are in a mood for re-creation. They resent any hint that their nation collapsed with the capitulation. They point to men like Leclerc and Giraud. They will talk of the Men of the Maquis; of the gallant band of sabateurs who for four years courted death—and met it, lots of them—so that the Allies might triumph. In their own phrase, they spit on the name of Stavisky and those other corrupt ones who brought their state—but never the nation—to ignominy.

It's an odd thought, but France—first of the great to go under to the Nazi threat—is first, now that she has been delivered, in her articulation of her faith. But it's a faith reinforced with considerable determination.

Firm in Faith of Future

Maybe, there are those who will declare that France must concede a whole lot to those who not only have helped liberate her but who hold the balance of trade in their hands. It's a forceful, if crude, argument.

Maybe, also, France, in her present emergence from slavery, is just saying what Britain uneloquently, inefficiently, has been saying these many years; namely, we'll show your pictures on our screens, we can't make enough ourselves to satisfy our film hungry millions, we're glad of Walt Disney and all those others, but we want our own pictures to be seen.

In other words—and France (like Britain) is intensely sincere here—we want the French way of life, the gallantries and the ardours and all the little things that make France great, to be shown to the whole world.

What France wants, says the Embassy, is just a little reciprocity in motion pictures from America. In the Embassy's own words, we don't want Americans, or anyone else for that matter, to look on us as just another "market" for their motion pictures.

French Want Reciprocity

Maybe the French have something there. It cannot be too strongly emphasized that Frenchmen are prepared to fight bitterly at any peace table for that point of view. They want America's motion pictures but they want American reciprocity for the showing of their own product. And that not as just another amiable immediately-war-ends concession. They want the thing very much cut-and-dried in a trade treaty. In return they'll just forget all those restrictive decrees which so much irked American foreign sales managers in those immediate pre-war years.

That is the shape and tenour of French official thought regarding motion pictures at the moment.

French studios, it remains to be reported, are in pretty good shape, despite a fire which burned out a considerable part of the Joinville plant in the early years of the war. Only, they can't operate at the moment because of the lack of electric power. The same goes for the film laboratories, except that John A. Ojerholm, chief here of Olympic Laboratories, worked wonders on a recent visit to Paris in behalf of the United Newsreels.

March of Time Streamlining Press Book for Exhibitors

P. A. Williams, March of Time advertising director, announced this week that effective with "Inside China Today," exhibitors would receive a streamlined exhibitor's campaign sheet on The March of Time, which includes accessories, publicity stories, mats and a finger-tip selling outline designed to meet demands on the exhibitor's time.

Distribution in France Resumed By U.S. Companies

American companies resumed distribution in France Monday, according to a cable from Robert Riskin, director of the overseas film division of the Office of War Information, received in New York by Louis Lober, his assistant. The majors are now distributing the 40 pictures subtitled in French and Italian which they turned over to the OWI almost two years ago for distribution in North Africa, Italy and France. The Psychological Warfare Division handled both American and British pictures immediately following the Allied liberation of the areas.

Mr. Lober announced that arrangements were completed to hand over to the Parisian representatives of the American distributors this week accountings of film revenues which have accrued to date from exhibition by the Division of the Hollywood pictures in France. The OWI also disclosed that the companies agreed to distribute French-dubbed OWI documentaries in France in order to give the Government films the widest possible circulation.

Although France was liberated before Italy, the majors have not yet resumed distribution in Sicily or any of the Italian freed areas. Presumably, the military and political situation there does not yet permit this development.

Although the major companies are now operating in France, it is considered doubtful the French Government will permit revenues accumulated in francs therein to be transferred to the U. S., because of the complicated foreign exchange problem. The question of how to transport key European representatives to Paris still remains acute, but the film companies expect to be able to do so shortly.

Before Mr. Riskin left for Paris several weeks ago, he indicated his mission would hinge primarily on settling the question of turning back distribution to the majors. Foreign managers have been expecting the move momentarily.

Indiana ATO Reelects Harrold as President

At the annual autumn meeting of the Associated Theatre Owners of Indiana in Indianapolis the following officers were reelected: Roy Harrold, Rushville, president; Herb Johnson, Madison, vice-president; Marc J. Wolf, Indianapolis, treasurer; and Don Rossiter, Indianapolis, executive secretary.

A resolution was adopted opposing the exhibition of certain films at advanced prices on demand of distributors. Another resolution was passed expressing the hope that distributors would curb the showing of 16mm pictures when in direct competition with theatres.

There was some concern that the 16mm prints of top Hollywood films now being shown to the armed forces might drift into commercial channels after the war.

SEC Reports on Columbia Executives' Salaries for Year

Further reports on the 1944 salaries of film executives were made known Monday by the Securities and Exchange Commission in Philadelphia. Harry Cohn, president of Columbia, received $156,000 in the fiscal year ended June 30. Irving Cummings and George Stevens, directors for Columbia, were paid $194,444 and $187,108, respectively.

Fined for Overcrowding

David Fine, manager of the Stanley theatre, New York, was fined $250 in Municipal Court recently for permitting 380 standees to crowd the aisles and stairways of the theatre last October 28. Mr. Fine pleaded he had tried to stop the overcrowding by returning $187 to patrons at the ticket office in addition to 27 passes that had been presented.

HOLLYWOOD READS HISTORY TO FIND ESCAPIST THEMES

2 Period Films in Release ɩor Scheduled; Trend Is Increasing This Year

Hollywood has been studying history to bring the public biographical and historical themes, th appropriate costuming, which are far-moved from the stresses and strains of war. ıe trend toward films based on Americana ıich began last season appears to be growing is year. Approximately 32 pictures treating me phase of American or European history ready have been delivered to exhibitors or e about to be released.

Generally, the interest in the rich vein of merican history reflects the public's demand r escapist entertainment in time of national international crisis. Two years ago, story litors for the major film companies predicted tremendous revival of Americana in books, ays and films, to serve the public's entertainent needs. They also pointed out that authors ıd playwrights who could not immediately adıst themselves to wartime social and economic pheavals would turn to the history books for esh subject matter before finally orienting hemselves to the changed world conditions.

Var Alters Acceptance Of Historical Material

Distribution executives observe that the war ıas altered the public's acceptance of biographial or historical motion pictures. One official aid there was a time, not so·long ago, "when ıudiences shied away from the so-called 'cosume' films. People regarded them suspiciously ınd only the outstanding period pictures re-ceived box office acclaim."

A little more than a year ago exhibitors began urging producers to make fewer war films and to produce more escapist pictures. At the time, a number of popular books and novels, such as "Frenchman's Creek," "Madame Curie" and "Song of Bernadette" were making their mark in the publishing field, establishing a guide-post for Hollywood.

Broadway's theatrical producers were a bit ahead of Hollywood film-makers in gauging the trend toward escapist drama and comedy. For the past three seasons, the legitimate theatre has offered such variedly costumed entertainment fare as "Angel Street," "Oklahoma," "The Patriot," "Harriet," "The Damask Cheek," "Under This Roof," "American Landscape" and more recently, "Bloomer Girl" and "The Late George Apley." "The Sergeant Was a Lady," based on the American Revolutionary period, is expected to be produced this season.

"Life With Father" Originated Cycle on Broadway Stage

"Life With Father," Broadway's longest run hit play, based on the late Clarence Day's sketches, is the forerunner of this cycle. This month, it celebrated its sixth birthday and is still going strong at the Empire theatre.

Last season, MGM brought "Madame Curie" to the screen, Twentieth Century-Fox released "Song of Bernadette" and Warners offered "Adventures of Mark Twain." Other outstanding period films of the 1943-44 season included: "Gaslight," "In Old Oklahoma," "Heaven Can Wait," "Buffalo Bill," "Jane Eyre," "The Lodger," "Johnny Come Lately," "The Kansan," "Jack London," "Knickerbocker Holiday" and "Mr. Skeffington."

Technicolor, which lends itself particularly well to the period film and enhances costumes and sets dramatizing historical material, has been utilized and will continue to be used in the production of this kind of motion picture.

One of MGM's top musicals this season is "Meet Me in St. Louis," in color, with Judy Garland and Margaret O'Brien, which takes place in St. Louis during the 1904 Fair. The picture opened at the Astor theatre in New York Tuesday. International Pictures has produced "Belle of the Yukon," starring Gypsy Rose Lee, for RKO release. It's a Technicolor musical comedy set in the hurly-burly days of the Gold Rush. "Frenchman's Creek," Paramount's screen version of the Daphne Du-Maurier romantic adventure of the 17th Century, is now in release and according to the company, breaking attendance and gross records in every engagement.

Other pictures on the 1944-45 schedule which are based on historical or biographical themes include:

PRODUCT ANALYSIS

Analysis of 1944-45 schedules indicates the following breakdown by companies of pictures based on biographical or historical subjects:

Columbia	**2**	***United Artists***	**1**
MGM	**9**	***Universal***	**1**
Paramount	**5**	***Warner Bros.***	**2**
RKO Radio	**3**		
Republic	**2**		**—**
20th-Fox	**7**	***Total***	**32**

The MGM total includes two reissues, while Paramount's includes one reissue and one remake.

This represents an increase over films of this type released last season.

COLUMBIA

"A Song to Remember," in Technicolor, starring Merle Oberon and Paul Muni, based on a period of George Sand's life; to be released soon as a special; "A Thousand and One Nights," Technicolor fantasy set in an Oriental city of a thousand years ago.

METRO-GOLDWYN-MAYER

"Barbary Coast Gent," with Wallace Beery and Binnie Barnes a melodrama of old San Francisco days; "Mrs. Parkington," starring Greer Garson and Walter Pidgeon, in release; "Kismet," Technicolor film starring Ronald Colman and Marlene Dietrich, in release; "Meet Me in St. Louis," with Judy Garland and Margaret O'Brien, to begin release shortly; "Picture of Dorian Gray," with George Sanders and Angela Lansbury, based on the Oscar Wilde work of the same name; "Gentle Annie," with James Craig and Donna Reed, a story laid in the Oklahoma territory of 1900; "Valley of Decision," to star Greer Garson, a tale of Pennsylvania's steel barons at the turn of the century.

MGM also has scheduled two reissues, both of which are concerned with non-contemporary themes. "Waterloo Bridge," now in release, starring Vivien Leigh and Robert Taylor, is set in the first World War and "Naughty Marietta," starring Jeanette MacDonald and Nelson Eddy, is based on the Victor Herbert operetta set in the 17th Century.

PARAMOUNT

In addition to "Frenchman's Creek," the company has in release "Our Hearts Were Young and Gay," starring Diana Lynn and Gail Russell, a story about two young girls who journey to Europe in the early 1920's; "Sign of the Cross," a reissue, starring Fredric March and Claudette Colbert, the Cecil B. De-Mille spectacle of Nero's persecution of the early Christians. "Two Years Before the Mast," starring Alan Ladd and Brian Donlevy, laid in the days of clipper ships, and "The Virginian," a remake of the popular Western, to star Joel McCrea are on the schedule.

RKO-RADIO

In addition to "Belle of the Yukon," RKO has "The Brighton Strangler," with John Loder and Rose Hobart and "Isle of the Dead," set in Greece in 1912.

REPUBLIC

"Flame of the Barbary Coast," starring John Wayne, a melodrama laid in San Francisco in 1906; "Big Bonanza," set in the Civil War period.

TWENTIETH CENTURY-FOX

"Wilson," screen biography produced by Darryl F. Zanuck in Technicolor, now in release; "A Royal Scandal," based on the play, "Czarina," starring Tallulah Bankhead; "Hangover Square," with Laird Creagar and George Sanders, psychological medorama; "Nob Hill," in Technicolor, starring Joan Bennett and George Raft, about San Francisco at the turn of the century; "Irish Eyes Are Smiling," in release, Technicolor musical based on the life of Ernest Ball, composer of popular ballads in the early 1900's; "A Tree Grows in Brooklyn," starring Dorothy McGuire and Joan Blondell, story laid in the period of the first World War.

The company recently purchased "Forever Amber," best-seller written by Kathleen Winsor about the Restoration period in England. Twentieth-Fox is preparing a script for approval of the Hays office.

UNITED ARTISTS

"The Great John L," with Linda Darnell and Gregory McClure, based on the life of the boxer John L. Sullivan.

UNIVERSAL

"Salome—Where She Danced," the Walter Wanger production set in the West of 1865.

WARNER BROS.

"Devotion," starring Olivia DeHavilland, based on the life of the Bronte sisters, and "San Antonio," starring Errol Flynn, a super-Western of the old Texas days.

Gerber Resumes at Warners

Lieutenant Morton Gerber, who was placed on the inactive list, this week after two years in the Army, has rejoined the publicity staff at the Warner Bros. home office under Mort Blumenstock's supervision. He will work on general publicity.

ON THE MARCH

by RED KANN

HOLLYWOOD

THE statistics would take research approaching the endless to compile. From those early days, post-Pearl Harbor era, and for innumerable months thereafter while the subject was hot and the market wide open, war films in a seemingly endless chain were made by every producer in Hollywood. Everyone knows that situation, of course.

Too, everyone began to realize unfortunately later, rather than earlier, that a reaction had set in with a public which had had thrown at it sleazy, inept and opportunistically fabricated attractions in such totals and with such frequency of release that crying "Uncle" from within the trade was not enough. The box office began to whimper as well.

Now, the types of films into which the whole pattern of production may be broken down repsent a constant factor, year in and year out. The most recent swing of the entertainment pendulum, in its always limited arc, is the musical. All production hands have been, and still are, pounding away at them. Psychiatric and pathological dramas and melodramas currently intrigue.

The horror melodrama persists. There is the comedy, comedy-drama and the mystery, not to overlook the drama itself. There is the indestructible Western and now a flurry toward fantasy. But the general framework undergoes no structural change because no such change is possible. When you've run the gamut, you've run it.

And, because the foundation line, which is the story, could not possibly be generous enough or broad enough to impart freshness to the hundreds of pictures turned out each year, there are cycles and repeats. This condition is so inevitable, no one argues about it any longer.

A cycle may wear itself thin and then out; that's happened. Repeats, suffering from inadequate disguise, have a habit of falling on their faces, also. But those among the cycles and those among the repeats do not wear themselves thin and out if they successfully rise above the level of their predecessors. If an attraction outruns the common herd, it will reach that level which its superiority and merit deserve. The exception may always be present and it tends to defy the rule. But it seldom breaks it.

Therefore, the widespread practice of cataloguing the careers of attractions by their types and their numbers is apt to prove a snare and a delusion. For instance, we hold to the conviction there is no sweepingly conclusive reason why all war films or all any other kind of films need be damned to a commercial purgatory simply because there has been a lot of them. War films, very particularly, have been a target on the reasoning the public is fed up. What is overlooked is the truth of the matter which is the public is fed up with too many average, indifferent or bad war films. It does not follow that acceptance has departed the scene. We do not believe it now, nor do we believe it will be so for quite a number of years.

Today, the total of this particular classification is down. It is enough reason to ring out the bells. It is down because the obvious is no longer so and because vest-pocket plots have been disposed of. Supplanting volume is a decided veering toward substance as a reflection of a general realization the story has to say something about something of importance. If there is drama, time and place won't matter.

The wise ones in Hollywood are keeping themselves wide open, moreover. It is acknowledged and likewise expected that great stories of this war have yet to be filmed. Some of them are bound up in security reasons. Undoubtedly, others are yet to be written. When they are, Hollywood will film them.

All of this reduces itself to impending immediacy in a crackerjack film, "Thirty Seconds Over Tokyo." This is the dramatic telling of the famous Doolittle raid centered in the story of Ted Lawson, one of the American raiders. It is a war picture, from go to finish. But it is a fine effort, highly charged with excitement and suspense. Moreover, it is a war picture drawn from facts, not fiction, and it goes to the market place at a time when the campaign against the Japanese is making startling and sensational headlines.

Will it click or will it not? There will be many in Hollywood and elsewhere who will raise the question, ponder the answer. There will be some on the dubious side, unable to shake off their conviction that a big-scale enterprise on the war today can only be an experiment in this fourth year of struggle.

It is our view there is nothing of the experiment about "Thirty Seconds Over Tokyo." We believe it will be accepted widely and generously by the public; that it will do a whale of a business since quality is on its side.

Time will tell, and so shall we.

In Days of Calm

THE extent to which the studios expand physically when such matters are allowable may find the answer in Washington, not in Hollywood. There's a view about it here. Virtually all studios require additional stages. The need clambers up the column to as many as twenty for Universal and down again to as irreducible a figure as none for Metro. Some will be built, but how many will depend upon the tax structure, according to these soothsayers. If corporate levies stay as is, they foresee a tightening of belts and those stages filed away among the hopes of another day. Time will tell on this one, too, but here is an interesting roundup of how production may be geared.

One studio computes 15 per cent of its costs for sets. The elaborate and constantly functional ones are worth maintaining permanently and many are. However, in many instances longer shooting schedules and stepped-up production values crowd existing stages to a point where sets have to be struck when they might be kept standing for readaptation if over-all floor area only permitted.

One idea, consequently, would be to keep them under permanent roof; also most of the back lot. This would reduce the uncertainties of outdoor shooting—there isn't a great amount of it anyway—and ultimately further stabilize production costs.

A second possibility is complete air conditioning of all stages. This is regarded as a method of reducing layoffs and delays due to broiling thermometers, is figured to keep temperament and temper off razor's edge and, by theory anyway, influence better performances.

Better performances lead to better pictures. Better pictures lead to better grosses. Better grosses make everyone happier.

Simple, isn't it?

Tax Revenue Up To $31,097,641 For October

Washington Bureau

Admission tax receipts of the Treasury agai topped the $30,000,000 mark in October, returnin a total of $31,097,641 on September operations of the amusement industries, it was reported Saturday by the Internal Revenue Bureau.

The Month's collections showed an increase o $2,055,000 over the September revenue of $29,042,668 and was $14,500,000 above the October, 1943 total of $16,499,395, the bureau announced.

With the October collections, receipts for th first 10 months of the year aggregated $239,149,479, a $103,000,000 increase over the $136,293,040 recorded for the corresponding period of a year ago.

While the collections nationally recorded an increase over September, the special report for the Third New York (Broadway) District reveale that all of the increase and more was confined to that area, from which $4,873,946 was obtained, compared with $1,778,574 in September.

The New York collections included $4,241,512 from box office admissions, against $1,463,715 in September; $21,371 from tickets sold by brokers, against $12,038; $1,038 from tickets sold by proprietors in excess of the established price and $282 from permanent use or lease of boxes and seats, from which nothing was returned in the preceding month, and $609,742 from admissions to roof gardent and cabarets, against $302,821. National collections from the cabaret tax totaled $4,734,011, the bureau reported.

Cole Again Heads Texas Allied Unit

The reelection of Col. H. A. Cole as president and all other officers featured the closing day of the Allied Theatre Owners of Texas convention in Dallas. Renamed with Mr. Cole were Rubin Frels, H. S. Leon, B. R. McSpadden and R. N. Smith, vice-presidents, and A. W. Lilley, secretary-treasurer.

Named to the directorate were Otto Schmidt, Will Dorbandt, L. C. Tidball, H. R. Bisby, Lee Bell, Henry Sparks, P. V. Williams, Phil Isley, Lonnie Legg, W. J. Cheshire and H. Ford Taylor.

Mr. Cole discounted exhibitor fears of television, declaring that he thought there would be no real menace from the new medium for at least five years. The convention ratified the National Allied stand on the consent decree.

A discussion of product shortage and scarcity of labor and materials featured the opening day Concern was expressed over the reduction of features from the 400 of last season to the indicate 259 for the current season. Film prices also wer discussed.

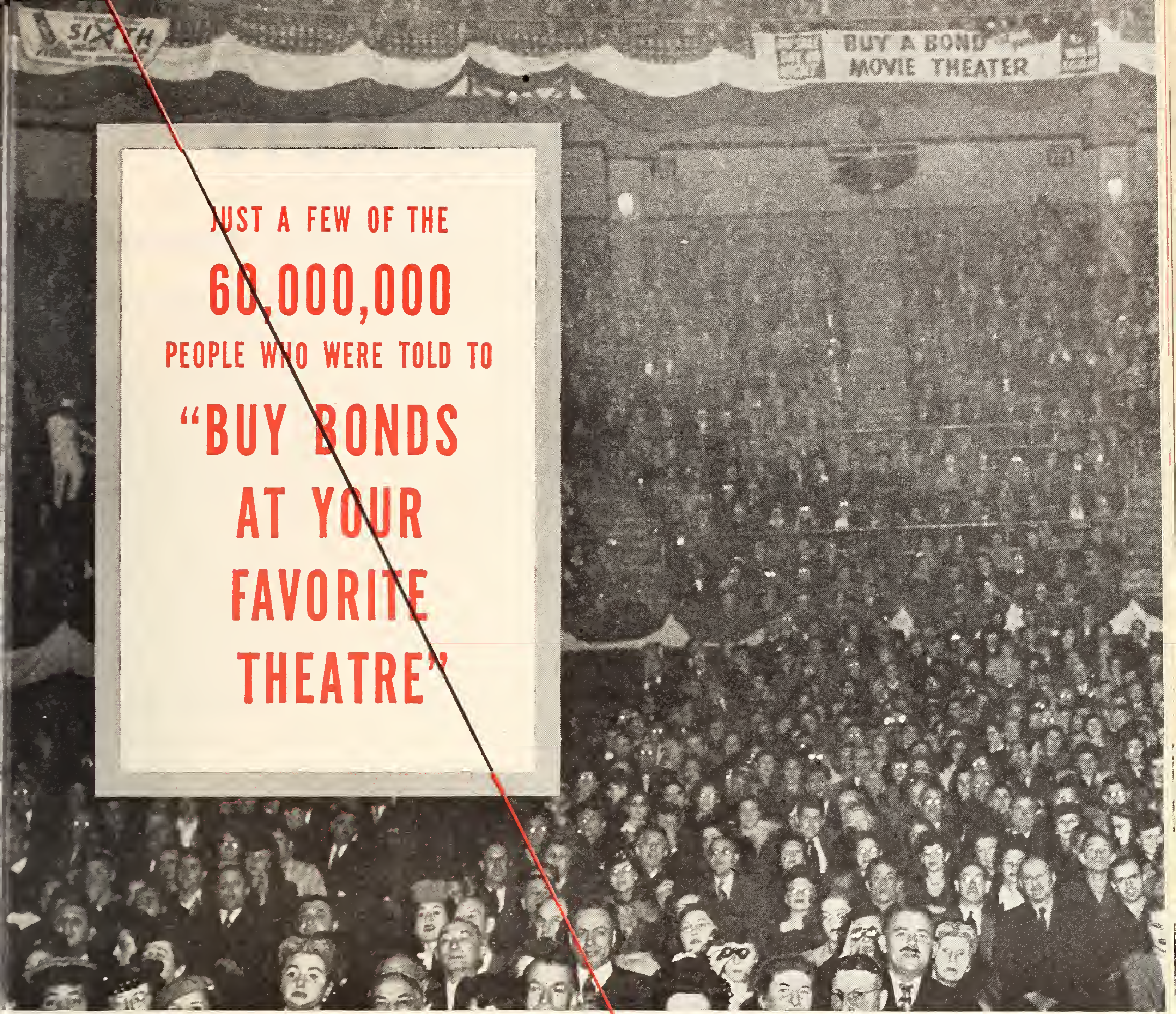
The stringency of the raw stock situation was presented by H. M. Richey, director of exhibito relations for MGM. He said that his company desired to cooperate in reducing the shortage an predicted that as soon as the war ended the situation would be eased.

Sergeant Balaban Speaks at Paramount War Fund Rally

Sergeant Burt B. Balaban, 22-year-old son o Barney Balaban, president of Paramount, home o a furlough after 15 months in the South Pacific was a speaker at a rally held last Friday for al Paramount employees in the New York metropolitan area on behalf of the New York War Fun campaign.

He urged wholehearted support of the Ne York War Fund because of the activities of th USO Camp Shows and other War Fund agencie in providing much needed recreation and morale boosting assistance for the troops.

C. J. Scollard, chairman of Paramount's Ne York War Fund drive, presided at the meeting


SIXTH
BUY A BOND MOVIE THEATER
JUST A FEW OF THE
60,000,000
PEOPLE WHO WERE TOLD TO
"BUY BONDS AT YOUR FAVORITE THEATRE"

We promised to plug this slogan to your public from coast to coast as part of the national campaign . . . and on the night of November 20, at the big Madison Square Garden rally in New York, 8 major shows over 4 major networks drove home the message, "BUY BONDS AT YOUR FAVORITE MOTION PICTURE THEATRE, ALWAYS OPEN FOR BOND SALES, INCLUDING EVENINGS, SUNDAYS AND HOLIDAYS." And that's only the beginning! Every person in the country will hear that slogan at least seven times more during the course of the drive. Be ready to meet the demands of patrons.

Sponsored by
War Activities
Committee of
Motion Picture
Industry
1501 Broadway
New York City

MORE AMMUNITION THAN EVER BEFORE TO SELL MORE BONDS THAN EVER BEFORE IN THE SIXTH

COMPANIES SPEED DUBBIN FOR FOREIGN MARKETS

Hurry Processing of Big Pictures for Europe and Latin America

In Hollywood and New York, film companies are working feverishly to produce dubbed versions of their important features of the past few seasons for the Latin American market and for Europe.

After a year of closely guarded activities concerning dubbing plans, major companies have begun to hold special screenings of the films prepared especially for the foreign-language markets, an innovation in distribution.

A year ago, foreign managers were reluctant to discuss any phase of dubbing, explaining that the process was too expensive, that world-wide conditions were too uncertain for formulation of any specific plan and that not enough was known in the U. S. about the technique of dubbing because most of the foreign-language sound tracks were prepared in Spain, France and Italy before the war.

See Dubbed Versions Answer To Potential Competition

Now, every major company has recognized that dubbed versions for Latin America are a positive answer to the growing competition arising from the increasing Mexican and Argentine production. Distributors are convinced that the people of the South and Central American republics want to hear their own languages coming from the screen.

Foreign department executives have observed that production and star values offered in Hollywood product, plus Spanish and Portuguese dubbing, equals unbeatable motion pictures with which Latin American film companies cannot compete.

Initial release of the first dubbed pictures will be studied carefully on both sides of the Rio Grande, they indicate.

Before and since the war, American companies released their product in Latin America with superimposed titles. Audiences which have had occasion to hear their own language spoken, since Mexican and Argentine production has developed, are reluctant to cope with the difficulty of watching the screen and straining for superimposed titles.

Will Not Demand Dubbing Be Done in Latin America

Latin America, with the exception possibly of Argentine, will not demand that American majors produce dubbed versions in the respective republics. It is understood that a gentleman's agreement to that effect has been worked out by U. S. State Department officials and the foreign offices of the South American countries.

Insofar as Europe is concerned, both the liberated areas and the territories still to be conquered by the Allies, the majors are dubious. Immediately, it has been indicated, France will permit the importation of many dubbed pictures from Hollywood in order to keep French theatres supplied with much-needed product. What will happen a year from now, however, foreign managers say noboby can prophesy.

Films dubbed into French can be released not only in France, but in North Africa, Belgium, Canada and other countries where the French language is spoken by a large percentage of the population. Warners' dubbing of “The Constant Nymph” into French, with Charles Boyer's voice, already has had a successful run in Canada and the company plans to have this picture, plus others dubbed in French and exhibited in Canada, distributed in France, now that the American majors have resumed distribution in that country.

Dubbing Costs from $35,000 To $40,000 Per Picture

Dubbing is expensive, costing from $35,000 to $40,000 per feature, although several companies claim to have pared costs down to $10,000 per film and at least one distributor has indicated it produced a dubbed picture for about $5,000.

Technicians, actors and directors experienced in the technique of dubbing and whose fluency in Spanish, French or Italian combines to make their services come high on this newly competitive market, are rehearsing in Hollywood and in New York sound studios.

Several Mexican actors have been transported by MGM from Mexico to work on dubbed pictures, employed on a contract basis. Warners, Monogram and Paramount, among others, have formed stock companies for their foreign speaking players.

The score thus far is as follows: Warners lead with 18 pictures dubbed into French and one already completed in Spanish, “Conflict,” for which the company held a screening in New York last week. Among the French-dubbed versions are “Private Lives of Elizabeth and Essex,” “The Constant Nymph,” “All This and Heaven Too,” “The Maltese Falcon,” “George Washington Slept Here,” “Air
Force,” “Sergeant York” and “Yankee Doo
Dandy.”

MGM has announced it will dub all of
1944-45 product, both features and shorts, i
Spanish, and already has completed seve
The company recently held a screening
“Gaslight.”

Monogram claims it is the first company
hit the Latin American market with a Sp
ish-dubbed film, “Lady Let's Dance,” wh
goes into release shortly in Mexico.

The company has completed four others
Spanish, “The Unknown Guest,” “The
Man,” “Detective Kitty O'Day” and “G.
Honeymoon.” Currently Monogram is at w
on the French version of “Lady Let's Dan
According to Samuel Broidy, vice-presid
and general sales manager, Monogram plans
release the Spanish versions in approxima
400 U. S. theatres which play Spanish-l
guage productions, although the pictures
intended primarily for Latin America.

Paramount Begins New Dubbing Program

Paramount recently began its dubbing
gram, supervised by Albert Deane, form
head of foreign department publicity. “G
My Way” has been dubbed into Italian, but
not be distributed in Italy until the majors
sume distribution there.

RKO has completed one film in French
is preparing scripts for several pictures
Spanish and French. Twentieth Century-
has finished dubbing “Song of Bernadette'
Mexico City, in Spanish, and has prepara
plans for many others. Universal has fiv
French and is completing several more
Spanish. Columbia, Republic and United
ists started their long-prepared dubbing p
recently.

Technicians Say Film Translation Can Be 85 Per Cent Accurate

The technique of synchronizing foreign-language dialogue with the action and music background is difficult, studio technicians say. Those experienced in dubbing estimate that synchronizing specially recorded voices to the lip movements of actors on the screen is about 85 per cent accurate.

Successful dubbing is achieved primarily from a carefully prepared script written into the desired language and employing idiomatic nuances where possible. Script writers study the picture first, then the English dialogue, and try to select words in the language to be dubbed which most accurately fit the movements of the players' lips.

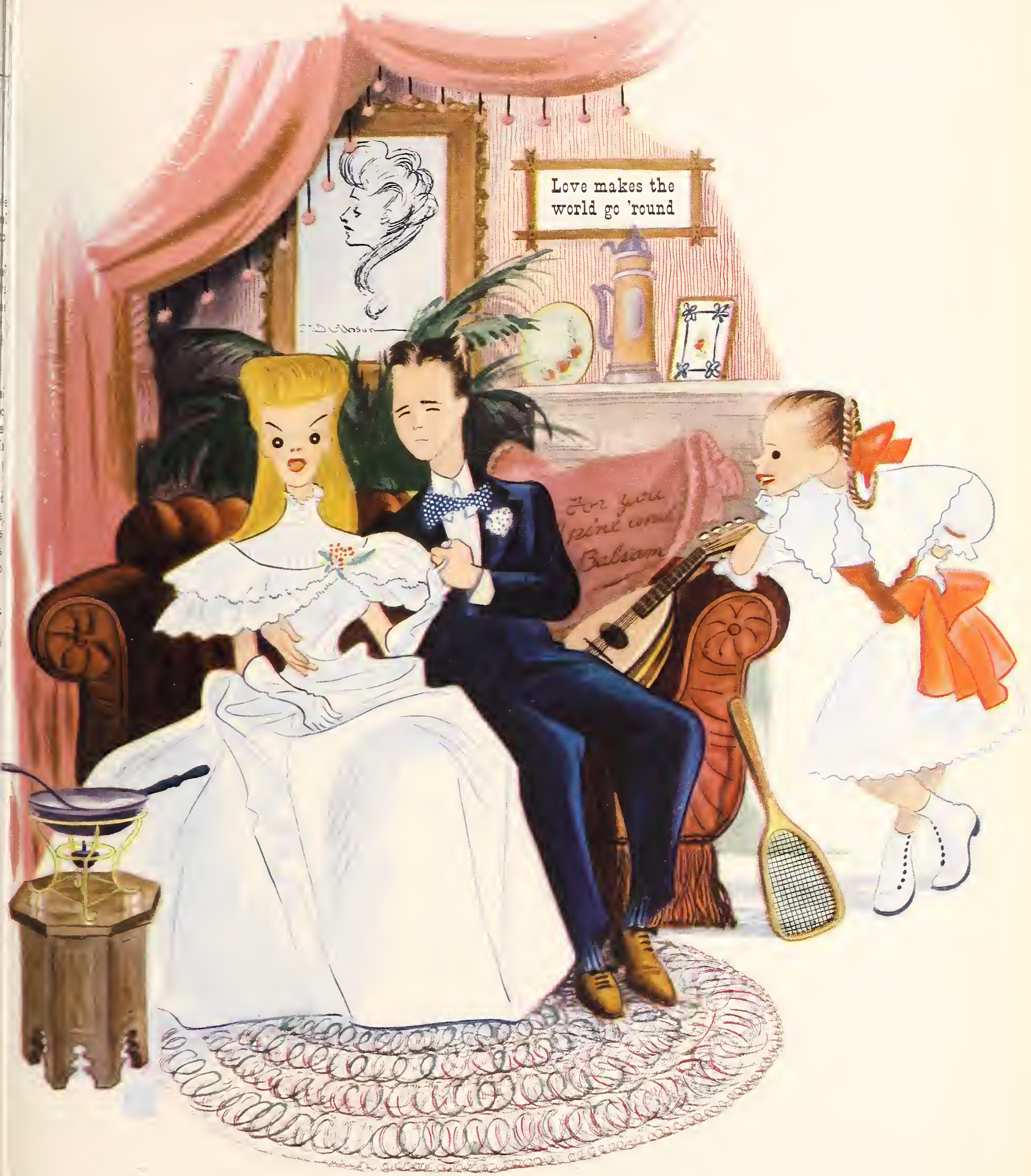
After the script is prepared, the cast is selected entirely on the basis of whether the voices match the appearance and personality of the persons supposedly speaking on the screen. For example, a contralto voice would not be used to simulate the voice of an ingenué, or a speaking voice in the tenor range wouldn't be selected for a "heavy" role.

The cast then goes into rehearsal. Spe
ing scenes from the film are clipped i
"loops" or rolls which can be inserted int
specially constructed projector and run
continuously while the players are rehearsi

The director and sound technicians wa
carefully while rehearsals are in progress a
when they consider that a scene is ready
a "take", a special sound camera records
voices.

"Loops" run an average of 30 to
feet, and the average picture dubbed i
a foreign language takes 120–130 loo
Sequences in which actors are heard off sta
or those in which actors are seen speaki
with their backs to the camera are easy
record. Close-ups are most difficult.

Script and rehearsal preparation for d
bing sometimes takes four to six weeks a
the actual recording a week. Every ma
company has spent a great deal of time a
money in selecting personnel to insure go
results.


Love makes the world go 'round
C.D. Gibson
For you I pine and Balsam

udy Garland gets no privacy for sparking when little sister Margaret O'Brien invades the Cozy Corner

MEET ME IN ST. LOUIS

M-G-M's
Glorious **TECHNICOLOR** Romance
with Song, Gaiety and Heart-throbs

Starring
JUDY GARLAND
WITH
MARGARET O'BRIEN

Mary Astor
Lucille Bremer
Tom Drake
Marjorie Main

SCREEN PLAY BY IRVING BRECHER AND FRED F. FINKLEHOFFE · BASED ON THE BOOK BY SALLY BENSON

DIRECTED BY VINCENTE MINNELLI
PRODUCED BY ARTHUR FREED

A Metro-Goldwyn-Mayer Picture

POST CARD

"Meet Me in St. Louis"
is a World's Fair in
itself! See you soon!
Judy Garland
Margaret O'Brien

Mr. J. P. Exhibitor,
Everywhere,
U. S. A.

CLANG! CLANG! CLANG! GOES THE TROLLEY!

"THE TROLLEY SONG" a nationwide hit is just one of the seven great melodies—merry ones, romantic ones!

FESTIVE CROWDS! SHATTERED RECORDS!

THAT ST. LOUIS WORLD PREMIERE!

Leo the showman's greatest and gayest of all promotions launched this box-office sweetheart to a record-breaking start. With Technicolor's brightest banners flying the good news from jubilant St. Louis echoes right to your waiting public.

Everybody's saying...

"MEET ME IN ST. LOUIS"

ASTOR

GALA GOLD-GETTING PRE-RELEASE!

THAT BROADWAY PREMIERE!

A terrific hit at M-G-M's house of hits! Golden M-G-M showmanship tells movie millions about the star-studded goldmine attraction whose happy heart-story, love songs, and rich Technicolor entertainment will soon enthrall the nation!

TWENTY YEARS OF LEADERSHIP
1924 · 1944
MGM

NDUSTRY PUNCHES AHEAD ON 6TH WAR LOAN DRIVE FRONT

Month's Sales in New York Total $2,893,000 So Far; Many Premieres Set

First reports in the theatres' drive to sell bonds during the Sixth War Loan, to top other industries participating, and to set a general high mark in the absence of a quota, this week were highly encouraging.

New York theatres this month already have sold more than $2,893,000 in Bonds, according to Malcolm Kingsberg, War Activities Committee chairman for that area. The first 24 hours of the drive netted $25,370 in Bonds in the Hartford area. In New Haven, the first of a series of 12 screening room Bond shows drew $80,000. In the Cleveland area, some 75 Bond premieres have been arranged; in New York, 100; in Philadelphia, it is estimated the December 14 showing of "Frenchman's Creek" at the Aldine will bring in $1,200,000.

Free Movie Day to Be Focal Point for Selling

Free Movie Day, for the most part December 7, occupies theatre attention now as a focal point for selling. Admissions in all instances will be by Bonds. In the Denver area a children's Free Movie Day was held Friday, November 24, registering a sale of about $250,000 in Bonds.

In New York, in addition to the approximately 100 regular Bond premieres arranged, during the campaign there will be 16 premieres especially for children.

A radio rally in Hollywood as large as that in New York which sparked the drive's beginning, and sold approximately $85,000,000 worth of Bonds, is maturing under the sponsorship of the War Activities Committee and the National Broadcasting Company, the latter having appropriated one hour's air time.

The Hollywood show will be the night of December 6, will feature stars from the studios, and will be managed by Mann Holner, Cornwell Jackson and Ted Lloyd.

To build up a volunteer sales force and increase the sale of Bonds, a Sons-in-Service-Club has been sponsored by Loew's Theatres to promote the selling of Bonds.

Each theatre is organizing its own club. In order to become a member, a patron must buy or sell $140 in War Bonds. These Bonds may be in any denomination, but preferably in $25 units. Each member receives a membership card and a special card is mailed to a son or relative in the service in whose honor the Bonds are bought.

Will Erect Honor Rolls In Theatre Lobbies

All theatres participating in the Sons-in-Service-Club will erect an Honor Roll in their lobbies upon which the names of honored men and women in service will be entered.

Los Angeles projectionists are participating voluntarily in the local campaign by servicing the Junior Bond Premieres scheduled for December 9 in 26 Fox West Coast theatres, and in 35 others December 16.

Southern California's war industry plants are being contacted by "Taps for the Japs" mobile units, sponsored by 650 film theatres.

Several divisions of the units are continuing this week writing Bonds for employees of the area's industrial empire, above and beyond normal payroll deductions. The units are staffed by volunteer workers of the Citizens War Service Corps, Citizens Defense Corps and motion picture personnel.

Nat Barach, National Screen Service manager in Cleveland, reported this week his office to date had sold more advertising material for this drive than in any other.

Mats and Local-Color Stories Arranged by Matlack

All its future trade paper advertising would be devoted to the Sixth War Loan, H. A. Ross, president of Ross Federal Service, said this week. The company's advertisements will have their copy prepared by Silas Seadler, of MGM, advertising consultant to the present film industry drive.

Jack Matlack, Oregon publicity chairman for the drive, made every exhibitor remember a pledge he made for Bond Premieres, Children's Matinees and Free Movie Day at the recent meeting in Portland with national committee members.

Photographs were obtained by all exhibitors in the territory. From the photos, Mr. Matlack had mats made and wrote local-color stories on each exhibitor and had both the photo and story break in their local newspapers—a reminder of their part in the campaign.

The Oregonian, Oregon's leading newspaper, cooperated in the campaign by featuring a half-page two-color cartoon tribute to Oregon exhibitors. This cartoon broke in the *Sunday Oregonian.* The *Oregon Journal* also is devoting considerable space to the industry's campaign.

In several cities of South Carolina, plans for children's shows have been altered so that they will be excused from school other days than Saturday, and in the morning, if they sell Bonds. In Columbia, children must sell $100 worth to be eligible to attend a show.

At the Statue of Liberty replica erected in Times Square, New York, by the WAC, crews from different theatres serve in turn at the Bond booth beneath the structure.

WAC Seeks Material to Compile Drive Data

All tear sheets, photographs and other material showing what exhibitors have done to boost the sale of Bonds are requested by the WAC in New York. The intent is to compile the material as a report of what the industry did during the Sixth War Loan.

A unique slant in the Washington, D. C., drive is the participation of theatres in a "Victory Bowl"; that is, names of Bond purchasers are placed in a Victory Bowl, and a winner will be chosen December 16, closing date of the theatre drive. The winner will receive a $1,500 Bond.

A total of $25,000 worth of War Bonds was purchased last week by William Crockett, vice-chairman of the film industry's national campaign, and a partner in the Bayne-Roland Theatres, Virginia Beach, Va., also a president of the Motion Picture Theatre Owners of that state since 1937. Mr. Crockett made his purchase at the Statue of Liberty in Times Square, New York.

Four hundred prints of "Normandy Invasion," the U. S. Coast Guard's motion picture coverage of the assault on Europe, are being distributed by the Treasury Department as a feature of the Sixth War Loan drive.

Copies of the film have been placed with 16mm film libraries throughout the country and will be available for showing in every state.

Selected because of its timeliness, "Normandy Invasion" is one of several non-theatrical pictures to be used by the Treasury Department in promoting War Bond sales.

The two-reel picture was filmed by combat photographers of the Coast Guard, who accompanied invasion forces on D-Day and hit the beaches of France in the first wave of landing barges. Opening with training scenes in the United States, the film then moves to the British Isles for final practice landings before the great assault on Normandy. Highlights of the picture include scenes of American troops wading ashore through a screen of machine gun fire, fighting to secure the beachhead, and removing the wounded.

Trade Paper Publishers Honored for Efforts

The film industry's "Medal of Honor" for exceptionally meritorious service in the selling of War Bonds, was awarded to trade paper publishers, in New York and in Hollywood, Wednesday.

The New York ceremonies were at the Monte Carlo restaurant, where, after luncheon, Mr. Brandt and other officials of the campaign and the War Activities Committee, awarded the medals. The men so honored are Martin Quigley, Quigley Publications; Ben Shlyen, Associated Publications; Abel Green, *Variety;* Moe Wax, *Film Bulletin;* Jack Alicoate, *Film Daily;* Jay Emanuel, Jay Emanuel Publications. In Hollywood, the honor was tendered Pete Harrison, *Harrison's Reports;* Arthur Ungar, *Daily Variety;* and William Wilkerson, *Hollywood Reporter.*

Browning Is Honored at Boston Testimonial

Boston publicists gathered at the Hotel Statler November 21, for a testimonial dinner in honor of Harry Browning, publicity head of M and P Theatres and chairman of the publicity committee for the Sixth War Loan Drive for New England. Martin Mullin and Sam Pinanski, heads of M and P Theatres, also received tributes at the affair. They are New England and Massachusetts chairmen, respectively, of the War Loan Drive. Among those attending were: Jack Saef, Paul Levi, Arnold Van Leer, Joe Longo, Red King, Phil Engel, Arthur Moger, Joe Di Pesa, Don Prince, Herbert Philbrick, Edward A. Cuddy and others.

MGM's "Thirty Seconds" to Be Sold Separately as Special

Although the 10th block has not yet been scheduled, William F. Rodgers, MGM vice-president and general sales manager, announced this week that "Thirty Seconds Over Tokyo" would be sold separately as a special. The film, currently at the New York Capitol, now is being made available to all accounts under separate contracts.

Canada Cites Exchange Staff

Paramount's Toronto exchange has been awarded a special pennant by the Canadian Government for exceeding its quota in the Seventh Victory Loan. The award was accepted by Jack Hunter, manager, on behalf of the exchange staff.

BOB ('PIR
CAPTURES T

SAMUEL GOLDWYN presents

BOB HOPE in TI

VIRGINIA MAY

Directed by DAVID BUTLER • *Associate Producer* DON HARTM

SMASH 'EM WITH THE SIXTH WAR LOAN!

ATE') HOPE
HE COUNTRY!

....The Big Box-Office Buccaneer scuttles top figures in first openings—Rochester, Syracuse, Cincinnati, Columbus, Dayton, Atlanta, New Orleans, Kansas City, Des Moines, Omaha, Salt Lake City, Denver, Los Angeles, San Francisco, Buffalo, Reading, Harrisburg, Chicago and a dozen other spots! . . Brings home to happy showmen a fabulous prize attraction laden with solid gold!

PRINCESS AND THE PIRATE

ALTER SLEZAK • WALTER BRENNAN • VICTOR McLAGLEN

IN TECHNICOLOR

en Play by Don Hartman, Melville Shavelson and Everett Freeman • RELEASED THROUGH RKO RADIO PICTURES, INC.

RANK PLANS WIDE HOUSE-CLEANING

Production Administration Formed as Control for Propaganda Services

by PETER BURNUP
in London

The scope and intention of that plan of Joseph Arthur Rank to coordinate the publicity units of all the many, diverse, motion picture activities have far exceeded the original design.

As of December 6, Mr. Rank proposes to announce the formation of yet another company, to be known as Production Administration, Ltd., of which, like all the other companies he has promoted, he will be chairman. Function of the new concern will be to control not only all the propaganda services of his set up, but their finance and contractual obligations.

On the board of the new concern will sit Barrington Gain—clearly destined to be the financial controller of all Mr. Rank's enterprises—and representatives of the three major Rank production outfits: Two Cities, Gainsborough, Independent Producers. Managing director and, as such, dictator of all the Rank advertising, production budgeting, contracts for the hire of actors, authors, studio-help, and so forth, will be F. L. Gilbert.

Goes Outside Industry

It is symptomatic of the Rank determination to clear up those haphazard redundancies in his organization, that he should have gone outside the motion picture industry for his new Pooh-Bah of Planning.

Mr. Gilbert is a civil servant of distinction who has held senior office in the Establishments Division of the Treasury (department which operates the staffing of all Government offices), the Milk Marketing Board and the planning section of the Ministry of Food. Clearly, it is his work in the last mentioned office which has won him his latest—and extremely lucrative—job. There's a feeling in this land that the Food Ministry is just about the only wartime official department which has deserved public respect and thanks.

It's an Herculean job, certainly, for those redundancies, the uneconomic overlapping not only in publicity departments but in every other branch of the immense setup, have become a by-word to the critical.

Aims at Complete Revision

The master plan, as Mr. Rank will reveal when he summons his December 6 meeting, calls for a complete revolution right down to the studio-base of operations. Allocation of studio stages will be as follows: Gainsborough's plant at Shepherds Bush will be handed over to G. B.-Instructional and will be operated by Mary Field, in the production of her films for the Boys and Girls Clubs, in the making of instructional and propaganda films and such like endeavours ancillary to the main Rank undertakings.

The shortly to be de-requisitioned Pinewood plant will be shared between Gainsborough and Independent Producers. Del Giudice's Two Cities' teams will function at Denham, where, unhappily for the water-tight quality of the Rank scheme, there are prior contractual obligations to Sir Alexander Korda and RKO Radio. It is the intention that certain stages at Denham will be available at certain seasons of the year to producers not within the Rank orbit.

Spencer M. Reis, managing director of D. and P. Studios, Ltd., will be general studio controller. Hector Coward will be in immediate charge at Pinewood; A. W. Watkins, at present chief sound engineer, in charge at Denham.

Gainsborough's second plant at Islington and —probably—the even smaller Riverside Studios, will be held in reserve for minor Rank ventures, or for an emergency arising when a production doesn't maintain its working schedule.

Novel Ideas Encouraged

So much for the allocation of space. Producers will be encouraged, more even than now, to work out novel ideas; for Mr. Rank feels that, freed of financial responsibilities, his men will work with a greater zest. Once a production notion has been approved and its approximate budget given the O.K., once the necessary floor space allocated, the producer has nothing more to do with the money-bags—or with the publicising of his endeavour. He will go to Mr. Gilbert, suggest that he retain such and such writer or so-and-so the film editor, or this or that star. If those individuals are available, Mr. Gilbert's people will negotiate their contracts. The publicity agent will take his instructions only from the Gilbert headquarters.

There were heart-flutterings when MOTION PICTURE HERALD made its original revelation of the proposed advertising centralisation. There'll be more intense heart-burnings at the present disclosure. For, to date, there's been an immense and entirely inexplicable lack of control and coordination among certain of the many Rank factions.

But the new move, apart altogether from its obvious intrinsic merits, had to be. After all, Mr. Rank has committed himself to the expenditure on production of no less than £5,000,000 (approximately $20,000,000) in the course of the next 12 months.

Seeks Man New to Screen

It's a safe assumption that Mr. Rank will go outside the industry for his advertising man, just as he did in the case of Mr. Gilbert. He feels that the man new to the business will bring a fresh mind to its problems. That such an appointment is urgently demanded, that the new organization is vitally necessary, is shown, to quote one instance alone, in the campaign in anticipation of the opening of "Henry V."

Laurence Oliver prevailed on Fillyse Del Giudice to give him an initial contract which authorized him not only to survey all publicity matter relating to the film, but actually to run its advertising campaign. Mr. Olivier's artists produced some very lovely designs which adorned subway walls, omnibus sides, newspaper columns. The layouts had beauty, but, say advertising experts, they might just as well have been publicising a stage play as a film.

Mr. Olivier, moreover, tried a fall of his own with the newspapers. Declaring first of all that he wouldn't permit the critics the customary convenience of a preview, he relented and ordained that they should travel down to the studio at Denham if they desired to see his picture in advance. The critics coldly declined to play. Mr. Rank, reinforced by Peter Burnup, took a hand himself. The press view was held in the comfort of the Carlton theatre, London.

Attack New York Zoning Changes

The proposed amendments to the New York zoning resolution, which were to become law Friday unless rejected by three-quarters of the votes of the Board of Estimate, would prohibit the construction of several film theatres for which plans have been filed, Robert Dowling of the Citizens' Zoning Committee told the Board last week.

Mr. Dowling, who spoke at a hearing on the contemplated changes, which would restrict the ground coverage of future buildings in Manhattan, later pointed out that plans for several motion picture theatres in midtown Manhattan would be nullified if the measure went into effect. The sites of the projected houses are Broadway, between 45th and 46th Streets; on the empty lot adjacent to the Roxy theatre; another on 53rd Street and Sixth Avenue, and elsewhere.

Contending that the zoning amendments would reduce the ground space of new buildings by 31 per cent, Mr. Dowling, whose organization also represents distribution and exhibition interests, pointed out that the owners of land now utilizing 100 per cent of the ground would not sacrifice such a large percentage for new buildings.

Similarly, Mr. Dowling said, towering buildings would have to be constructed on those vacant lots where theatres were projected, in order to get back the value of the property deprived of its full ground coverage. Such structures, he added, would not be feasible for theatres.

The previous week, Leo Brecher, mid-town Manhattan motion picture theatre operator, assailed the proposed zoning changes at the Board's public hearing.

Clarifies Actor Wage Problem

Another guide post has been given producers on the question of salaries by the Internal Revenue Bureau, Washington, in a ruling that compensation given an actor by one company on a flat deal for a single picture will not be recognized as the basis for increasing the weekly salary he received from another company, and vice versa.

The Bureau cited as an example a flat deal with "X" Corporation under which an actor receives $10,000 for a picture, on which he was expected to be and actually was employed only four weeks. The actor's last employment was for the "Y" Corporation at a salary of $1,000 a week, and the bureau held that approval by the salary stabilization unit of the deal with "X" may not be deemed to be approval for an increase in the actor's weekly salary rate from $1,000 to $2,500.

"It appears that there is no fixed relationship between the amount paid on a daily or weekly basis to an employe and the amount which he might be paid when the salary payment is for the completed job," the bureau explained. "Accordingly approval of an application for payment on the completed job will not be deemed to be an approval of a daily or weekly salary rate for an employe for the purpose thereafter under the specific assignment rule at a daily or weekly salary rate in excess of the daily or weekly salary rate theretofore established or approved for such employee."

English Acclaim "Henry V" As Bookings Set Record

The premiere of Two Cities Films' "Henry the Fifth" at the Carlton theatre, London, November 27, drew the country's most impressive wartime audience of socialites and government and military officials. The queue at the box office was 150 yards long, and the acclamation was reported as unprecedented. Inquiries from all over the nation are reportedly pouring into the offices of J. Arthur Rank, asking when the film can be seen, and advance bookings constitute an all-time high for a British film, according to MOTION PICTURE HERALD's London Bureau.

RKO RADIO PICTURES, Inc.
TRADE SHOWINGS OF

BRANCHES	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Fox Projection Room 1052 Broadway	TUES. 12/12	2:30 P.M.
ATLANTA	RKO Projection Room 191 Walton Street	TUES. 12/12	2:30 P.M.
BOSTON	RKO Projection Room 122 Arlington Street	TUES. 12/12	2:30 P.M.
BUFFALO	Fox Projection Room 290 Franklin Street	TUES. 12/12	2:30 P.M.
CHARLOTTE	Fox Projection Room 308 So. Church Street	TUES. 12/12	2:30 P.M.
CHICAGO	RKO Projection Room 1300 Wabash Avenue	TUES. 12/12	2:30 P.M.
CINCINNATI	RKO Projection Room 12 E. 6th Street	TUES. 12/12	8:15 P.M.
CLEVELAND	Fox Projection Room 2219 Payne Avenue	TUES. 12/12	2:30 P.M.
DALLAS	Paramount Projection Room 412 So. Harwood Street	TUES. 12/12	2:30 P.M.
DENVER	Paramount Projection Room 2100 Stout Street	TUES. 12/12	2:30 P.M.
DES MOINES	Fox Projection Room 1300 High Street	TUES. 12/12	2:30 P.M.
DETROIT	Blumenthal Projection Room 2310 Cass Avenue	TUES. 12/12	2:30 P.M.
INDIANAPOLIS	Paramount Projection Room 116 W. Michigan Street	TUES. 12/12	2:30 P.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 12/12	2:30 P.M.
MEMPHIS	Fox Projection Room 151 Vance Avenue	TUES. 12/12	2:30 P.M.
MILWAUKEE	Warner Projection Room 212 W. Wisconsin Avenue	TUES. 12/12	2:30 P.M.
MINNEAPOLIS	Fox Projection Room 1015 Currie Avenue	TUES. 12/12	2:30 P.M.
NEW HAVEN	Fox Projection Room 40 Whiting Street	TUES. 12/12	2:30 P.M.
NEW ORLEANS	Fox Projection Room 200 So. Liberty Street	TUES. 12/12	2:30 P.M.
OKLA'MA CITY	Fox Projection Room 10 No. Lee Street	TUES. 12/12	2:30 P.M.
OMAHA	Fox Projection Room 1502 Davenport Street	TUES. 12/12	2:30 P.M.
PHILADELPHIA	RKO Projection Room 250 No. 13th Street	TUES. 12/12	2:30 P.M.
PITTSBURGH	Fox Projection Room 1715 Blvd. of Allies	TUES. 12/12	2:30 P.M.
PORTLAND	Star Preview Room 925 N.W. 19th Street	TUES. 12/12	2:30 P.M.
ST. LOUIS	S'Renco Projection Room 3143 Olive Street	WED. 12/13	2:30 P.M.
SALT LAKE CITY	Fox Projection Room 216 E. First South Street	TUES. 12/12	2:30 P.M.
S. FRANCISCO	RKO Projection Room 251 Hyde Street	TUES. 12/12	1:30 P.M.
SEATTLE	Jewel Box Projection Room 2318 Second Avenue	TUES. 12/12	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Philips Avenue	TUES. 12/12	10:30 A.M.
WASHINGTON	Fox Projection Room 932 New Jersey Avenue	TUES. 12/12	2:30 P.M.

"BELLE OF THE YUKON"

Starring

RANDOLPH SCOTT
GYPSY ROSE LEE
DINAH SHORE
BOB BURNS

Produced and Directed by **WILLIAM A. SEITER**

with **CHARLES WINNINGER**
WILLIAM MARSHALL · GUINN "BIG BOY" WILLIAMS
ROBERT ARMSTRONG · FLORENCE BATES · Written for the screen by JAMES EDWARD GRANT · Story by Houston Branch
Music and Lyrics by JOHNNY BURKE and JIMMY VAN HEUSEN
Released by RKO Radio Pictures, Inc.

GOOD ENTERTAINMENT IS *INTERNATIONAL!*

U.S. to Ask Court To Set Date for Decree Suit Trial

Washington Bureau

Arguing on the motion of Harry Arthur, St. Louis exhibitor, for permission to intervene in the New York Consent Decree case, Department of Justice officials Tuesday will ask Judge Goddard of the New York Federal District Court to set a definite date for trial of the case.

That the department is determined to bring the issue of divorcement to a final decision and will not again enter into negotiation for a Consent Decree was indicated in reports from other quarters that one overture by the companies met with the response that department officials were willing to talk about the case with the defendants, but only with the understanding that such conversations would not be permitted to delay the trial.

No further effort to meet with department heads has been made since, it was said.

At the department, Assistant Attorney General Wendell Berge, in charge of the anti-trust division, said Monday he was ready and determined to go ahead, and that he and Attorney General Francis Biddle were in complete accord on the desirability of pushing the case to a finish.

Divestiture Vital Issue

The question of divestiture was seen by Mr. Berge as the most important of all the issues raised in the motion filed by the department last August 7, and he indicated the probability that the court would be asked to embody the other changes proposed in the Decree in an arrangement which may be held in effect during the period prior to the final decision of the United States Supreme Court, seen as two years or more hence.

Mr. Berge expressed the opinion that the temporary Decree, involving all of the matters raised by the department in its motion, might be obtained by consent of the defendants, pointing out that there were some points to which they probably would have no objection. If it cannot be done in this way, he said, it might be possible to have those points taken up first and disposed of before the court went into the question of divestiture.

At the hearing Tuesday, Robert L. Wright, Special Assistant to the Attorney General in charge of the film unit, will oppose the Arthur motion, filed by his counsel, Russell B. Hardy, and seek to make arrangements for the procedure to be followed in the future in bringing the Consent Decree case to trial.

Mr. Berge explained that, in general, the department was opposed to permitting outside parties, even those whose initial complaints are responsible for the bringing of a case, to participate in the trial of a suit because of the possibilities that they would complicate the Government's orderly presentation. However, he said, there was no objection to interested groups filing briefs in appeals as *amicus curiae,* which is frequently done.

Seek to Aid Exhibitors

The purpose of attempting to obtain an interim decree, he said, is to secure for the independent exhibitors the relief they have been seeking, while the tough issue of divestiture is being fought out.

Even with a Supreme Court decision upholding the department's belief that the distributors should not be permitted to own theatres, only half of the battle will be won, the remaining half being the problem of moving those theatres into new hands.

This would be done with a minimum of hardship to the companies, Mr. Berge said. Ample time will be allowed for their orderly disposition, and if they cannot readily be moved they may be placed in the hands of a trustee, as has been done with other properties subject to divorce. Under a trustee, the dividends from the theatres would continue to go to their present owners until they finally could be disposed of. Either way, Mr. Berge said, the redistribution of theatre ownership might take years.

Appeal Board Modifies Boston Clearance Award

The Appeal Board last week modified a Boston award, upholding the elimination of the 21-day clearance of the Mystic, Granada and Strand theatres in Malden, Mass., over the State theatre, Saugus, Mass., operated by Richard B. Rubin. A maximum clearance of 14 days by the five consenting companies is set for the Malden theatres, for films on which the State is not subject to clearance, in favor of theatres in Lynn, the American Arbitration Association reported this week.

The decision also provided that the complaint respecting all Paramount pictures exhibited in the Paramount or Olympia theatres and that respecting all Warner pictures exhibited at the Warner theatre, all in Lynn, be dismissed. Intervenors were New England Theatres, Inc., the Massachusetts Amusement Corporation, the Middlesex Amusement Company and the Melrose Theatre Company.

In Buffalo, the award in the clearance proceeding brought by the Basil Brothers Theatres, operating the Genesee theatre, Buffalo, against the five companies, fixed the maximum clearance of the Bailey theatre, operated by Dipson Theatres, Inc., over the Genesee, at seven days instead of the 14 previously held.

Set Griffith Case Trial Date Tentatively for March 12

Federal Judge Edgar S. Vaught Monday in Oklahoma City ordered the five-year-old Griffith Amusement anti-trust suit tentatively set for trial March 12, 1945, and instructed Government attorneys to answer more fully defense interrogatories filed last December.

After a day-long argument in his chambers, Judge Vaught reminded the opposing parties that every effort should be made to speed a final settlement. The case, filed in 1939, now involves only four defendant companies, compared to 19 when originally brought. The attorneys for the four Griffith circuits won their point that the Government's trial brief failed to cover items of information sought in the interrogatory. U. S. attorney Holmes Wright was ordered to prepare answers to the defense questions by January 27.

The present defendants are: Griffith Amusement Company and Consolidated Theatres, Inc., both with headquarters in Oklahoma; and West-Tex Theatres, Inc., and Griffith, Inc., both of Dallas.

Gardner and Nedley Advance In MGM Sales Changes

William F. Rodgers, vice-president and general sales manager of MGM, Tuesday announced two promotions in the sales field force.

Sam Gardner, Salt Lake City branch manager, has been named to succeed the late Clayton V. Lynch as Los Angeles branch manager. Carl Nedley, Omaha salesman, has been named Salt Lake City manager. Both appointments take effect immediately.

Mr. Gardner has been with the company since 1931, when he joined the Philadelphia branch as salesman. He has served in Denver, Salt Lake City, Los Angeles and Indianapolis. Mr. Nedley joined the industry in 1915 as a shipping clerk for the old Mutual Film Company in Tampa. He later worked for Vitagraph and Universal, and in 1930 he joined MGM.

Warner Club Christmas Party Will Be Held December 16

The Warner Club's annual Christmas party for children, grandchildren and other juvenile relatives of employees, will be held at the Hollywood theatre, New York, December 16, it was announced by Martin F. Bennett, club president. In addition to a kiddie show, there will be toys, souvenirs and candy for all the youngsters.

"Look" Gets New Home

Look magazine has rented offices at 711 Fifth Avenue, New York. The building will be renamed Look Building and will serve as eastern headquarters for Cowles Magazines, Inc., publisher of *Look.* Occupancy of the building will begin as soon as war conditions permit the completion of alterations.

Rank to Handle All British Films in Canadian Circuit

London Bureau

J. Arthur Rank announced in London last weekend that the Odeon circuit of Canada would b used as an outlet not only for his own films but for all British product, "with quality and suitability the only tests." This remark came in connection with Mr. Rank's formal announcement of his "association" with the Canadian circuit.

The British industry leader said the British Board of Trade had asked him to do everything in his power to obtain Canadian distribution. It is understood that the board was instrumental in the wording of Mr. Rank's statement, which characterized the Canadian Odeon transaction as "a further step in Rank's plans to form a world-wide association, ensuring a market for British-produced films, thus making film export a real national asset."

It was indicated in Toronto last week that Paul N. Nathanson, president of Canadian Odeon, would continue to control the circuit, jointly with Odeon Theatres of London. John Davis, managing director of the British circuit, will be added to the board of directors of General Theatres Corporation, which operates Odeon's theatres in Canada, Mr. Nathanson revealed.

He declined to state how much cash was involved in the deal, but said he was carrying out the ideal of his father, the late N. L. Nathanson, in the creation of a British Empire circuit of theatres. Mr. Nathanson intimated that a considerable building program would be undertaken after the war but hesitated on the question of installing television facilities. Television, he pointed out, was under the control of the Canadian Broadcasting Corporation.

Before leaving Toronto for New York last week, Mr. Davis told the press that Mr. Rank soon would open publicity offices in New York and Toronto

Managers for Eight PRC Exchanges Are Named

Seven managers have been named for eight exchanges recently acquired by PRC Pictures. Announced by Leo J. McCarthy, general sales manager, the appointments are as follows:

Cleveland, Fred Scheuerman; Cincinnati, Harry Bugie; Detroit, William Flemion; Pittsburgh, Lew Lifton; Los Angeles, Harry Stern; Dallas, Jack Adams; Omaha and Des Moines, Harry Rogers.

Mr. McCarthy left this week for a three-week tour of the various exchanges. He spent the week in Pittsburgh, Cleveland and Detroit. Next week he will be in Cincinnati, Indianapolis and St. Louis. He then will go to Chicago and Milwaukee, returning to New York December 18.

Paramount Sets Trade Shows for Third Block

Paramount's third block-of-five pictures for 1944-45 will be trade shown December 14 and 15, Charles M. Reagan, vice-president in charge of distribution, announced Tuesday in New York. "For Whom the Bell Tolls," "Practically Yours" and "Dangerous Passage" will be screened December 14; "Double Exposure" and "Here Come the Waves," December 15. All showings will be held in Paramount exchanges except in Los Angeles, where the Ambassador theatre will be used, and in New York and Albany, where the screenings will be at the Twentieth Century-Fox exchanges.

Set Disney Screening Date

Walt Disney's full length Technicolor feature, "The Three Caballeros," will be trade screened nationally by RKO Radio December 11, it was announced this week by Ned E. Depinet. In St. Louis the film will be screened December 12.

RKO RADIO PICTURES INC. TRADE SHOWINGS:

Walt Disney's

TECHNICOLOR MUSICAL FEATURE

The Three Caballeros

BRANCH	PLACE OF SHOWING	ADDRESS	Day & Date	TIME
Albany	Fox Projection Room	1052 Broadway	Mon. 12/11	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 12/11	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 12/11	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 12/11	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 12/11	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 12/11	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 12/11	8:15 P. M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 12/11	2:30 P.M.
Dallas	Paramount Projection Room	412 So. Harwood St.	Mon. 12/11	2:30 P.M.
Denver	Paramount Projection Room	2100 Stout St.	Mon. 12/11	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 12/11	2:30 P.M.
Detroit	Blumental Projection Room	2310 Cass Ave.	Mon. 12/11	2:30 P.M.
Indianapolis	Paramount Projection Room	116 W. Michigan St.	Mon. 12/11	1:30 P.M.
Kansas City	Edison Hall	1330 Baltimore Ave.	Mon. 12/11	8:30 P.M.
Los Angeles	Ambassador Theatre	Ambassador Hotel	Mon. 12/11	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 12/11	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 12/11	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 12/11	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 12/11	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 12/11	2:30 P.M.
New York	Normandie Theatre	53rd St. & Park Ave.	Mon. 12/11	10:30 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 12/11	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 12/11	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 12/11	2:30 P.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 12/11	2:30 P.M.
Portland	Star Pre-view Room	925 N.W. 19th St.	Mon. 12/11	2:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 12/12	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. First South St.	Mon. 12/11	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 12/11	1:30 P.M.
Seattle	B. F. Shearer Preview Thea.	2318 — 2nd Ave.	Mon. 12/11	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 12/11	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 12/11	2:30 P.M.

Dozier Foresees More Musicals For Next Year

Musicals, and period stories—"even as in the theatre now"—may be expected from Hollywood during the next year, in the opinion of William Dozier, RKO general production aide, story supervisor and producer, who arrived in New York last week for a round of play viewing, and for conferences with home office executives. "And, of course, comedy is always acceptable," Mr. Dozier added. "We are not avoiding war pictures *per se;* we are trying to distinguish between stories about war, and those with a war background. We do not shy away from doing a strong comedy or drama with a war background."

William Dozier

The public only gets tired of "bad pictures," Mr. Dozier believes. "If 'Thirty Seconds Over Tokyo' is doing well, it's because it is a *good* war picture," he said.

"In any event," he added, "pictures are going to have to be good in the next couple of years, when people get gas again, and take the car out at night instead of going to the movies. We at RKO studio have been economizing for the past year or so against the day when the receipts fall."

Mr. Dozier expects a "flood" of good stories after the war's end, when many writers are released from war service and when many persons are able to tell their war experiences.

In New York, Mr. Dozier saw many leading plays. Their caliber, he feels, is higher than for many years. He praised "Sadie Thompson," "The Late George Apley," "Snafu," "Anna Lucasta," and "I Remember Mama." The last named RKO will produce perhaps in two years, and it was discussed by him with N. Peter Rathvon, RKO president, relative to showing the play on the road.

Roadshows of plays make them more valuable for film production, Mr. Dozier believes; but he also feels that a best selling novel is a better preselling basis for a picture.

The theatre's taste is of "a little higher order, Mr. Dozier observed. "For that $4.40, you get that, and you also get some intellectual factors you cannot put into the motion pictures."

Purchase of Broadway plays has been made difficult by diffidence of producers, and accompanying financial factors, Mr. Dozier said. Producers prefer to sell plays as capital assets, avoiding taxes, he said; and they are in "no hurry nowadays."

"RKO started this high price trend when it paid $200,000 for 'Room Service,'" he said.

Doob Given Gold Coin by Canadian Government

Oscar A. Doob, Loew's Theatres director of advertising and publicity, has received a gold coin from the Canadian Government inscribed, "Canada Thanks Oscar A. Doob." The presentation was made at a recent meeting of Loew's Theatres managers by Francis Harmon, executive vice-chairman of the War Activities Committee, on behalf of the Canadian Government. It was during the Third War Loan Drive, when Mr. Doob was called to Washington to serve as assistant director of the War Finance Committee, that he gave advice and assistance to the Canadian Government in one of their drives.

GPE Votes Dividend

The directors of General Precision Equipment Corporation Tuesday declared a dividend of 25 cents per share on the company's capital stock, payable December 15 to stockholders of record at the close of business December 6.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 25—Sinking of the Tirpitz by R.A.F. blockbusters. . . Revolt in Denmark. . . . Holland flooded. . . . Strafing in Germany. . . . Christmas mail for boys at sea. . . . Secretary Morgenthau asks support for Sixth War Loan Drive.

MOVIETONE NEWS—Vol. 27, No. 26—B-29s bomb Tokyo from U. S. base on Saipan. . . . General Eisenhower receives Churchill on western front. . . . Secretary of State resigns. . . . Cordell Hull gets Humanitarian Award. . . . Football: Ohio vs. Michigan.

NEWS OF THE DAY—Vol. 15, No. 223—Mighty Tirpitz sunk by R.A.F. . . . Inside Denmark: Our Yanks blast Nazi Hurtgen forest. . . . Sixth War Loan Cavalcade. . . . U. S. Navy delivers goods to Santa.

NEWS OF THE DAY—Vol. 15, No. 224—Superforts carry war to Tokyo. . . . Variety Clubs pay homage to Cordell Hull. . . . Churchill confers with Eisenhower. . . . Quaker City hails Santa Claus' arrival. . . . Football thrillers: Ohio State Big 10 champion. . . . Trojans win Rose Bowl test.

PARAMOUNT NEWS—No. 26—Yanks smash toward Rhine. . . Christmas in November—Doomed child sees Santa. . . . Revolt: The hidden story of Copenhagen.

PARAMOUNT NEWS—No. 27—Big 10 Champ—Ohio State defeats Michigan. . . . Nation honors Cordell Hull Hull, Humanitarian. . . B-29s open air war on Japan. . . . War Bond report.

RKO PATHE NEWS—Vol. 16, No. 28—Tirpitz sunk. . . . Denmark underground sabotages the Nazis. . . . Big push opens on wintry western front. . . . Allies advance through Holland flood and storm.

RKO PATHE NEWS—Vol. 16, No. 29—B-29s raid Japan from Saipan. . . . Southern California, Ohio State grid victors. . . . Churchill visits French troops. . . . Eisenhower tours free Belgium. . . . Hull given Variety Club award.

UNIVERSAL NEWS—Vol. 17, No. 349—Yank guns crumble West Wall. . . . Sinking the Tirpitz. . . . Los Angeles Bond drive. . . . War in Denmark. . . . Morgenthau speaks. . . . Giants 24, Packers 0.

UNIVERSAL NEWS—Vol. 17, No. 350—The miracle of Saipan. . . . With General Eisenhower. . . . Secretary Hull honored. . . . Churchill visits French. . . . Colored nurses abroad. . . . Buckeyes 18, Wolverines 14.

ALL AMERICAN NEWS—Vol. 3, No. 109—Santa's helpers busy these days. . . . War Manpower Commission seeks workers. . . . New York honors Handy on birthday. . . Navy bands whoops it up for Sixth War Loan drive. . . . Wounded Yanks treated at Mayo General Hospital. . . . First contingent of Negro nurses arrives in England.

Mills of OWI Pays Tribute to Industry for War Work

Paying tribute to the performance of the industry in the war effort, Taylor M. Mills, chief of the domestic motion picture bureau of the Office of War Information, said in Washington last week that its contribution "cannot be measured in dollars, but in the patriotism of producers, distributors and exhibitors."

Mr. Mills made the statement after meeting with Francis Harmon, executive vice-chairman of the War Activities Committee; John C. Flinn, coordinator of the Hollywood division, and Tom Baily, his associate, to discuss plans for 1945 season film releases. Ten subjects are now in various stages of production, dealing with a number of Government problems and policies, and will ber leased as raw stock becomes available for prints.

"The industry has made available to this office its full facilities for the making of informative films and those to aid Red Cross, War Bond drives and to explain to the public the conquests of the Army, Navy, Marine Corps and Air Forces," Mr. Mills said. "The producers of Hollywood, the distributors and exhibitors through the nation, the newsreels and the presidents of all companies are entitled to a vote of appreciation.

"Since Pearl Harbor, the industry has made it possible for the OWI to exhibit to the public seven full-length features, 85 short subjects of one and two reels, 26 newsreel bulletins and 36 trailers. These were shown in some 16,000 theatres pledged to the OWI-WAC program."

"Together Again" in Second Week at the Music Hall

Playing to largest Thanksgiving audiences in Radio City Music Hall's 12-year history, with 95,595 persons seeing the film during the first four days of holiday weekend, Columbia's "Together Again" entered its second week at the New York house Thursday.

Davis and Surles Speakers at WAC Annual Meeting

Service by the film industry to the nation's war and welfare units was outlined and examined at the annual meeting in New York Thursday of the War Activities Committee.

The film needs of such units were described by their chiefs at an open luncheon meeting in the Hotel Warwick. Heading the service unit guests were Elmer Davis, director of the Office of War Information, and Taylor Mills, head of its motion picture section; Basil O'Connor, chairman of the Red Cross, and Stewart Brown, its vice-chairman; Major General A. D. Surles, director of the army's public relations; Ted R. Gamble, national director of the Treasury's War Finance division; Captain Eugene Markey, director of the Navy's motion picture bureau; and Major Orton Hicks, Army Overseas Motion Picture Service.

George J. Schaefer, WAC chairman, presided; Francis Harmon, WAC coordinator, introduced the speakers. Also among the latter were to be Harry Brandt, chairman of the film industry's Sixth War Loan participation; Ned E. Depinet, chairman of the WAC distributors' division; Jack Alicoate, John Flinn, Oscar Doob, S. H. Fabian and others.

The WAC theatre division met in the morning. At the joint meeting which followed, nominations for 1945 officers were offered.

Appreciation for the service of Arthur Mayer and Stanton Griffis, former WAC executives, now with the Red Cross in the Pacific, was expressed in resolutions.

FPC Asks Change In Canadian Code

Famous Players Canadian has submitted a minority report to the Canadian industry's conference committee on conciliation proposals. The circuit recommends autonomous boards in each exchange center to handle disputes, rather than a national organization.

FPC supports the general principle of trade concilation but J. J. Fitzgibbons, head of the circuit, advocates that theatres located in the individual exchange territories settle disputes locally, rather than through a national setup.

For the proposed Ontario board, FPC recommends that any two members of the Motion Pic-Theatres Association of Ontario be eligible for appointment to conciliation cases and not two independent exhibitor members of that association, as stipulated in the draft of the code now under consideration. The MPTA is made up of circuit associates or partners and independent theatre owners.

Mr. Fitzgibbons further suggested that the National War Services Committee could extend its activities "to effectively represent the industry in matters that might concern the industry nationally."

Plan Exclusive Spanish House in San Angelo

The immediate construction, if possible, and post-war building if priorities are withheld, of a 1,000-seat theatre in San Angelo, Tex., for the exclusive showing of Latin-American pictures was announced last week by John D. Jones, manager of the Concho theatre there.

Cost of the theatre was estimated at $50,000. The decision to build the house was reached following a meeting in San Angelo between C. V. Jones, general manager of Robb and Rowley, and John Rowley of the circuit's Dallas Office.

Mr. Jones, in making the announcement, said, "In view of the growing Latin-American population here and the great improvement now noted in Spanish-language pictures, we feel that the new departure is well warranted."

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA

Crime Doctor's Trap (formerly "Untitled Crime Doctor")

MGM

Son of Lassie

PRC

Crime, Inc.

RKO RADIO

Body Snatcher
Wonder Man (Goldwyn)

REPUBLIC

Three's a Crowd
Swingin' on a Rainbow
Jealousy (Gustav Machaty)

STARTED

MONOGRAM

Fashion Model

RKO RADIO

Spanish Main

REPUBLIC

Behind the Ship
Lone Texas Ranger

20TH CENTURY-FOX

First, Last and Always
Bullfighters

SHOOTING

COLUMBIA

Guy, a Gal and a Pal
Thousand and One Nights
Leave It to Blondie
One Against Seven
Men of the Deep

MGM

Alter Ego
Weekend at the Waldorf
Without Love
Our Vines Have Tender Grapes
Hold High the Torch
Valley of Decision

MONOGRAM

Make Way for Kelly

PARAMOUNT

Virginian
Scared Stiff
Lost Weekend
Love Letters
Affairs of Susan
Duffy's Tavern

PRC

Barber of Red Gap

RKO RADIO

Along Came Jones (International)
Invisible Army
Enchanted Cottage

REPUBLIC

Earl Carroll Vanities
Johnny March (Walter Colmes)

20TH CENTURY-FOX

Bell for Adano
Molly, Bless Her
Circumstantial Evidence
Royal Scandal

UNITED ARTISTS

Walk in the Sun (Bronston)
Blood on the Sun (Cagney)
G. I. Joe (Cowan)
Bedside Manner (Stone)

UNIVERSAL

Romance, Incorporated
Salome—Where She Danced
Here Come the Co-Eds

WARNERS

Hotel Berlin
Big Sleep
San Antonio

Six New Pictures Started; Shooting Index Off to 44

Hollywood Bureau

The Thanksgiving holiday cut into production schedules last week. Nevertheless, six new films were started and work was resumed on Lester Cowan's productiion, "G. I. Joe." Eight pictures went to the cutting rooms, bringing the shooting index down to 44.

At 20th Century-Fox, "First, Last and Always," the film based on the life of Eddie Rickenbacker, went before the cameras with Lloyd Bacon directing for Winfield Sheehan, producer. The cast includes Fred MacMurray, Lynn Bari, James Gleason, Charles Bickford, Mary Philips and Darryl Hickman.

Another 20th Century-Fox venture was "The Bullfighters," a Laurel and Hardy comedy with Mal St. Clair directing, William Girard producing.

RKO Radio launched its Technicolor swashbuckler, "The Spanish Main," with Paul Henreid, Maureen O'Hara, Walter Slezak, John Emery, Nancy Gates, Jack La Rue, Fritz Lieber, J. M. Kerrigan, Mike Mazurki, Antonio Moreno, Victor Kilian, Binnie Barnes and Barton MacLane.

Republic Starts Work On Two New Films

Republic trained cameras on two: "Behind the Ships," and "Lone Texas Ranger." The first has Jane Randolph and John O'Malley, with George Blair directing for Rudy Abel, associate producer. The second is another in the "Red Ryder" series, presenting Bill Elliott, Bobby Blake, Alice Fleming and Helen Talbot. Spencer Bennet directs; Lou Gray is the associate producer.

Monogram started work on "Fashion Model," with a cast including Robert Lowery, Marjorie Weaver, Tim Ryan, Dorothy Christy, Harry Depp and Sally Yarnell. William Beaudine is the director; William Strohbach is associate producer.

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Playwright Sidney Kingsley has sold a five-page original to 20th Century-Fox for a sum reported to be in the neighborhood of $50,000, or $10,000 per typewritten page. This would establish Mr. Kingsley as one of the highest-paid writers in history, receiving a rate of $400 per word. The story, titled "But for the Grace of John," tells of a slain soldier who rises from the dead to tell his friends and fellow-citizens what would have taken place if he and his companions had not perished in the fight for freedom.

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Jeff Donnell and Loren Tindall have been named by Columbia for the romantic leads in the next of the studio's "Whistler" series, tentatively titled "Until Tomorrow." Richard Dix will star . . . RKO Radio has exercised its option on Jack Gross, executive producer who joined the studio last January. Mister Gross is currently engaged on "The Enchanted Cottage," which John Cromwell is directing . . . George Marshall will direct "Good Intentions," Paul Jones' next for Paramount.

Orson Welles Signed to Star With Claudette Colbert

Robert Young will be co-starred with Laraine Day in "Those Endearing Young Charms," which Lewis Allen will direct for RKO Radio. . . . Orson Welles has been signed to star with Claudette Colbert in "Tomorrow Is Forever," scheduled to start in February at International. David Lewis will produce and Irving Pichel will direct.

"No Leave, No Love," an original by Charles Martin, has been added to Joseph Pasternak's schedule as MGM producer. The picture, which will start Ginny Simms, will have Hollywood's Radio City as its locale . . . Associate producer Walter Goetz' next assignment at Republic will be "Tell It to a Star."

Robert Sully has been signed by Hall B. Wallis to a long-term contract and will be groomed for stardom. His first assignment is an important role in "The Love Letters," currently in work at Paramount . . . Esther Williams and Keenan Wynn will appear as a comedy team in "Early to Wed," which Eddie Buzzell is directing for MGM . . . Directors Edward Dmytryk and Jacques Tourneur have been given new contracts by RKO Radio.

As a result of her work in "The Corn Is Green," Bette Davis starring vehicle, Joan Loring has been given a long term contract by Warner's . . . Otto Kruger will have a featured role in "Out of the Fog" at Columbia . . . Mary Servoss has been signed by MGM for a part in "Her Highness and the Bellboy," which stars Hedy Lamarr and Robert Walker.

Gregory Peck will be co-starred with Jennifer Jones in David O. Selznick's version of "Duel in the Sun" . . . Anita Louise will have one of the top feminine roles in "The Fighting Guardsman," romantic custome picture scheduled for early production at Columbia.

Reginald Gardiner Gets "Dolly Sisters" Role

Reginald Gardiner has been added to the cast of "The Dolly Sisters" at 20th Century-Fox . . . Tex Harding, long known as a Western star, has been given a featured role in Columbia's "Men of the Deep" . . . Yakima Canutt has been promoted to the post of director at Republic. His first assignment will be "Sheriff of Cimarron," starring Sunset Carson . . . 20th Century-Fox has lifted Roddy McDowall's option.

Republic has increased its budget for musical films nearly 400 per cent in the past two and a half years and plans further expenditure for this type of product . . . Monogram has four stories ready for filming in its Western series starring Johnny Mack Brown . . . Douglas Morrow, recently put under long term contract by International Pictures, will make his first appearance in Gary Cooper's "Along Came Jones."

Announces Formation of Coast Managers' Guild

William Piehl, west coast regional director of the United Office and Professional Workers of America, Local 34, CIO, last week announced formation of the Motion Picture Theatre Managers Guild, comprising in its membership the managers and assistant managers employed by the Golden State Theatre and Realty Corporation and San Francisco Theatres, Inc., of San Francisco and the Bay area, inclusive of Oakland, Berkeley, Daly City, San Bruno, San Leandro, Hayward, South San Francisco and San Jose. Post-war security, salary increases and better working conditions are among the organization's objectives, Mr. Piehl said.

Haskin Joins Wallis Studio

Byron Haskin, who recently resigned as head of Warner Bros., studio special effects department, has been signed by Hal Wallis as a director in an executive capacity. Mr. Haskin recently developed the new Warner Bros. color process. Mr. Wallis' Hollywood staff now includes Jack Saper, production and business manager, Martin Jurow, in charge of talent, John Mock, story editor, and Mr. Haskin.

NAIL

YOUR CHRISTMAS PRESENTS EARLY

from the Biggest Figure in the Industry ....

...and open on Christmas that big, wonderful box-office package...

"SOMETHING FOR THE BOYS"
in Technicolor
Fifty-three spots report it one of top musicals of them all from 20th!

* * *

"SUNDAY DINNER FOR A SOLDIER"
Pasadena preview audience first to cheer romantic Hodiak and Baxter!

* * *

Darryl F. Zanuck's
"WILSON"
in Technicolor
18 weeks on Broadway! 1,000 notable engagements from coast to coast!

* * *

"LAURA"
Tierney and Andrews terrific in the year's top romantic mystery!

* * *

Damon Runyon's
"IRISH EYES ARE SMILING"
in Technicolor
es in showmen's eyes as it holds
r just about everywhere!

20th CENTURY-FOX

SMASH 'EM WITH THE SIXTH WAR LOAN!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

KANSAS CITY KITTY: Joan Davis, Jane Frazee, Bob Crosby—A fair bill of entertainment for midweek. This type is well suited for small communities. Average business. Played Wednesday, Thursday, Nov. 8, 9.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

Metro-Goldwyn-Mayer

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—A regular Beery picture with all the elements which go into the type of story his fans will like. There is a lot of Western material in it, including action and shooting. Pleased an average-sized audience for Friday and Saturday and sent them all away happy. Doubled with "Take It or Leave It" from 20th-Fox. Played Oct. 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—Satisfactory. Business fair.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Satisfactory picture but business down.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—Typical Beery "B" picture. Beery's part O.K., but the balance of the cast are too rough. Business down.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

MADAME CURIE: Greer Garson, Walter Pidgeon—Excellent and very entertaining but business dropped off considerably. I did not see the younger people at this program. My audience was made up of school faculty, doctors and the older people. Apparently the younger people want comedy, music and action, elements which this picture lacks Play it, you won't lose money. Played Sunday-Tuesday, Oct. 29-31.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

RANDOM HARVEST: Ronald Colman, Greer Garson—Very satisfactory and good business.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso—An excellent picture of its type with Spencer Tracy scoring heavily in a hard role, that of a hunted prisoner from a Nazi concentration camp in 1936. It is not a war picture in the true sense. It is well produced and has an exceptional cast. We did excellent Sunday and Monday business. Played Nov. 12, 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—If this picture had been made in Technicolor it would have been the outstanding musical hit of the season. It is a superlative production in every detail. Played Wednesday, Thursday, Nov. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—Not a small town show. It was unsatisfactory and business was down.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—A swell feature that did above average business. This is really a tear-jerker and the men contributed their share. Irene Dunne is certainly superb. Children could not fully comprehend this film. Played Sunday-Tuesday, Nov. 12-14.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

Paramount

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—This picture did not do business for us. Barbara Stanwyck doesn't seem to us any good in this town. Played Monday, Tuesday, Nov. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—Good picture and good business.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

HENRY ALDRICH PLAYS CUPID: Jimmy Lydon, Charlie Smith—Used on top half of double bill to good weekend business. Played Friday, Saturday, Nov. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—Women satisfied, but men not interested. Business down.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—Good entertainment with laughs and suspense. Played to a very satisfied audience but business was just above average. It is a good programmer that will hold up against stiff competition. Played Sunday-Tuesday, Oct. 22-24.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—Business was very good and we received praise from everyone. People pan war pictures but they surely turned out here for this one. Played Sunday, Monday, Nov. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RKO Radio

CASANOVA BROWN: Gary Cooper, Teresa Wright—I cannot recommend this picture for small towns because of its ridiculous story and the wasting of talents of capable actors. There is absolutely nothing to it as entertainment, and parts of the story are entirely out of sympathy with an effort to keep the screen clean of smut. Business was excellent on Sunday, but poor on Monday. Played Nov. 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—Played this late so placed it midweek, but this film will still carry any Sunday program. It is queer but this picture still seems timely. It was well received and everybody was satisfied. Played Wednesday, Thursday, Nov. 1, 2.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen, "Charlie"—Very satisfactory and business good.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—Picture did good business and suited the majority.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

YOUTH RUNS WILD: Bonita Granville, Kent Smith—A program picture which did more than average business, but it is not big enough for Sunday. Played Tuesday, Nov. 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

CALL OF THE CANYON: Gene Autry—Top business with Autry if you don't run his pictures too often.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—This is a swell Western musical show for any small town. Business was good. Played Friday, Saturday, Nov. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM FRISCO: Michael O'Shea, Anne Shirley—Fair program picture that should be double billed. Played Wednesday, Thursday, Nov. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SILVER CITY KID: Allan Lane—This satisfied the patrons who like the Westerns. It carried its half of the double bill. The hero also provides for the comedy which helps put over a Western. Interspersed comedy in a Western certainly clicks. Played Friday, Saturday, Nov. 10, 11.—Leonard J. Leise, Rand Theatre, Randolph, Neb Rural and small town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—A swell little musical that can stand on its own. Fine for small communities. Average business. Played Wednesday, Thursday, Nov. 15, 16.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

Twentieth Century-Fox

CANDLELIGHT IN ALGERIA: James Mason, Carle Lehmann—We used this with "Greenwich Village" to give weight to the program. Business was excellent. While this is a strictly British film, it proved perfectly acceptable to our audiences. It has a good story, good acting and excellent production and sound. The last 20 minutes are very exciting and keep the audience glued to its seats. Played Friday, Saturday, Nov. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GREENWICH VILLAGE: Don Ameche, Carmen Miranda—This film did better for us than several recent musicals from Twentieth-Fox. Perhaps it was the title. It is entertainment of an escapist nature. It pleased everyone here and business was better than many recent Friday and Saturday playdates, so the picture must have something. I personally liked it very much. Played Nov. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—An excellent audience picture which scored heavily here with an average-sized Friday and Saturday crowd. I think I muffed it compltely. Had I seen it beforehand I might have given it a chance by itself and let it build. If you haven't played this yet, get to see it if possible, give it some campaign, and then watch. Played Oct. 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WILSON: Alexander Knox, Charles Coburn—We limited this picture to one day due to its advanced-policy and played it on a day that we are usually closed due to wartime restrictions. With a big, concentrated advertising campaign we did in one day with two shows more than half of what we did with "Song of Bernadette" in three days with six shows. These films were at the same price and conditions, although the latter had the benefit of summer playing time, the best of the year here. "Wilson" should rank as one of the greatest motion pictures ever made. Many small town exhibitors would not play it due to the price policy, but there is, I believe, in every hamlet a sufficient number of people who would be willing to part with a buck to see it. It has everything, but most of all it has vision; as this picture's biggest impression is the importance of the motion picture in the lives of our people. The inserted newsreel clips of Wilson in Europe, etc., are production imagination at its peak. Darryl Zanuck certainly outdid himself in this one. Played Wednesday, Nov. 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—A tightly-knit story of the action of an aircraft carrier in the Pacific with an all-male cast and almost strictly historical in content. Its limited appeal held it to average grosses. For those who like this type of picture this is tops. Played Sunday, Monday, Oct. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

United Artists

IT HAPPENED TOMORROW: Dick Powell, Linda Darnell—This is a light, dreamer type of story and as such had limited appeal locally. It did very poorly at the box office. We doubled it with a Hopalong Cassidy picture from the same distributor. Jack Oakie does not have a good role and his followers here din't like him in it. It cannot truthfully be billed, as the press sheet indicates, as a great comedy. It is far from great, and the comedy is limited. Played Friday, Saturday, Nov. 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

BOSS OF BOOM TOWN: Rod Cameron, Vivian Austin—Used on weak half of double bill and it went over satisfactorily with the kids and Western fans. Played Friday, Saturday, Nov. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—A good picture which did average business. Played Sunday, Monday, Nov. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GHOST CATCHERS, THE: Olsen and Johnson—Quite well liked, specially by the younger folks. It includes a couple of good musical numbers which will please the older folks. Olsen and Johnson are up to their usual tricks. Good attendance. Played Friday, Saturday, Nov. 10, 11.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

(*Continued on page* 38)

TRADE SHOWINGS OF Paramount's THIRD BLOCK FOR 1944-45

CITY	PLACE	"FOR WHOM THE BELL TOLLS" COOPER BERGMAN	"DANGEROUS PASSAGE" LOWERY BROOKS	"PRACTICALLY YOURS" COLBERT MacMURRAY	"HERE COME THE WAVES" CROSBY HUTTON—TUFTS	"DOUBLE EXPOSURE" MORRIS KELLY
BANY	FOX PROJECTION ROOM 1052 Broadway	THURS. DEC. 14 7:30 P.M.	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 3:30 P.M.	FRI. DEC. 15 3:30 P.M.	FRI. DEC. 15 2 P.M.
LANTA	PARAMOUNT EXCHANGE 154 Walton Street, N.W.	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 3:30 P.M.	THURS. DEC. 14 2 P.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 10:30 A.M.
STON	PARAMOUNT EXCHANGE 58 Berkeley Street	THURS. DEC. 14 10:30 A.M.	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 3:15 P.M.	FRI. DEC. 15 3:15 P.M.	FRI. DEC. 15 2 P.M.
FFALO	PARAMOUNT EXCHANGE 464 Franklin Street	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 7:30 P.M.	THURS. DEC. 14 8:45 P.M.	FRI. DEC. 15 8:45 P.M.	FRI. DEC. 15 7:30 P.M.
HARLOTTE	PARAMOUNT EXCHANGE 305 South Church Street	FRI. DEC. 15 2:30 P.M.	THURS. DEC. 14 11 A.M.	THURS. DEC. 14 1:30 P.M.	THURS. DEC. 14 3 P.M.	FRI. DEC. 15 1 P.M.
HICAGO	PARAMOUNT EXCHANGE 1306 So. Michigan Ave.	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 1:30 P.M.	THURS. DEC. 14 2:30 P.M.	FRI. DEC. 15 1:30 P.M.	FRI. DEC. 15 2:45 P.M.
NCINNATI	PARAMOUNT EXCHANGE 1214 Central Parkway	THURS. DEC. 14 3 P.M.	THURS. DEC. 14 10:30 A.M.	THURS. DEC. 14 1 P.M.	FRI. DEC. 15 3 P.M.	FRI. DEC. 15 1 P.M.
LEVELAND	PARAMOUNT EXCHANGE 1735 East 23rd Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 1 P.M.	THURS. DEC. 14 3 P.M.	FRI. DEC. 15 3 P.M.	FRI. DEC. 15 1 P.M.
ALLAS	PARAMOUNT EXCHANGE 412 South Harwood Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 1:30 P.M.	THURS. DEC. 14 3:30 P.M.	FRI. DEC. 15 10 A.M.	FRI. DEC. 15 2 P.M.
ENVER	PARAMOUNT EXCHANGE 2100 Stout Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 2:30 P.M.	THURS. DEC. 14 3:45 P.M.	FRI. DEC. 15 3:45 P.M.	FRI. DEC. 15 2:30 P.M.
ES MOINES	PARAMOUNT EXCHANGE 1125 High Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 3:05 P.M.	FRI. DEC. 15 1:50 P.M.	FRI. DEC. 15 12:45 P.M.
ETROIT	PARAMOUNT EXCHANGE 479 Ledyard Avenue	THURS. DEC. 14 2:45 P.M.	THURS. DEC. 14 10:30 A.M.	THURS. DEC. 14 1 P.M.	FRI. DEC. 15 1:45 P.M.	FRI. DEC. 15 3:30 P.M.
DIANAPOLIS	PARAMOUNT EXCHANGE 116 West Michigan Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 3:30 P.M.	THURS. DEC. 14 2 P.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 3:30 P.M.
ANSAS CITY	PARAMOUNT EXCHANGE 1800 Wyandotte Street	THURS. DEC. 14 1 P.M.	THURS. DEC. 14 10:30 A.M.	THURS. DEC. 14 3:30 P.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 10:30 A.M.
OS ANGELES	AMBASSADOR THEATRE Ambassador Hotel	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 9:45 A.M.	THURS. DEC. 14 11 A.M.	FRI. DEC. 15 3 P.M.	FRI. DEC. 15 1:30 P.M.
EMPHIS	PARAMOUNT EXCHANGE 362 South Second Street	THURS. DEC. 14 2:45 P.M.	THURS. DEC. 14 10:30 A.M.	THURS. DEC. 14 1 P.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 10:30 A.M.
ILWAUKEE	PARAMOUNT EXCHANGE 1121 North 8th Street	THURS. DEC. 14 3 P.M.	THURS. DEC. 14 11 A.M.	THURS. DEC. 14 1:30 P.M.	FRI. DEC. 15 3 P.M.	FRI. DEC. 15 1:30 P.M.
INNEAPOLIS	PARAMOUNT EXCHANGE 1201 Currie Avenue	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 3:10 P.M.	FRI. DEC. 15 2:30 P.M.	FRI. DEC. 15 10:30 A.M.
EW HAVEN	PARAMOUNT EXCHANGE 82 State Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 3:30 P.M.	THURS. DEC. 14 2 P.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 3:30 P.M.
EW ORLEANS	PARAMOUNT EXCHANGE 215 South Liberty Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 1:30 P.M.	THURS. DEC. 14 3:30 P.M.	FRI. DEC. 15 10 A.M.	FRI. DEC. 15 1 P.M.
EW YORK CITY	FOX PROJECTION ROOM 345 West 44th Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 3:05 P.M.	FRI. DEC. 15 3:05 P.M.	FRI. DEC. 15 2 P.M.
OKLAHOMA CITY	PARAMOUNT EXCHANGE 701 West Grand Avenue	THURS. DEC. 14 2:30 P.M.	THURS. DEC. 14 1 P.M.	THURS. DEC. 14 10 A.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 10:30 A.M.
OMAHA	PARAMOUNT EXCHANGE 1704 Davenport Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 3:30 P.M.	THURS. DEC. 14 2 P.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 3:45 P.M.
PHILADELPHIA	PARAMOUNT EXCHANGE 248 North 12th Street	THURS. DEC. 14 2:30 P.M.	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 11:30 A.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 11 A.M.
PITTSBURGH	PARAMOUNT EXCHANGE 1727 Boulevard of Allies	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 11:15 A.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 10 A.M.
PORTLAND	PARAMOUNT EXCHANGE 909 N.W. 19th Avenue	THURS. DEC. 14 2 P.M.	THURS. DEC. 14 12:30 P.M.	THURS. DEC. 14 10:30 A.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 11 A.M.
ST. LOUIS	PARAMOUNT EXCHANGE 2949 Olive Street	THURS. DEC. 14 2:30 P.M.	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 11:30 A.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 10:30 A.M.
SALT LAKE CITY	PARAMOUNT EXCHANGE 270 East 1st South Street	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 1 P.M.	THURS. DEC. 14 2:30 P.M.	FRI. DEC. 15 1 P.M	FRI. DEC. 15 2:30 P.M.
SAN FRANCISCO	PARAMOUNT EXCHANGE 205 Golden Gate Avenue	THURS. DEC. 14 9:30 A.M.	THURS. DEC. 14 3 P.M.	THURS. DEC. 14 1:30 P.M.	FRI. DEC. 15 1:30 P.M.	FRI. DEC. 15 3 P.M.
SEATTLE	PARAMOUNT EXCHANGE 2330 First Avenue	THURS. DEC. 14 1:45 P.M.	THURS. DEC. 14 10 A.M.	THURS. DEC. 14 11:15 A.M.	FRI. DEC. 15 2 P.M.	FRI. DEC. 15 11 A.M.
WASHINGTON	PARAMOUNT EXCHANGE 306 H Street, N.W.	THURS. DEC. 14 9:30 A.M.	THURS. DEC. 14 1:30 P.M.	THURS. DEC. 14 3 P.M.	FRI. DEC. 15 10:30 A.M.	FRI. DEC. 15 2:30 P.M.

(Continued from page 36)

MERRY MONAHANS, THE: Donald O'Connor, Peggy Ryan—A very good musical show which pleased everyone. Business was above average. It is Donold O'Connor at his best. Played Wednesday, Thursday, Nov. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—A very interesting picture, the first part of which takes you along the Mississippi in one of the old time river boats. Good acting by all, including Alan Hale. This film was very well liked by the majority of patrons. Played Sunday-Tuesday, Nov. 12-14.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

AIR FORCE: John Garfield, Gig Young—Business way down on this one.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

GAY SISTERS, THE: Barbara Stanwyck, Geraldine Fitzgerald, Gig Young—Very good show but business down.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta., Can. Village and rural patronage.

JANIE: Joyce Reynolds, Robert Hutton—This picture with a comparatively weak box office cast made a tremendous hit here at this theatre where it rolled up one of the year's best Sunday and Monday engagements. Warners not only made a good comedy, but gives you a "home run" trailer which sells the picture like nothing else does. Don't overlook this one. Played Oct. 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—A laugh riot full of funny situations and sure to please all. Good attendance. Played Friday, Saturday, Nov. 10, 11.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Too much flag waving. Business down.—R. R. Kiefer, Rural Circuit Theatre, Hardisty, Alta, Can. Village and rural patronage.

Short Features

Columbia

COMMUNITY SING NO. 11: Yes'r That's My Baby—This series is popular with us. They creat a nice atmosphere.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

IDLE ROOMERS: All Star Comedies—Good. Lots of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PICK A PECK OF PLUMBERS: All Star Comedies—Pure slapstick that clicked.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Metro-Goldwyn-Mayer

BEAR RAID WARDEN: Technicolor Cartoons—Featuring the character "Barney Bear," this cartoon went over well here and pleased all.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MOVIE PESTS: Pete Smith Specialties—Well, it has finally been made—the picture which kids an audience about itself and does it very well, indeed. It certainly made our audience laugh.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE BODYGUARD: Technicolor Cartoons—Tom and Jerry plus a bulldog add up to a fairly entertaining seven minutes which pleased all the kiddies here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

CONTRARY CANDOR: Walt Disney Cartoons—This is well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE KITCHEN CYNIC: Edgar Kennedy—We needed some domestic relief on a program, and this one filled the bill nicely as do all Kennedy's "married" comedies.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

BACK DOOR TO TOKYO: March of Time—An excellent subject with vivid scenes of India and China. There are also pictures of General Stilwell, who has been mentioned very often in recent news stories.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

CARMEN'S VERANDA: Terrytoons—This looked like just a fair cartoon to us.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DOG SENSE: Sports Review—I think that this is a fine animal reel which almost any kind of an audience will like. It tells all about hunting dogs and retrievers. It made a hit here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

GHOST TOWN: Terrytoons—Gandy Goose, a cat and lots of ghosts are loose in a "western" atmosphere. I'm going to play this one over again on a spook show, where it will prove most helpful.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of November 27

ASTOR

Monumental Utah	MGM
Sports Quiz	MGM
Feature: Kismet	MGM

CRITERION

Ski for Two	Universal
Robot Bomb	RKO
Feature: Lost in a Harem	MGM

GLOBE

Listen to the Bands	Vitaphone
Lost and Foundling	Vitaphone
Feature: Dark Waters	United Artists

HOLLYWOOD

Booby Hatchet	Vitaphone
Their Dizzy Day	Vitaphone
Feature: To Have and Have Not	Warner Bros.

RIALTO

On the Way to Rio	Paramount
Feature: One Body Too Many	Paramount

RIVOLI

Jasper's Paradise	Paramount
Feature: Frenchman's Creek	Paramount

ROXY

Uncle Sam, Mariner?	20th Cent.-Fox
Feature: Irish Eyes Are Smiling	20th Cent.-Fox

STRAND

Let's Go Fishing	Vitaphone
Buckaroo Bugs	Vitaphone
Their Dizzy Day	Vitaphone
Feature: Very Thought of You	Warner Bros.

GHOST TOWN: Terrytoons—Clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LEW LEHR MAKES THE NEWS: Dribble Puss Parade—This is a mixture of everything that is funny, including Lew getting socked on his nose by a ball at the circus. Everyone here laughed.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NYMPHS ON PARADE: Sports Reviews (Color)—A very nice bathing beauty reel which doesn't hurt any program. There are plenty of pretty girls and surefire talk by Ed Thorgerson.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NYMPHS OF THE LAKE: Sports Reviews (Color)—Very good. It made a nice show.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STUDENTS OF FORM: Sports Reviews—A visit to the campus of a girl's school showing the activities of the students outside the classroom. Good entertainment. Thorgerson does the talking.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE BUTCHER OF SEVILLE: Terrytooons — Fair film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWINGTIME HOLIDAY: Name-Band Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWINGTIME HOLIDAY: Name-Band Musicals—Fifteen minutes of music, dancing and singing which proved very popular here with "Wing and a Prayer" as the feature.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Victory Films

AMERICA'S HIDDEN WEAPON: This is the story of the victory garden and the vital part it plays in the war effort. It is well done and was well received by our audience. This one is dated. The narrator says "do better in 1944." Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

ATTACK: This is a 50-minute documentary film on MacArthur's New Guinea campaign. It is an exciting film and good all the way. The closing three minutes includes a camera trip along the beach with dead bodies all over the place.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

HARE FORCE: "Bugs Bunny" Specials.—If you like cartoons, this is O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HARRY OWENS & ORCHESTRA: Melody Maste Bands—Good musical reel featuring Hawaiian music.—E M. Freiburger, Paramount Theatre, Dewey, Okla.

SKI WHIZZ: Vitaphone Varieties—Entertaining reel—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUNDAY GO TO MEETIN' TIME: Blue Ribbon Hi Parade—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Swiss Face Grave Product Shortage

Washington Bureau

There is a serious shortage of motion pictur product in Switzerland, the Department of Commerce this week indicates in a survey of condition in Switzerland, not available when its main repor on markets for American films was published month ago.

Compiled by Nathan D. Golden, chief of th motion picture unit, on the basis of informatio furnished by Robert T. Cowan of the State Department foreign service, the survey shows tha Swiss exhibitors are in a bad way, cut off entirel from importations of foreign films since last July

The refusal to permit the showing of any foreig films was in retaliation for the action of the Germans in blocking the transit of Allied films t Switzerland when they took over northern Ital about a year ago. Prior to that time, America films, after being cut off temporarily at the outbreak of the war when France collapsed, had bee imported between 1940 and 1943 through the por of Genoa, under an agreement with Italy.

Currently, the report said, there is a very serious shortage of feature films and a complete lac of foreign newsreels, and exhibitors are showin American films 10 and 20 years old. "This ha partially helped to overcome the present crisis, bu conditions will rapidly grow worse if new films d not arrive by the end of 1944," Mr. Golden said.

After the war, it was indicated, Russia wi emerge as a competitor to the U. S. in Switzerlan and will "expand its exportation of motion pictures and may possibly try to take the position formerly occupied by Germany and Austria."

Limited by law, the number of theatres in Switzerland has remained constant during the last fe years at 350, with a combined seating capacity c approximately 125,000 persons and a yearly attendance of about 36,000,000, it was stated.

Norton Ritchey Returns From Navy to Monogram

Norton V. Ritchey, Monogram vice-president c foreign distribution, has returned to the New Yor office and active work, after duty with the Nav as lieutenant.

Mr. Ritchey, who served in the first World Wa in this one served at Third Naval District headquarters in New York, and on the destroyer Knight, and Stern.

Active participation by Monogram in post-wa world markets, a participation which will includ opening of wholly owned offices in key points, wa announced this week by Mr. Ritchey.

National Screen Publishers Magazine for Servicemen

As a tribute to the men and women of Nationa Screen Service, Inc., New York, now in th armed forces, the organization publishes ever two months a pocket-sized magazine titled "Serving Their Country." Information about employee photos, poetry, furlough and discharge news, addresses, etc., fill out the 32 pages of the November-December issue. Circulation is limited t employees in all branches of the service and employees in exchanges throughout the country.

"Hollywood Canteen" Will Open December 15

The world premiere of Warners' "Hollywoo Canteen" has been set for December 15 at th New York Strand, with more than 200 additiona openings scheduled for the Christmas-New Yea period. The radio campaign on the film's musica numbers has been under way for several week

Just About Everything

"CAN'T HELP SINGING" has just about every element that a memorable, entertaining picture must have. No comment need be made about Deanna Durbin in Technicolor for the first time; no comment need be made about the wonderful Jerome Kern music and the delightful E.Y. Harburg lyrics; no comment need be made about the remarkably fine cast brought together in the picture.

It is only important to say at this point that "CAN'T HELP SINGING" is one of those unique productions which combines all the fascinating elements that insure an entertainment masterpiece.

Deanna **DURBIN**

CAN'T HELP SINGING

IN TECHNICOLOR

with **ROBERT PAIGE**

AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN *Produced by* FELIX JACKSON *Assoc. Producer* FRANK SHAW *Music by* JEROME KERN *Lyrics by* E. Y. HARBURG

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer and Leo Townsend
Based on "Girl of the Overland Trail" by Samuel J. and Curtis B. Warshawsky • A UNIVERSAL PICTURE

UNIVERSAL PICTURES

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SUMMER STORM (UA)

Final Reports:

Total Gross Tabulated	$307,100
Comparative Average Gross	325,700
Over-all Performance	94.8%

BALTIMORE—Century	86.7%
BUFFALO—Buffalo	101.1%
(DB) U-Boat Prisoner (Col.)	
CHICAGO—Garrick, 1st week	85.7%
CHICAGO—Garrick, 2nd week	85.7%
CINCINNATI—RKO Capitol	77.3%
CLEVELAND—Loew's State	80.0%
CLEVELAND—Loew's Ohio, MO 1st week	109.0%
INDIANAPOLIS—Loew's	90.1%
(DB) Mark of the Whistler (Col.)	
LOS ANGELES—Carthay Circle	78.0%
(DB) Mark of the Whistler (Col.)	
LOS ANGELES—Chinese	107.5%
(DB) Mark of the Whistler (Col.)	
LOS ANGELES—Loew's State	107.4%
(DB) Mark of the Whistler (Col.)	
LOS ANGELES—Uptown	119.0%
(DB) Mark of the Whistler (Col.)	
MINNEAPOLIS—World, 1st week	112.0%
MINNEAPOLIS—World, 2nd week	72.0%
PHILADELPHIA—Aldine, 1st week	110.2%
PHILADELPHIA—Aldine, 2nd week	62.6%
PITTSBURGH—Stanley	77.6%
PROVIDENCE—Loew's State	98.2%
(DB) Underground Guerillas (Col.)	
SAN FRANCISCO—Orpheum, 1st week	129.8%
(DB) Ever Since Venus (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	80.0%
(DB) Ever Since Venus (Col.)	
SEATTLE—Liberty	129.4%
(DB) She's a Soldier, Too (Col.)	
ST. LOUIS—Loew's State	70.0%
(DB) Mark of the Whistler (Col.)	
ST. LOUIS—Loew's Orpheum, MO 1st week	85.9%
(DB) Mark of the Whistler (Col.)	
WASHINGTON—Loew's Capital	101.4%
(SA) Vaudeville	

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OUR HEARTS WERE YOUNG AND GAY (Para.)

First Reports:

Total Gross Tabulated	$337,100
Comparative Average Gross	286,300
Over-all Performance	117.7%

KANSAS CITY—Newman	89.1%
MINNEAPOLIS—State, 1st week	103.7%
MINNEAPOLIS—State, 2nd week	61.3%
NEW YORK—Paramount, 1st week	122.2%
(SA) Frank Sinatra, Raymond Paige Orchestra	
NEW YORK—Paramount, 2nd week	120.8%
(SA) Frank Sinatra, Raymond Paige Orchestra	
NEW YORK—Paramount, 3rd week	120.8%
(SA) Frank Sinatra, Raymond Paige Orchestra	
PHILADELPHIA—Aldine, 1st week	141.0%
PHILADELPHIA—Aldine, 2nd week	131.6%
PROVIDENCE—Strand	107.6%
(SA) Dark Mountain (Para.)	

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MRS. PARKINGTON (MGM)

First Reports:

Total Gross Tabulated	$872,800
Comparative Average Gross	753,000
Over-all Performance	115.9%

CINCINNATI—RKO Albee	127.7%
CINCINNATI—RKO Capitol, MO 1st week	127.9%
CINCINNATI—RKO Capitol, MO 2nd week	81.3%
CINCINNATI—RKO Shubert, MO 3rd week	83.3%
LOS ANGELES—Egyptian, 1st week	153.3%
LOS ANGELES—Egyptian, 2nd week	110.0%
LOS ANGELES—Los Angeles, 1st week	140.0%
LOS ANGELES—Los Angeles, 2nd week	108.0%
LOS ANGELES—Ritz, 1st week	148.0%
LOS ANGELES—Ritz, 2nd week	116.0%
NEW YORK—Music Hall, 1st week	120.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	111.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	111.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	110.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	110.9%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Stanley	155.0%
ST. LOUIS—Loew's State, 1st week	133.7%
ST. LOUIS—Loew's State, 2nd week	93.0%
ST. LOUIS—Loew's Orpheum, MO 1st week	117.1%

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MARRIAGE IS A PRIVATE AFFAIR (MGM)

Intermediate Reports:

Total Gross Tabulated	$520,800
Comparative Average Gross	502,000
Over-all Performance	103.7%

BALTIMORE—Century	115.6%
BOSTON—State	84.6%
(DB) Mark of the Whistler (Col.)	
BOSTON—Orpheum	100.0%
(DB) Mark of the Whistler (Col.)	
BUFFALO—Buffalo	111.1%
CHICAGO—United Artists, 1st week	98.2%
CHICAGO—United Artists, 2nd week	84.8%
CHICAGO—United Artists, 3rd week	84.8%
CINCINNATI—RKO Palace	94.5%
INDIANAPOLIS—Loew's	125.0%
NEW YORK—Capitol, 1st week	118.4%
(SA) Blind Date Radio Show	
NEW YORK—Capitol, 2nd week	106.8%
(SA) Blind Date Radio Show	
NEW YORK—Capitol, 3rd week	94.4%
(SA) Blind Date Radio Show	
OMAHA—Paramount	92.6%
PHILADELPHIA—Boyd, 1st week	149.2%
PHILADELPHIA—Boyd, 2nd week	82.7%
PITTSBURGH—Penn	94.4%
PROVIDENCE—Loew's State	98.2%
(DB) They Live in Fear (Col.)	
PROVIDENCE—Carlton, MO 1st week	111.1%
(DB) They Live in Fear (Col.)	
SAN FRANCISCO—Fox	100.7%
(DB) My Buddy (Rep.)	
SEATTLE—Fifth Ave.	122.9%
WASHINGTON—Capitol	107.7%
(SA) Vaudeville	

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NONE BUT THE LONELY HEART (RKO)

First Reports:

Total Gross Tabulated	$245,000
Comparative Average Gross	228,000
Over-all Performance	107.4%

BALTIMORE—Hippodrome	108.3%
BUFFALO—20th Century, 1st week	99.1%
(DB) Call of the South Seas (Rep.)	
BUFFALO—20th Century, 2nd week	74.3%
(DB) Call of the South Seas (Rep.)	
LOS ANGELES—Hillstreet, 1st week	151.3%
(DB) Girl Rush (RKO)	
LOS ANGELES—Hillstreet, 2nd week	92.9%
(DB) Girl Rush (RKO)	
LOS ANGELES—Hillstreet, 3rd week	73.0%
(DB) Girl Rush (RKO)	
LOS ANGELES—Pantages, 1st week	176.4%
(DB) Girl Rush (RKO)	
LOS ANGELES—Pantages, 2nd week	111.1%
(DB) Girl Rush (RKO)	
LOS ANGELES—Pantages, 3rd week	78.3%
(DB) Girl Rush (RKO)	
SAN FRANCISCO—Golden Gate, 1st week	116.6%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	91.8%
(SA) Vaudeville	
ST. LOUIS—Ambassador	101.2%
(DB) One Mysterious Night (Col.)	
WASHINGTON—Keith's	116.6%

400 Expected at First Television ConferenceDec.11

While plans mature for the first television conference in the medium's history, advance reservations for the meeting, December 11 and 12, at th Hotel Commodore, New York, are exceeding expectations, according to the Television Broadcasters Association, New York.

Some 400 persons are expected, including manufacturers, advertising agency executives, engineers talent from the amusement industry and man executives of a film industry interested in television's potentialities, and potential competition.

Among the speakers who will address separat panel meetings, and the general convention, will b Lee Cooley, of Ruthrauff and Ryan, advertisin agency; Irving Shane, Television Workshop; Herbert Graf, Metropolitan Opera Association; Rober Emery, Bamberger Broadcasting Service; Edwar Sobol, National Broadcasting Company; Pa Raibourn, Paramount; Ralph Austrian, RKO Television Corporation, and Ralph Beal, RCA Laboratories.

Mr. Beal's address will be on "Television Broadcasting as Related to the Theatre." Mr. Raibour will talk on "How Theatres Can Use Television.

Talent of screen and stage is expected to participate in discussions.

State Dimes Drive Chairmen Named

Acceptance of appointments to act as state chai men in the 1945 March of Dimes, received th week by Nicholas M. Schenck, chairman, indicate that the majority of industry leaders who serve as state leaders in the 1944 campaign again wi act for the January 25-31 drive.

Among the first to respond to Mr. Schenck invitation to serve were: Harold J. Fitzgeral Wisconsin; Roy Rowe, North Carolina; Harry I Nace, Arizona; William C. Sears, Minnesota Warren Irvin, South Carolina; Max M. Yelle western New York; Rodney Toups, Louisiana.

Mr. Schenck also has received the first enlis ment of theatres, although the pledges had not y been printed. The Cumberland Assessment Con pany, operating the Park and Dixie theatre McMinnville, Tenn., sent in their pledge for th 1945 drive. With 1,200 seats, these two house reported $502.50 in 1944 collections.

Suits for ASCAP Royalties Dismissed in Nebraska

Two suits seeking the recovery of approximatel $350,000 in royalties paid to the American Societ of Composers, Authors and Publishers, by Statio WOW, Omaha, and 24 leading Nebraska restaurants and hotels, were dismissed this week b Judge James Fitzgerald of the Nebraska Superic Court. Trial of the actions was held last June wit Louis D. Frolich of Schwartz and Frolich, Ne York, representing the society. The suits wer brought after the Supreme Court had uphel several sections of the state's so-called ant ASCAP law.

Colonel Macy Appointed to State Department Post

The appointment of Colonel J. Noel Macy Westchester County, N. Y., as assistant chief the International Information Division of th State Department was announced November 2 Formerly chief of the news division of the Arm Bureau of Public Relations, Colonel Macy ha been placed in charge of media in the Sta Department office which sends information ove seas through films, radio and publications. Colon Macy is president of Westchester Publishers, Inc and co-owner of Station WFAS. He has been the Army since January 27, 1941.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*
HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Why Banish the Merchant?

It is unfortunate that the distributing companies do not possess a greater understanding of the problems relevant to managing a theatre. Especially in that phase generally noted under the heading of goodwill.

About two weeks ago we visited with a manager in one of the neighborhood theatres. While engaged in conversation in the lobby, we were witness to two instances where card pass holders, merchants who display the theatre advertising all year round, were denied the privilege of admission.

The current feature attraction had been contracted to play at advanced admission with the distributor's stipulation that no passes would be accepted during the run of the film.

Despite the acknowledged importance of newspaper advertising and the increasing tendency towards radio promotions, there are still countless theatres which depend in measure upon window cards—or other outdoor media. These locations are frequently established at great pains on the part of the manager and are paid for with a season pass or trip passes which are issued each week.

There are many showmen who can testify to the value of this important instrument of advertising and experience proves that when a card is accidentally left out for one week, the merchant is usually the first to notify the manager of this fact, prompted by the numerous queries he will get from customers.

These same shopkeepers in their contact with the public are a veritable bulwark of theatre promotion through word-of-mouth advertising, especially when a picture has more than usual merit.

The reaction of the merchant upon reaching the theatre only to find a sign in the boxoffice advising him that passes will not be honored during the engagement of a particular film is understandable.

In addition to the inconvenience, embarrassment and the blow to the merchant's personal pride, the prestige of the season pass decreases proportionately. Doubtless, there are many others in addition to the two we saw and heard who resolved to sever further relations with the theatre.

In big cities and small communities alike, goodwill is far too essential to the success of the theatre to be thus lightly considered.

The consequential loss of a few dozen choice window locations reacts upon the subsequent releases of the distributor as well as to the detriment of the theatre.

Invitational premieres for the press, important people and the heterogeneous groups and organizations seem to have become an integral part of the ballyhoo and buildup associated with outstanding pictures.

A portion of this patronage is wasted.

On the other hand, the merchant, a loyal supporter of the theatre all year around is deprived of his equitable rights.

△ △ △

Welcome For Servicemen

Exhibitors and managers of small town operations will be interested in a promotion recently put into effect by Charles W. Griffin, Jr., of the LaFayette theatre in LaFayette, Alabama.

Mr. Griffin sold his idea to the Junior Chamber of Commerce, which, with other clubs and merchants of the city, guarantees to pay the admission of every man and woman in uniform who enters the LaFayette theatre. The only stipulation is that the serviceman sign a guest book.

The Junior Chamber of Commerce provides a sum of money in advance so that the theatre accounts are in no way inconvenienced. Servicemen are normally admitted to the theatre at reduced rates, but the city thus plays host to all.

Mr. H. G. Martin, head of the Martin Theatres, Columbus, Ga., with which the LaFayette is affiliated, accurately sums up the idea in a letter in which he states:

"The amount of goodwill cannot be measured in mere dollars and cents. There is no price that can be attached to the smile of satisfaction that appears on the face of the serviceman or woman each time he is told by the cashier: 'You are a member of the Armed Forces of the United States and our Junior Chamber of Commerce furnishes the money necessary for your admission. Your ticket is paid by this civic club. We are glad to have you in the LaFayette'."

△ △ △

In April, 1943, *Motion Picture Herald* published a set of rules which we had devised and submitted to aid theatremen in curbing juvenile outbreaks and disturbances.

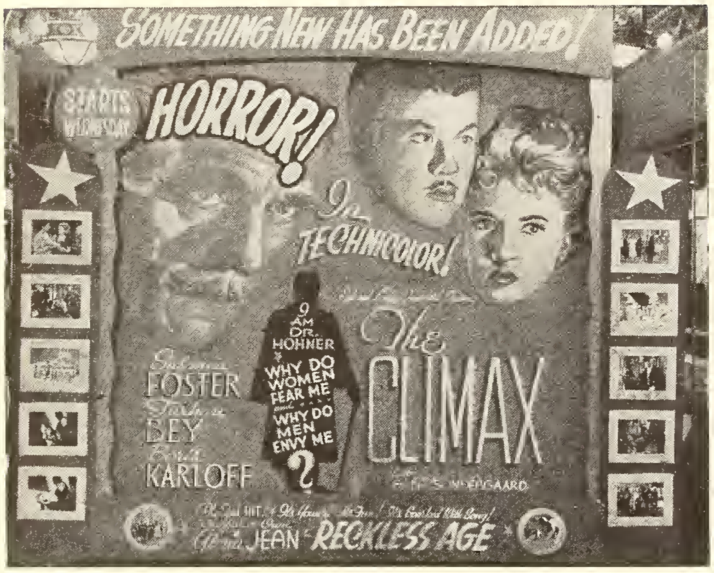
One of the rules recommended the segregation of young boys and girls who attended the theatre.

An Associated Press dispatch which appeared in the New York newspapers recently indicates that our suggestion has finally met with endorsement in one quarter.

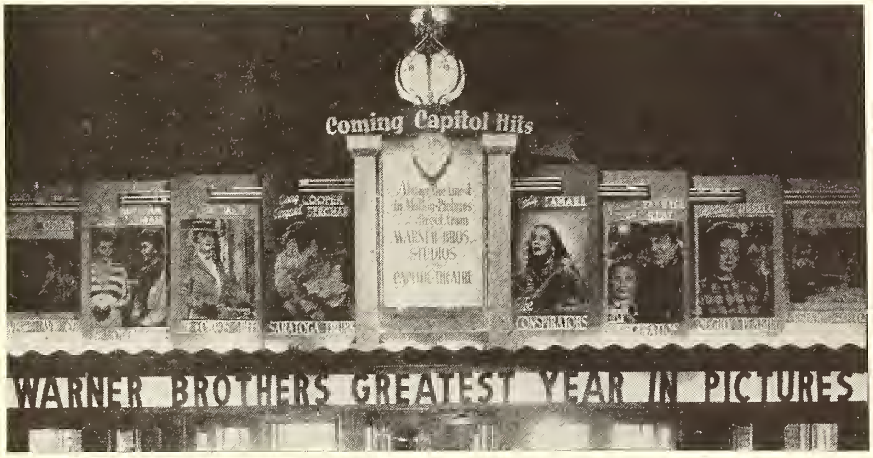
In Clones, Eire, boys who attend the local movie house are now to occupy one side of the theatre, girls the other. Married couples are exempt from the order.

—CHESTER FRIEDMAN

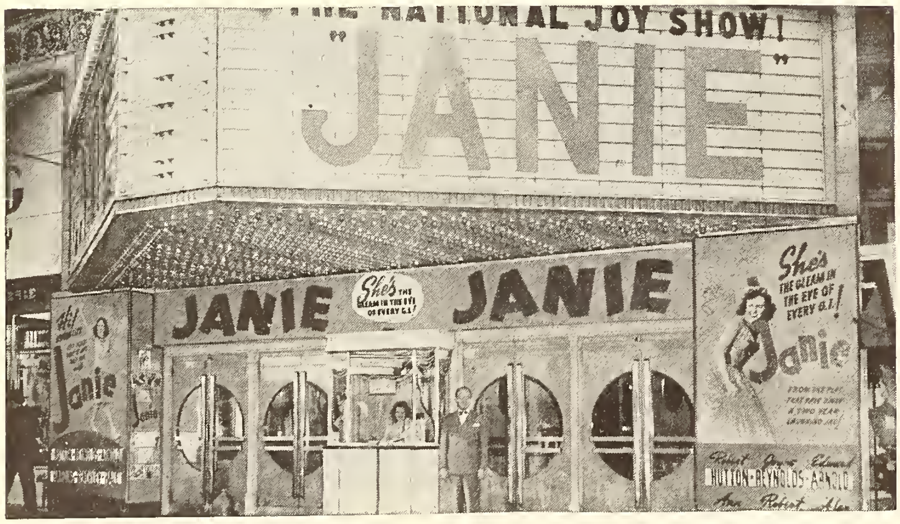
Promotions in Theatre Lobbies



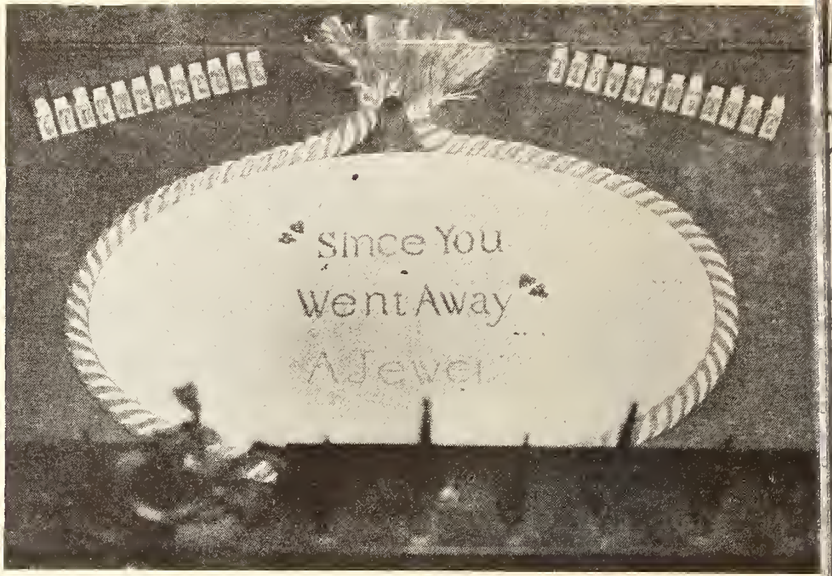
Left, publicity director Bill Brereton, Lafayette theatre, Buffalo, N. Y., presold "The Climax" with aid of this attractive lobby display.



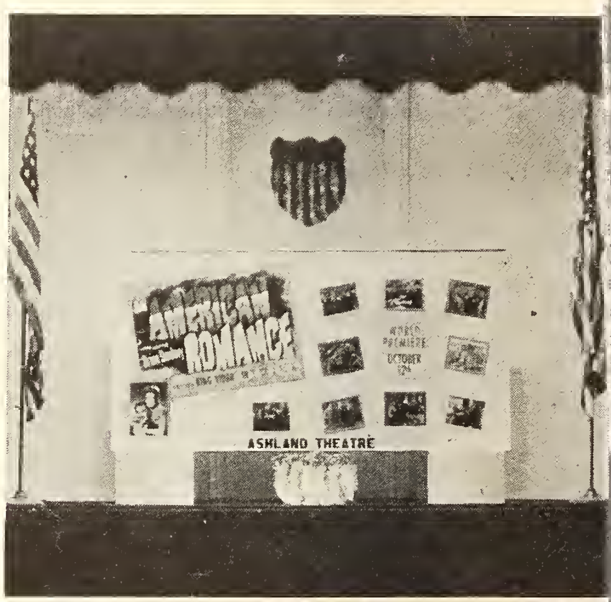
Coming attractions receive special attention from manager M. Conner in the lobby of the Capitol theatre, Madison, Wis.


THE NATIONAL JOY SHOW!
"JANIE"
JANIE
She's THE GLEAM IN THE EYE OF EVERY G.I.
JANIE
She's THE GLEAM IN THE EYE OF EVERY G.I.!
Janie
HUTTON · REYNOLDS · ARNOLD

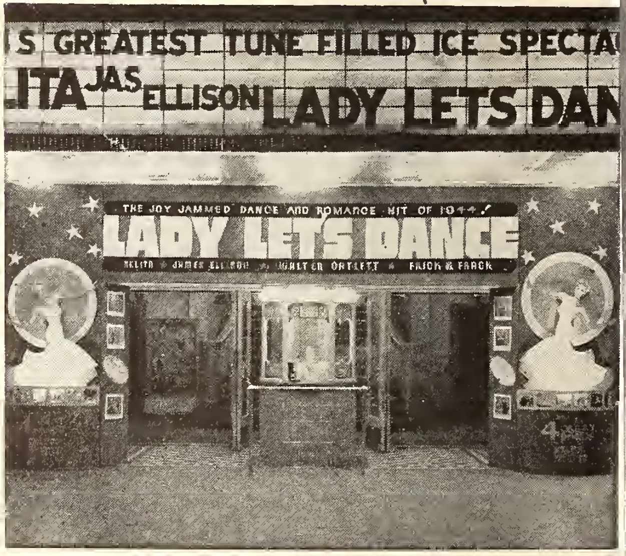
Manager Jerry Zigmond's eye-filling front for "Janie" proved box-office stimulant during the film's engagement at the Newman, Kansas City.



A half-million dollars worth of precious stones spell out title of Arnc Gates' attraction at the Stillman, Cleveland. Tieup was arranged wi H. W. Beattie, in strategic window location.



Exploitation campaign for "American Romance" a Schine's Ashland, Ashland, O., included this window tieup arranged by manager Isadore Bier.


S GREATEST TUNE FILLED ICE SPECTA
LITA JAS ELLISON LADY LETS DAN
THE JOY JAMMED DANCE AND ROMANCE HIT OF 1944!
LADY LET'S DANCE
BELITA · JAMES ELLISON · WALTER CATLETT · FRICK & FRANK

Vaughn Taylor built this eye-catching front at the Rialto theatre, Phoenix, Ariz., and further added to its beauty and effectiveness by concealing baby-spots which focused on the dancing figures.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view the distributors' exploiteers about the selling points and special merit of these pictures.]

ONE BUT THE LONELY HEART (RKO dio): Your strong selling factors are Cary ant, Ethel Barrymore and Barry Fitzgerald. iss Barrymore's appearance in the cast ould find favorable response from your ama critic with generous publicity breaks. so, Barry Fitzgerald's recent characteriza- on in "Going My Way" has made him ex- emely popular.

The Macmillan Company, publishers of the ok, have supplied all dealers with window rds promoting the picture and you should d the local book shops more than ready r co-op ads, displays and other tieups. mat is provided for imprinting bookmarks ich can be distributed at public and lend- g libraries as well as at the theatre.

An effective street ballyhoo would be a alking book device, always an attention etter. Promote a needle threading contest stage for servicemen, with prizes offered to ose who can thread 10 needles in the fastest me. This will tie in with a scene in the pic- re in which Cary Grant attempts this feat.

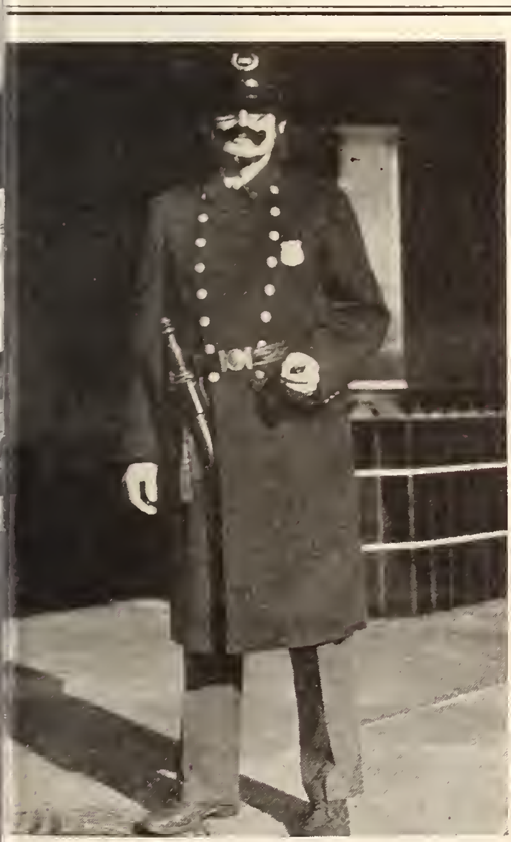
Tschaikowsky's "None But the Lonely leart", which is played as a musical back- round in the picture, has been recorded by ictor and published by G. Schirmer, Inc., 3 ast 43rd St., New York.

SOMETHING FOR THE BOYS (20th Century-Fox): Here is a natural for exploitation minded showmen: a line of accessories that are perfect for cutout and mechanical displays; a snappy set of ad mats; a title that ties in to all forms of war activity promotions; a popular cast; technicolor and a musical.

Use the colorful window cards and posters for outside ballyhoo and flash up the lobby with cutouts of those gorgeous girls rigged mechanically to attract the eye.

Have the mayor proclaim "Something for the Boys Week". During that period every citizen will be called upon to do something extra, such as donating blood to the Red Cross, buying another War Bond or writing letters. Newspapers and merchants can be asked to cooperate in this promotion and newspaper co-ops can be worked with shops featuring gifts under a banner line, "Something for the Boys, We Have It".

Tieups are in order with record and music shops, dance schools, night spots and dance halls and radio stations through the music hits, which include: "I Wish I Didn't Have to Say Good Night", "80 Miles Outside of Atlanta", "In the Middle of Nowhere", "Wouldn't It Be Nice?" and the theme song. Chappel & Co. is the publisher.



H. S. Clough at the Strand theatre, Alameda, Calif., dressed this ballyhoo man in regulation police uniform of 1912 and had him parade the streets in advance of "I Am the Law". Card on "policeman's" back carried title and playdates.

Fitzsimmons Reports on Recent Activities

Reporting on his recent exploitation stunts at the Medina theatre, Medina, Ohio, Sam Fitzsimmons for his date on "Double Indemnity" painted the backs of several gabardine coats with stars, title, theatre and playdates and these were worn by usherettes five days in advance. For "Seventh Cross," Sam painted playdates, star and title on the floor of his lobby which is approximately a half block long.

On "Canterville Ghost," Fitz built a five foot ghost complete with cigar and derby hat. The display was completed with a 40 by 60 sign carrying copy on the picture and placed in the foyer 10 days ahead. The copy read: "I'm one Howl of a Ghost, just a sad sack of sheets" etc. etc.

Ties "Youth Runs Wild" to United War Chest Group

"Youth Runs Wild" opened at the Stanton in Philadelphia with an extensive campaign by Lou Colantuano, who contacted the United War Chest and arranged for special screenings to be attended by group leaders and their staffs. Among those who attended were members of the Y.W.C.A., W.M.C.A., Big Brothers, Crime Prevention Bureau, etc., in addition to editors and reviewers.

Lou also took advantage of the program "Hollywood Star Time" on Station WFIL and WFPG, presenting Bonita Granville, star of the picture and an interview pertaining to the picture. A special lobby setpiece was also used featuring headlines of the day pertaining to juvenile delinquency.

Zigmond Effects Radio Contest on 'Love a Soldier'

In connection with the engagement of "I Love a Soldier," Jerry Zigmond, manager of the Newman theatre, in Kansas City, used a radio contest that attracted much attention in the city and surrounding Kansas-Missouri area and obained worthwhile results at the boxoffice.

Beginning a week in advance of the opening of the picture, the 15-minute daily "Show Time," feature on station WHB, was devoted to the contest in which listeners were asked to write a letter on the subject, "Should a woman marry her service man now, or wait until after the war?" The "spiel" was made by "Jetta, Your Girl in Aisle Three," the station's commentator who conducts the movie program.

Prizes given by the theatre consisted of three awards of a free long distance call to a man in service, Soldiers' War Bonds and theatre tickets to the picture.

The scripts carried plenty of plugs for the picture and the stars, Paulette Goddard and Sonny Tufts. In addition, announcements concerning the contest were made on purchased spot radio time.

Eighteen prizes in all were awarded, and the winners were announced on the "Show Time" program the day following the picture's opening. The picture opened strongly, Zigmond reports.

Samartano Promotes Co-op Ad

In advance of "Since You Went Away" at Loew's State in Providence, R. I., Joe Samartano promoted a co-op ad from Royal Crown Cola that appeared in the *Journal Bulletin* two days ahead of the opening. The ad featured a cut of Shirley Temple together with picture copy, playdates and cast.

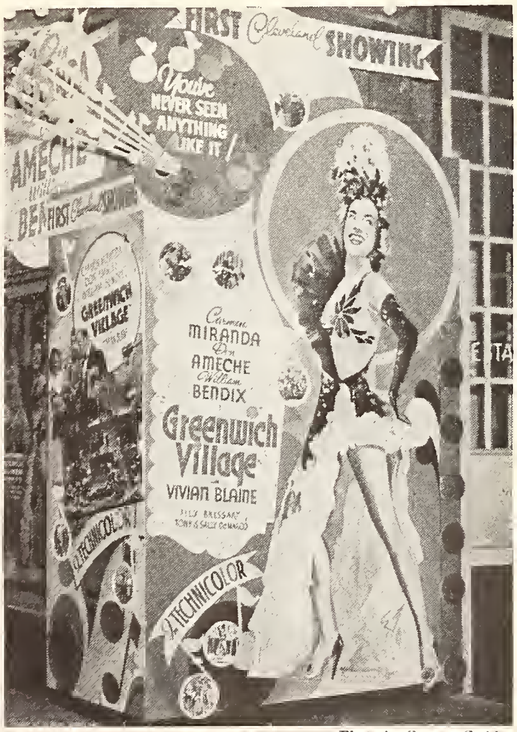


Photo by Conner-Geddes

Giant brightly colored compoboard display enhances the front of the RKO Allen theatre, Cleveland, as part of Howard W. Highley's advance exploitation on "Greenwich Village".

Exploiting the New Films

How the recent pictures are being sold
the first run and pre-release date showing

NONE BUT THE LONELY HEART

Exclusive of feature stories resulting from interviews granted by June Duprez, one of the stars of the film production, "None But the Lonely Heart" was accorded 2,800 free lines of publicity in connection with its San Francisco premiere at the RKO Golden Gate theatre.

In addition, the *San Francisco Chronicle,* the *Call Bulletin* and the *Saturday Examiner* broke special interviews and photo breaks of Cary Grant, who visited the city just prior to the opening and consented to meet the press at an informal luncheon.

All details of the campaign were handled by manager Cliff Geisseman and publicist Helen Wabbe, and resulted in one of the most outstanding campaigns ever put over in that city.

Miss Duprez made personal appearances at each performance on opening day of the picture; she appeared on 18 radio programs, including three network shows and was used by Station KPO for 15 minute programs in which she dramatized several scenes from the film and which were recorded and rebroadcast during the week.

Publicized at Shipyard and Stage Door Canteen

The star also appeared in support of the local War Chest at three of the Kaiser Shipyards, where she was pre-sold through the yards' own publicity media (cards, public address system and house organs). Additionally, she entertained at the Stage Door Canteen; tied in with the apparel industry's Market Week, resulting in an outstanding publicity break in the *Shopping News,* which is distributed to 350,000 homes in the area, and attended other functions.

Other highlights of the campaign were: a contest planted in the *San Francisco Progress;* public and lending library promotions, and the distribution of 10,000 bookmarks; and window tieups with the Emporium Store, City of Paris, O'Connor and Moffatt, Hale Bros., White House, Magnin's and Livingstone's.

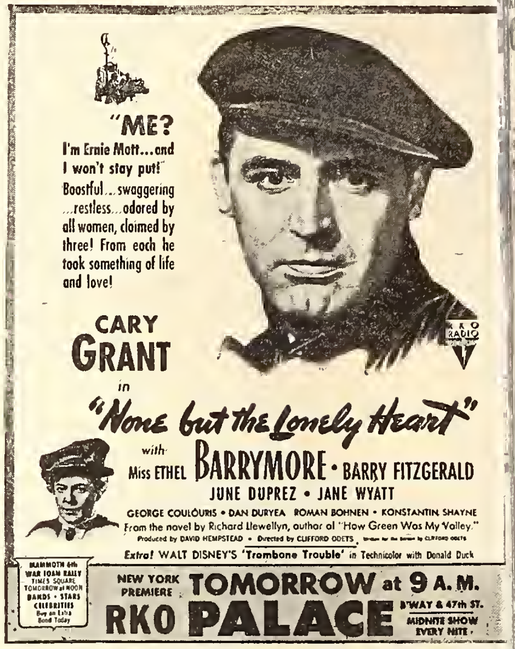
Contacts British Empire Society In Providence

In Providence, at the RKO Albee theatre, David Levin, manager, and Rita Morton, publicist, tied the special mailing list of the 750 members of the British Empire Society and notified them of the engagement, stressing the London background used in the picture and the fact that the author of the book from which the picture is made, Richard Llewellyn, is English.

A special lobby display was utilized revolving around the *Life* feature on the picture and was erected a week in advance of the opening. A special herald was prepared for house-to-house distribution, which featured a cut of Cary Grant and love angle copy.

Special radio promotion was used on all four stations, using seven spots on Stations WJAR, WEAN, WFCI and WPRO the day before and day of the opening. The copy here, too, stressed the love angle to appeal to the women. A 9 by 15 wall banner was used on the side of the theatre, visible the length of the street. Five leading downtown restaurants used menus with theatre imprint, and the entire bus and trolley system, 525 carriers, used a card on the picture.

Other items included a special trailer two weeks in advance; underline in the newspaper ads 10 days ahead; a four-column cut in the November 20th *Journal American* theatre section and the Sunday *Journal* roto section featured Ethel Barrymore, mentioning the picture and using a scene still of her and Cary Grant from the picture. All advertising stressed the love angle, with such copy as: "Three women loved him—reckless, ruthless, caring for none he took their love and gave them nothing in return."



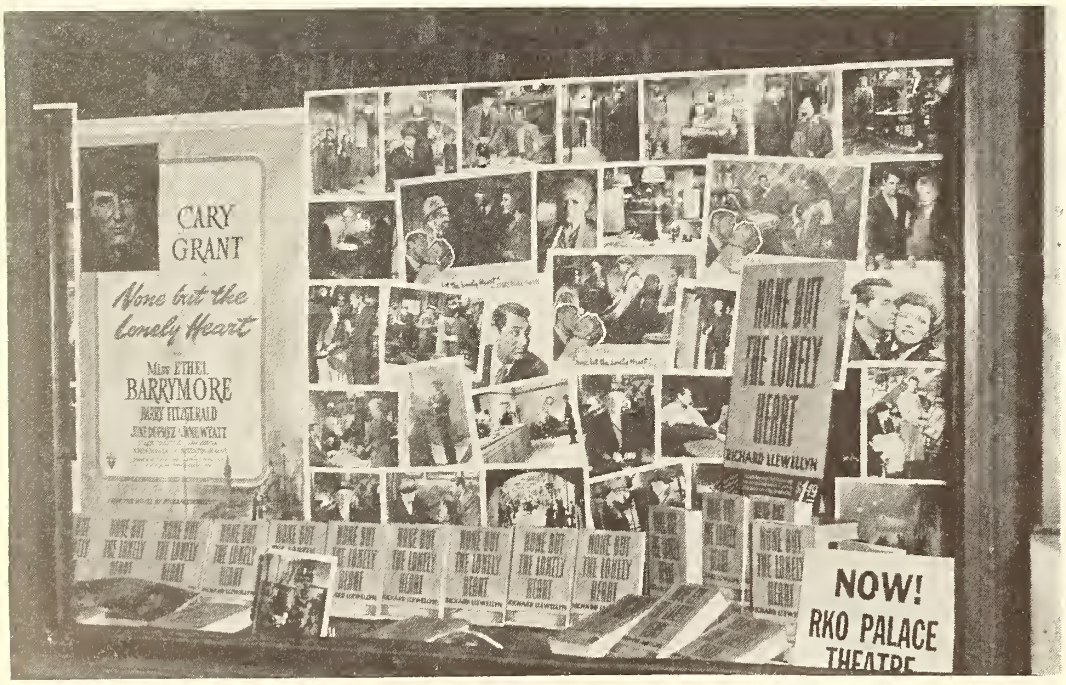
"ME?
I'm Ernie Mott...and I won't stay put!"
Boastful...swaggering ...restless...adored by all women, claimed by three! From each he took something of life and love!

CARY GRANT
in
"None but the Lonely Heart"
with
Miss ETHEL BARRYMORE • BARRY FITZGERALD
JUNE DUPREZ • JANE WYATT
GEORGE COULOURIS • DAN DURYEA ROMAN BOHNEN • KONSTANTIN SHAYNE
From the novel by Richard Llewellyn, author of "How Green Was My Valley."
Produced by DAVID HEMPSTEAD • Directed by CLIFFORD ODETS
Extra! WALT DISNEY'S 'Trombone Trouble' in Technicolor with Donald Duck

MAMMOTH 6th WAR LOAN RALLY TIMES SQUARE TOMORROW at NOON BANDS • STARS CELEBRITIES Buy an Extra Bond Today

NEW YORK PREMIERE TOMORROW at 9 A.M.
RKO PALACE B'WAY & 47th ST.
MIDNITE SHOW EVERY NITE

Extensive newspaper campaign employin forceful dramatic impact was used by pub licity director Harry Mandel of RKO Theatres to herald world premiere of "None But th Lonely Heart" at the Palace in New York.



The Macmillan Publishing Co. devoted two complete windows on Fifth Ave. to accessories publicizing the engagement of "None But the Lonely Heart" at the RKO Palace in New York.

KISMET

Ed Fitzpatrick, Loew's Poli theatre, Waterbury, Conn., set a big Wheel of Fortune in his theatre lobby for 2 weeks prior to the playdate of "Kismet," with guest ticket giveaways on the red numbers, as part of his publicity come-on. In the theatre lobby he also hung a string of sparkling 24 inch cutout title letters.

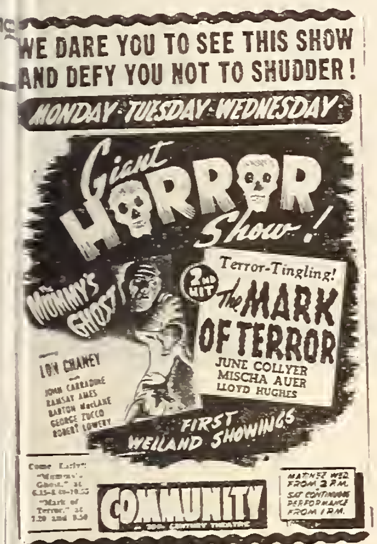
In the line of tie-ups, Ed effectively arranged for window displays at three music stores to plug "Tell Me, Evening Star" and "Willow in the Wind"; a window display on costume jewelry in the largest local department store; four drug stores and two toy stores with full theatre credits in connection with their sale of the "Kismet" game.

Two 30 by 40 photos were planted in the windows of empty downtown stores with appropriate picture and theatre copy. Fitzpatrick also set a book store contest with guest tickets to the person naming the greatest number of former Ronald Colman film hits. He landed three insertion coloring contests in the local newspapers, also, and the brilliantly colored 24 sheet, which was waxed on the theatre lobby floor, were additional plugs.

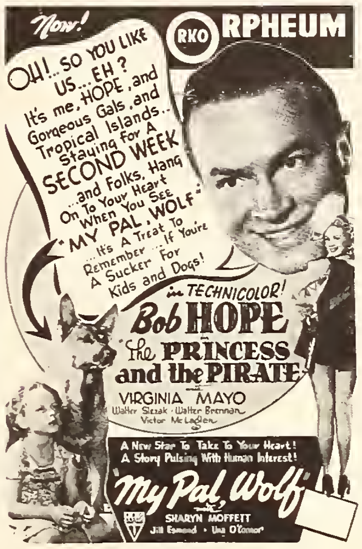
Druggist Sponsors Club

Phil Katz for his serial "Adventures of the Flying Cadets," the Centre theatre, Pittsburgh, has promoted Liggett's Drug Store as a sponsor for his kiddie Saturday theatre club. The store prominently displays a card calling attention to the special show at the theatre. Membership cards are distributed each week by the doorman.

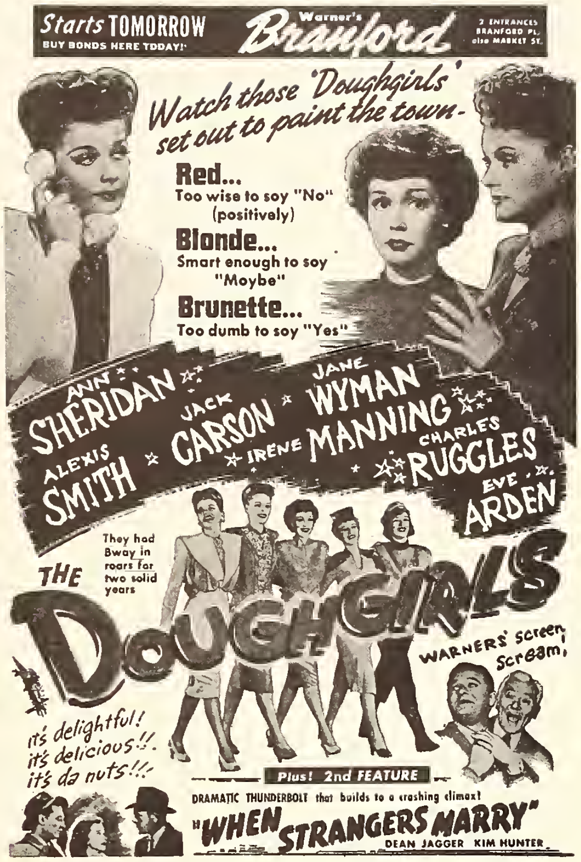
THEATREMEN'S RECENT ADVERTISING LAYOUTS



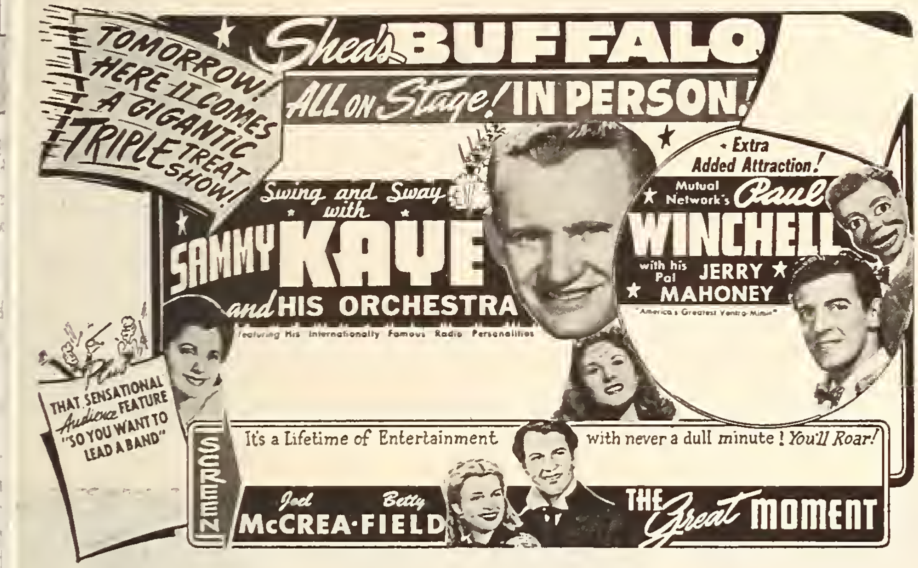
Here's how manager R. G. Tiede sold a program of Horror hits to patrons of the Community theatre in Welland, Ont., Can.


Now!
RKO ORPHEUM
OH!.. SO YOU LIKE US... EH? It's me, HOPE, and Gorgeous Gals, and Tropical Islands.. Staying For A SECOND WEEK ...and Folks, Hang On To Your Heart When You See "MY PAL, WOLF" ...It's A Treat to Remember ... If You're A Sucker For Kids and Dogs!
in TECHNICOLOR!
Bob HOPE
The PRINCESS and the PIRATE
VIRGINIA MAYO
Walter Slezak · Walter Brennan · Victor McLaglen
A New Star To Take To Your Heart! A Story Pulsing With Human Interest!
My Pal, Wolf
SHARYN MOFFETT
Jill Esmond · Una O'Connor

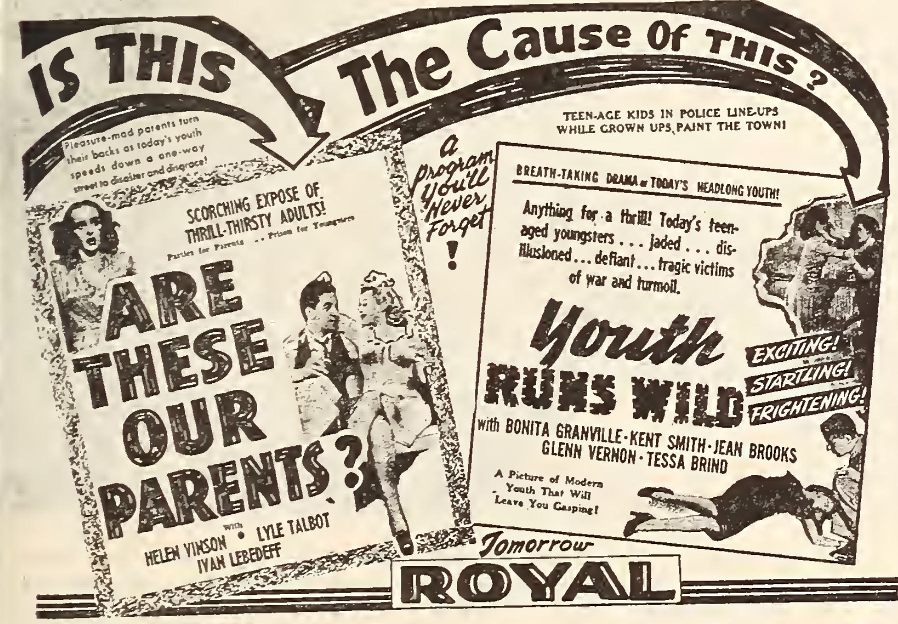
Bob Hope's newest release gets special newspaper treatment from W. H. Ahrens, manager of the RKO Orpheum in Des Moines.


Starts TOMORROW
BUY BONDS HERE TODAY!
Warner's Branford
2 ENTRANCES BRANFORD PL. also MARKET ST.
Watch those 'Doughgirls' set out to paint the town-
Red... Too wise to say "No" (positively)
Blonde... Smart enough to say "Maybe"
Brunette... Too dumb to say "Yes"
ANN SHERIDAN
JACK CARSON
JANE WYMAN
ALEXIS SMITH
IRENE MANNING
CHARLES RUGGLES
EVE ARDEN
They had B'way in roars for two solid years
THE DOUGHGIRLS
WARNERS' screen Scream!
it's delightful! it's delicious!! it's da nuts!!!
Plus! 2nd FEATURE
DRAMATIC THUNDERBOLT that builds to a crashing climax!
"WHEN STRANGERS MARRY"
DEAN JAGGER KIM HUNTER

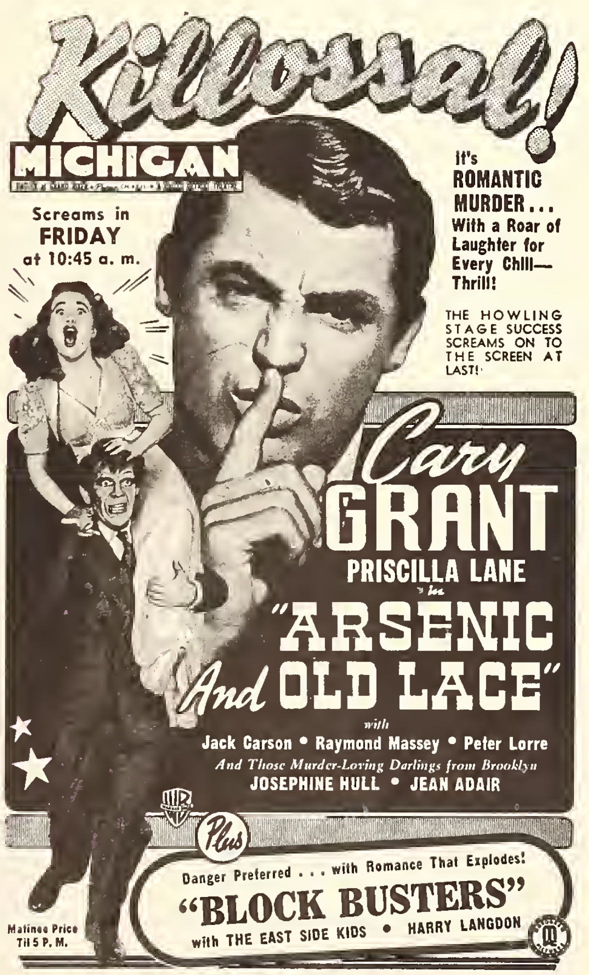
This layout was adapted from the press book ads by artist Ben Adler for Frank Damis, Warner zone manager in Newark, N. J.


TOMORROW! HERE IT COMES A GIGANTIC TRIPLE TREAT SHOW!
Shea's BUFFALO
ALL ON Stage! IN PERSON!
Swing and Sway with SAMMY KAYE and HIS ORCHESTRA
featuring His Internationally Famous Radio Personalities
Extra Added Attraction!
Mutual Network's Paul WINCHELL with his Pal JERRY MAHONEY
America's Greatest Ventriloquist
Plus THAT SENSATIONAL Audience FEATURE "SO YOU WANT TO LEAD A BAND"
It's a Lifetime of Entertainment with never a dull minute! You'll Roar!
Joel McCREA · Betty FIELD
THE Great MOMENT

Charles B. Taylor, Shea's publicity director in Buffalo, N. Y., created this attractive pattern to sell "Triple Threat Show". Mortices provide space for local copy.


IS THIS The Cause Of THIS?
Pleasure-mad parents turn their backs as today's youth speeds down a one-way street to disaster and disgrace!
SCORCHING EXPOSE OF THRILL-THIRSTY ADULTS!
ARE THESE OUR PARENTS?
HELEN VINSON · LYLE TALBOT · IVAN LEBEDEFF
a Program You'll Never Forget!
TEEN-AGE KIDS IN POLICE LINE-UPS WHILE GROWN UPS PAINT THE TOWN!
BREATH-TAKING DRAMA of TODAY'S HEADLONG YOUTH!
Anything for a thrill! Today's teen-aged youngsters ... jaded ... disillusioned ... defiant ... tragic victims of war and turmoil.
Youth RUNS WILD
EXCITING! STARTLING! FRIGHTENING!
with BONITA GRANVILLE · KENT SMITH · JEAN BROOKS GLENN VERNON · TESSA BRIND
A Picture of Modern Youth That Will Leave You Gasping!
Tomorrow
ROYAL

Royal theatre, Atchison, Kansas, presents novel method of complementing one film with another. Manager Dale Thornhill made the layout.


Killossal!
MICHIGAN
Screams in FRIDAY at 10:45 a. m.
It's ROMANTIC MURDER... With a Roar of Laughter for Every Chill—Thrill!
THE HOWLING STAGE SUCCESS SCREAMS ON TO THE SCREEN AT LAST!
Cary GRANT
PRISCILLA LANE in
"ARSENIC And OLD LACE"
with Jack Carson · Raymond Massey · Peter Lorre
And Those Murder-Loving Darlings from Brooklyn
JOSEPHINE HULL · JEAN ADAIR
Plus
Danger Preferred ... with Romance That Explodes!
"BLOCK BUSTERS"
with THE EAST SIDE KIDS · HARRY LANGDON
Matinee Price Til 5 P. M.

Alice Gorham, ad director for U.D.T. in Detroit commands attention to this layout with forceful catch-copy.

SHOWMEN PERSONALS

In New Posts: Sam Teitlebaum, Warner's Nixon theatre, Philadelphia, Pa. Al Montefalco, Roger Mahan circuit, Waterbury, Conn. James Parsley, Rex theatre, Cowan, Tenn. R. J. Cadman, Monogram Branch Manager, Portland, Ore. J. I. M. Schwartz, Capitol, Sioux City, Ia. Joe Oitker, Clark, Barry, Ill.

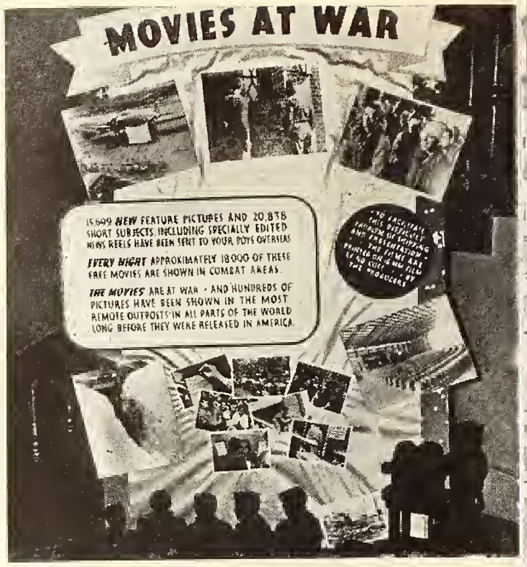
Herbert P. Boughey, supervisor, Broder Theatres, Detroit. Ben Zimmie, Seville, Detroit. Harold Graives, Ohio district manager, Schine Theatres, Cleveland. Herbert Weise has purchased the Burt theatre, Burt, Ia. Herb Berman, Warner's Capitol, Steubenville, Ohio. Alton Rea, Smoot theatre, Parkersburg, West Va.

Milton Kaufman, Loew's Orpheum, St. Louis. Anthony Delisi, Liberty theatre, Saltsburg, Pa. Clifford Brinkley, Rocket theatre, Rock Island, Ill. J. B. Reisman, Neptune theatre, Seattle.

Happy Birthday: Samuel Alster, Ben W. Allen, William M. Morton, Edward A. Dosek, C. E. ReQua, Andrew G. Nickols, B. Cunningham, H. Greenberg, Buster Planck, J. Nathan Morgan, William W. Herman, Ray Holloway, Arthur LaPlante, Ernest L. Miller, Roy Robbins, James G. Jones, Clarence D. Talbott, William B. Savits, Hugh G. Martin, James G. Davis, Adolph H. Buehrig.

Luther L. Smith, Dick William, E. J. Brisbard, William C. Gallagher, Mark R. Chartrand, Lawrence L. Landy, Charles H. Edwards, Barney De Vietti, Walter R. Pyle, Theodore Z. Halmi, Ben Greber, Albert M. Nutter, Lester Immerman, E. V. Peck, Raymond Schreiber, Arthur G. Miller.

John F. Pival, Frank H. Bell, Henry C. Zipperian, Harry E. Miller, John E. Duffus, George Hoag, William Brown, Benjamin J. Javellana, John A. McNulty, Robert I. Boudrow, Theodore Geo. Ehrsam, Harry H. Shaw, Ronald Friedman.


MOVIES AT WAR
15,699 NEW FEATURE PICTURES AND 20,838 SHORT SUBJECTS INCLUDING SPECIALLY EDITED NEWS REELS HAVE BEEN SENT TO YOUR BOYS OVERSEAS
EVERY NIGHT APPROXIMATELY 18,000 OF THESE FREE MOVIES ARE SHOWN IN COMBAT AREAS.
THE MOVIES ARE AT WAR - AND HUNDREDS OF PICTURES HAVE BEEN SHOWN IN THE MOST REMOTE OUTPOSTS IN ALL PARTS OF THE WORLD LONG BEFORE THEY WERE RELEASED IN AMERICA.
TO FACILITATE THIS DIFFICULT PROBLEM OF SHIPPING AND PRESENTATION THE FILMS ARE PRINTED ON 16 MM FILM AT NO COST BY THE PRODUCERS

Public Relations Chairman Ray Beall of the Dallas Exchange WAC announces use of window and lobby displays based on the industry's 16mm gift film program. Joe Estes of San Antonio, Dan Gould, Jr., of Ft. Worth, Jack Jackson of Houston and John Paxton of El Paso are responsible for these original displays.

Discharged from U. S. Army, Hurwitz Joins Interstate

Herman Mayer Hurwitz, assistant manager of the Revere theatre, Revere, Mass., is a discharged veteran of the present war. On December 9, 1943, he received his honorable medical discharge from the U. S. Army after serving four years with the 26th Division in the U. S. In October 1939, Herman enlisted in the Quartermaster Co. of the Mass. National Guard and in January 1940 the division was inducted into the U. S. Army.

Hurwitz got his first start in showbusiness in March 1944, as assistant manager of the Liberty theatre, Dorchester. Since this house closed for the summer, he then became connected with the Interstate Theatres at Revere.

Lamm's Thanksgiving Menu Proves an Attractor

Distributed to restaurants, cafes and soda fountains was the "Thanksgiving Menu Card" gotten up by Julius Lamm at the Warner Uptown theatre, Cleveland.

The Appetizer consisted of a Bete Smith Sports Quiz; Soup was a 20th Century Newsreel; the Entree, Cary Grant in "Arsenic and Old Lace"; Dessert, "a peculiar situation prepared by Lil Abner, Cartoon Style and Demi Tasse, the usual Warner service inviting folks to come early and enjoy the Thanksgiving Day program. The card itself measured six by nine inches.

Berg Has Spent 17 Years In Canadian Theatres

Murray H. Berg who manages the Roxy theatre, Cornwall, Ontario, for Odeon recently completed his 17th year in theatre business having been with Famous Players all but the last year. For a time, Berg left the theatre for a desk job in the Audit Department of Famous Players but the lure of the screen was too great and after a year he returned to his first love—the theatre. Among the houses which Berg has managed are the Bloor, Uptown, Imperial, Shea's, King and thence to his present post.

Cpl. Sattel Makes Suggestion To Boost Bond Sales

Cpl Harry H. Sattel of the U. S. Army in Camp Ritchie, Md, a former manager himself, makes a suggestion to stimulate the sale of Bonds in the 6th War Loan Drive. He says that each theatre should get V-Mail forms with the following message printed on them:

"Dear . . . I have bought a $ . . . War Bond at the . . . Theatre in your name. I hope that the purchase of this Bond will help to make it possible to furnish you with the necessary equipment to hasten the end of the war and to bring you home soon. Yours . . ."

"The purchasers would only have to fill in the name of the sender, address and amount of Bond. These V-Mail forms would be handed over to the theatre which in turn would arrange for mailing."

Hauschild's Hallowe'en Party Features Contests

As part of his Hallowe'en activities at the Arcade theatre, Cambridge, Md., Thor Hauschild held a milk drinking contest, supplying boys with nursing bottles for the bout. In addition, a patch pinning contest was staged. Boys laid across the girls' laps and a prize was awarded to the girl who pinned the patch on the boy's seat first. The show was advertised in the local papers and heralds were distributed to call further attention to the show. The house program was also utilized.

Hillhouse Uses Teaser Slant For "Snow White" Date

Seven days in advance of "Snow White" at the State Theatre in Galveston, Texas, J. D. Hillhouse started a teaser campaign which included a story about 400 underprivileged children who were given tickets to the show. Letters were sent to various civic clubs suggesting that they too hold a party at the theatre for poor children. The newspapers came through with publicity heralding each particular party.

For his lobby display, Hillhouse used giant cutouts of the seven dwarfs each appropriately named with copy calling attention to the "Snow White" engagement.

By Staff Photographer

ROUND TABLE VISITORS appear interested in photo held by Harvey Smith. Mr. Smith is former manager of the National theatre, Greensboro, N. C., and has recently been appointed as Director of Hospital Motion Picture Service, southeastern area for the American Red Cross. Watching are: Mrs. Smith; Mrs. Hoyt Howard, and manager Hoyt Howard of the State theatre, Winston-Salem, N. C.

CLASSIFIED ADVERTISING

en cents per word, money-order or check with copy. Count initials, box number and ddress. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on pplication. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves ne right to reject any copy. Film and trailer advertising not accepted. Classiied advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

WANTED TO BUY

WANT TO BUY SEVERAL LARGE BURCH OR Manley popcorn machines. BURKE MATTHEWS, 3200 Gonzales Street, Austin, Tex.

WANT TO BUY COLLECTION OF BACK NUMbers of Motion Picture Herald from January 1, 1943, to July 31, 1944. Also Motion Picture Almanac, 1941-42, 1942-43, 1943-44. BOX 1802, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

COMPLETE SOUND RECORDING TRUCK, READY for shooting on location or studio; worth $15,000, bargain at $7,975; cine sound 16mm. continuous sound and picture printers, $975; Askania-Debrie type 35mm. studio camera, Astro F2.3 lenses; 6 magazines, synchronous motor; Gyro tripod; all features; worth $3,000, now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

386 FULL UPHOLSTERED BACK CHAIRS, NEWLY re-covered with velour and rebuilt with metal back board, box spring seat with Spanish leatherette and metal bottom board, $8.50 each; 380 5-ply veneer back chairs, with new box spring seats, newly re-covered with Spanish leatherette and completely rebuilt, $6.50 each. Inquiries invited. CAPITOL MOTION PICTURE SUPPLY, 630 Ninth Avenue, New York, N. Y.

COMMERCIAL VACUUM CLEANER, ALL ATtachments, reconditioned, $150; LI arc lamps, $75; triple 30 amp. Forest rectifier, rebuilt, $197.50; 36" exhaust fan, including motor, 10,400 cfm, $125; Luxlite Series I lenses, $5.75; stereopticons, 500W, $19.95. Come to New York—make your selection here—enough equipment for 15 theatres. Complete sound projection, including lenses, lamphouses, and sound screen from $975. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE — COMPLETE THEATRE EQUIPMENT. Must vacate January 1st. A1 condition. Price $1,000. A. KELSO, Orland, Ind.

900 BEAUTIFUL LATE MODEL IRWIN CHAIRS. reupholstered heavy panel backs and box spring cushions, $7.50; 565 late American chairs, recently upholstered, fine quality leatherette heavy panel backs and box spring cushions, $7.50; 700 American veneer chairs, three-ply backs and seats, reconditioned, $4.50. Ask for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

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Benjamin Cammack Marries

Benjamin Y. Cammack, who is southwestern district manager for RKO Radio, was married in Oklahoma City last week to Julia Mary Sims of that city. Following a brief wedding trip the couple will live in Dallas, where Mr. Cammack makes his headquarters. Prior to the war he was assistant general manager of RKO's foreign division.

OBITUARIES

Ramish, Industry Pioneer, Dies in Los Angeles

Adolph Ramish, 82, who played a prominent role in the development of motion pictures and allied industries, died unexpectedly at his home in Los Angeles November 23.

He financed many early-day motion picture ventures and with the Gore Brothers and Sol Lesser founded the West Coast Theatres, which in recent years became the Fox West Coast circuit. He also was franchise holder with the First National Pictures Corporation and served as president of the Ocean Park Pier Corporation and other amusement enterprises. Mr. Ramish also was interested in Royal Amusements, Limited, operating theatres in Hawaii and the South Pacific at the time of his death.

Funeral services were conducted last Monday in the Church of the Recessional, Forest Lawn Memorial Park, Los Angeles. He leaves a stepbrother, Ralph Davis, and a sister, Mrs. Sarah Bernstein.

Irving Liner, Was Fabian Manager in Richmond

Irving L. Liner, 48, general manager of the Fabian theatres on Staten Island, New York, died at his Staten Island home November 26. Born in Manhattan, he went to St. John's College in Brooklyn, started his career with Fox Film Corporation, and later became an exhibitor. He joined the Fabian theatres in 1938. In the first World War he received the Distinguished Service Cross. At the time of his death he was serving as chairman of the Richmond Borough Sixth War Loan theatres committee. Surviving are a widow, Marie, and two brothers, Joseph of Los Angeles and Philip of Manhattan.

Mrs. Zelda Weitman

Mrs. Zelda Weitman, 69, mother of Robert M. Weitman, managing director of the New York Paramount theatre, died suddenly in New York November 26. Funeral services were held November 27 at the Park West Memorial Chapel. Besides Mr. Weitman, she is survived by a daughter, Mrs. Lee Pollock, and two other sons, Harry and Sam.

Gerald Kent

Gerald MacIntosh Johnston, former actor, known on the stage and screen as Gerald Kent, died in a prison camp in Germany November 5, it was reported in New York by his mother, Mrs. Clare M. Johnston, last weekend.

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To Renew Legion Pledge Dec. 10

The annual renewal of the Legion of Decency pledge will take place in Catholic churches throughout the United States Sunday, December 10, according to plans made at a meeting of the Bishops' Committee on Motion Pictures held in Washington this week. Monsignor John J. McClafferty of New York, executive secretary of the National Legion of Decency, told the meeting that the Legion had reviewed a total of 429 films between, November, 1943, and November, 1944.

Of the total reviewed, Monsignor McClafferty said, 191 pictures, or 44.52 per cent, were Class A1 pictures, or unobjectionable for general patronage; 184, or 42.89 per cent, were Class AII, unobjectionable for adults; 51, or 11.89 per cent, were Class B, objectionable in part, and three, or 0.70 per cent, were Class C, condemned.

These statistics, it was said, revealed a decline from the previous year in the percentage of Class A1 film. In 1943, Class A1 films were 52.16 per cent of all reviewed. They indicate an increase in the percentage of Class AII films. In 1943, Class AII pictures were 34.40 per cent of all reviewed. There was a slight decrease in the Class B percentage. In 1943, these were 12.55 per cent. Films classified Class C, or condemned, were 0.91 per cent of all those reviewed in 1943.

The following members of the Bishops' Committee on Motion Pictures were present at the meeting: Bishop Francis P. Keough, of Providence, chairman; Bishop John F. Noll, Fort Wayne; Bishop Joseph H. Albers, Lansing, and Bishop Bryan J. McEntagart, Ogdensburg, N. Y.

Hornblow Heads Group

Producer Arthur Hornblow, Jr., has been elected president of the Free World Association of Hollywood, succeeding Dudley Nichols, writer, whose term has expired.

MGM Office Managers Confer with Cummings

Three MGM office managers arrived at the home office last Monday to spend a week conferring with Alan F. Cummings, in charge of exchange operations, and visit all department heads. They are A. J. Mayer, Pittsburgh; Don S. MacLeon, Indianapolis; and Edward Susse, Albany.

William B. Zoellner, Atlanta, and Louis C. Ingram, Memphis, the last two branch managers scheduled to visit New York, will arrive December 4, while Frank Hensler, Kansas City manager, who visited the home office last week, returned to his headquarters.

Because of the success of these visits, Howard Dietz, vice-president and director of advertising, exploitation and publicity, and William R. Ferguson, his exploitation director, have decided to adopt a similar plan for the 34 field exploitation men to visit the home office. Under the plan, two representatives will visit the home office each week starting the first of the year.

Delay "Wilson" Dates in Chicago Neighborhoods

"Wilson" will not play advanced admission engagements in Chicago neighborhoods until all of the current "Song of Bernadette" dates have been washed up, according to Jack Lorentz, 20th-Century Fox district manager. "Wilson" is still at the Apollo, leased by the producers for this engagement. Milwaukee neighborhood houses already are playing "Wilson" at $1.10 top, since the "Bernadette" competition situation no longer prevails there.

Decency Legion Reviews Four New Pictures

The National Legion of Decency this week classified four new pictures as follows: In Class A-2, unobjectionable for adults, are "Army Wives," "Missing Juror." In Class B, objectionable in part: "Faces in the Fog," "Together Again."

New French Film Has Wide Appeal

The talent and genius of French motion picture production were not completely surpressed during the four years of Nazi rule, according to the French Press and Information Service, which screened a feature picture, "Pontcarral," in New York last week. The film is one of the approximately 200 pictures produced during the German occupation, and, according to the French organization, one of several not inspired or dominated by the influence of the Nazis. In this country there is only one print of "Pontcarral" with French dialogue and as yet no release arrangements have been made.

Pierre Blanchar produced "Pontcarral," which is an adaptation of an historical novel by Alberic Cahuet. The story is that of a soldier of the Empire, who after the defeat of Napoleon, remained faithful to the memory of his Emperor and fought against the reestablishment of the monarchy. There are many ideas expressed in the film that are subtle attacks on the Nazis. Among these are allusions to organized looting, collaborationists, fifth column activities and censorship. A parallel can be drawn between the France of Pontcarral and the France dominated by the Germans.

Remarkable technical achievements are manifest. The sets, both interior and exterior, are magnificent and impressive, and clever techniques are employed in dissolves and lighting effects. The film has a large cast, all extremely capable. "Pontcarral," a production of high caliber, is an interesting and noteworthy picture to emerge from a Nazi-occupied country.—M. R. Y.

Mrs. Mina Kohlmar Dies

Funeral services for Mrs. Mina Kohlmar, 70, wife of Lee Kohlmar, veteran actor, and mother of Fred Kohlmar, Paramount producer, were held November 26 at the Riverside Funeral Chapel, New York. Mrs. Kohlmar died November 21.

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Henry the Fifth

Two Cities—Shakespearean Triumph

U. S. distribution through United Artists

This $2,000,000 Technicolor production, long and anxiously awaited, demonstrates that Britain, despite wartime's outworn studio equipment, manpower shortage and bombing peril, is able to produce a picture not only magnificent in all technical points but revealing a production technique as startling as Disney's best.

Disregard the talk of Shakespeare's being "poison-ivy" at the box-office. Laurence Olivier, producer, director and star, has disdained the ancient theatrical fetish of the sacredness of Shakespearean convention. Regarding the Bard only as an unexcelled fashioner of a magic ring of words, he has compounded that same magic ring in a superb synthesis of colour, sound and movement infinitely finer than anything previously made in Britain. It is unsurpassed also elsewhere as an example of cinematic art and the immeasurable potentialities of the screen.

Olivier recruited his collaborators from among Britain's best, notably, William Walton, who composed the score, and Paul Sheriff, art director. Intermingling their creations with supreme skill in direction results in a picture whose background is indeed Disneyesque—but Disney, so to say, immensely elevated as though working lovingly on some medieval missal.

The beauty of the tapestry made alive by modern magic is matched by the accomplished acting. Olivier's performance as Britain's mettlesome king is a *tour de force*. A noble figure in his armoured battle-array, he maintains the high heroic note through all the colourful flourishes of pageantry. His performance reveals the fiery ardor of the king and his brooding loneliness as well.

Olivier is no lonely pinnacle of accomplishment in a cast superbly right. Others who compel mention are Renee Asherson, as Katharine of France, and Robert Newton, whose swaggering "Pistol" overwhelmed the screen whenever he made his appearance.

J. Arthur Rank, through Two Cities' planning and Olivier's execution, has dispelled the Shakespearean hoodoo and wrought a revolution in picture-making. Connoisseurs will laud the picture and go back time after time. Despite timid prophecies of the fate awaiting "Henry" in rural areas, he has made a picture in a million, and one which should indeed attract the millions wherever it plays.

Previewed at a London screening for the press, prior to its premiere at the Carlton theatre for the benefit of the Commando's Benevolent Fund. Reviewer's Rating: Excellent.—Peter Burnup.

("Henry the Fifth" is one of seven pictures to be released here by United Artists, under the terms of an agreement recently concluded with J. Arthur Rank.)

The Falcon in Hollywood

RKO Radio—Murder on the Set

Here are two packages in one for the exhibitor. The first one, to be expected from the title, is another mystery comedy featuring Tom Conway as the Falcon and a group of pretty girls as suspects and accomplices. The second and highly exploitable one is a visit to a Hollywood studio lot during working hours with glimpses of productions in work, rehearsals, prop-making and a cluttered storage room eminently suitable for murder.

The first victim is an actor whose body refuses to stay put. But suspects range from disappointed actresses and temperamental directors to a producer who speaks only in the blank verse of Shakespeare. Clues crop up in plaster models and miniatures, in time-honored stage superstitions, on a reel of film and in an exotic jewel from an idol's eye.

Through all this—and quite at home—strides the Falcon, followed closely by a blonde cab driver who spends her spare time stunting for less expert stars. They have frequent clashes with the studio police and the local detective force, but manage to track down the culprit for a Phantom of the Opera finish. As he climbs high on the scaffolding of an old set the cabby turns the full power of the big spot on him and the Falcon shoots.

Veda Ann Borg stands out from the attractive feminine support in the role of the taxi driver, while Barbara Hale, Jean Brooks and Rita Corday help to confuse the solution. John Abbott and Konstantin Shayne do what is expected of them as the eccentric producer and director.

That they bear little resemblance to Maurice Geraghty and Gordon Douglas, who did a capable job of producing and directing the film, is to be expected. Gerald Geraghty arranged the screenplay to include a trip to the race track, a sequence on location at an impressive swimming pool and a murder in the vast and vacant Coliseum.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, Block 2. Running time, 67 min. PCA No. 10311. General audience classification.

Falcon	Tom Conway
Billie	Veda Ann Borg
Dwyer	John Abbott
Peggy	Barbara Hale

Sheldon Leonard, Konstantin Shayne, Emory Parnell, Frank Jenks, Jean Brooks, Rita Corday, Walter Soderling, Useff Ali, Robert Clarke.

Belle of the Yukon

RKO Radio-International — Fun in the Frozen North

Here is differentness of several kinds, in a film that compares directly with no other film and for that reason defies prediction, unless the fact of its differentness is a guarantee of audience comment that will generate a wish to see it.

To get that first audience into the theatre, a showman has the names of Randolph Scott, Gypsy Rose Lee, Dinah Shore, Charles Winninger and Bob Burns to mount on his marquee. And to this flash information he can add the news that the picture is a tale of life in the Klondike, but not like any other tale of the same, and that it is done in Technicolor and contains just about all the kinds of entertainment there are.

The thing hard to tell the customers is that the picture undertakes to follow a narrowly charted course between comedy and melodrama, unfolding a narrative of the 1890's with all the banditry and double dealing that was rife in the Alaska of that period, with emphasis steadily but never exclusively on the smiling side of the recital. Producer-director William A. Seiter ventured far from norm in seeking thus to amuse the sophisticates in the audience without letting down the unsophisticated addicts of straight melodrama. The degree of his success is not to be determined with complete certainty until the picture has been out a while and the returns are in.

The scene is Malamute, the time 1890, and Scott plays Honest John Calhoun, a confidence man from Seattle, who has set up a bar room and entertainment palace in the gold country as buildup to a grand theft. Charles Winninger and Bob Burns, the latter getting the best laughs of the picture, are seen as his associates and accomplices, Robert Armstrong as a competitor in crime, Miss Lee as a prima donna who knows the score but still loves Honest John, and Miss Shore as a singing innocent whose romance with a piano player, also wanted in Seattle, provides a number of songs that promise to become popular. The turnings and twistings of the plot create situations of conflict which are handled for comedy or for suspense, depending upon whether one takes the light view or the serious one, but eventuate in the reformation of the principal crooks.

The script is by James Edward Grant, based on a story by Houston Branch, and the opening subtitle notifies the audience that its objective is to amuse rather than thrill.

Johnny Burke and Jimmy Van Heusen supplied the songs, "Sleighride in July" being the standout.

Previewed at the Village theatre, Westwood, to a Friday night audience which displayed mixed reaction, some of those present indicating approval in terms of scattered laughter and some manifesting restlessness. Reviewer's Rating: Average.
—William R. Weaver.

Release date, January, 1945. Running time, 84 min. PCA No. 10071. General audience classification.

Honest John	Randolph Scott
Belle Devalle	Gypsy Rose Lee
Lettie Chandless	Dinah Shore

Charles Winninger, Bob Burns, Florence Bates, Guinn "Big Boy" Williams, William Marshall, Robert Armstrong, Victor Kilian, Edward Fielding, Wanda McKay.

Main Street After Dark

MGM—Experiment in Programming

This 57-minute film is the first of MGM's undertakings to solve for showmen the programming problem posed by the over-long top-of-bill features that have come from its own and other studios in recent months. So far as running time is concerned, the undertaking is as successful as the 57-minute statistic indicates.

The subject utilized for the purpose of the undertaking is "paddy-rolling," a term meaning the practice of stealing wallets and watches from servicemen on leave, and in its handling of the subject the studio achieves a piece of product which resembles, in about equal measure, the OWI-WAC type of Government short and the studio's own Crime-Does-Not-Pay shorts, the mixture of the two resulting in something which lacks the best qualities of each.

The screenplay by Karl Kamb and John C. Higgins presents a family of five who make their living by filching valuables from servicemen on leave. It gives no reason why the family prefers to live this way, nor why a police officer who knows them all and all about them has to enlist the aid of the Army, Navy, Marine Corps and a scientific application of the ultra-violet ray to put an end to the family's operations. It just runs off the incidents, less realistically than in the Crime-Does-Not-Pay series, and winds up with an off-screen commentator enunciating the conspicuous moral and a warning to servicemen, as in the OWI-WAC shorts or the military-training films produced for barracks exhibition exclusively.

Edward Arnold plays the police officer, a role which gives him opportunity to say at one point, "A man of my age ought not to have to do this kind of thing," the single solid line in the script.

Jerry Bresler, an excellent shorts producer, was recruited to make the film, and Edward Cahn directed it.

Previewed at studio. Reviewer's Rating: Fair. —W. R. W.

Release date, not set. Running time, 57 min. PCA No. 10520. General audience classification.

Lieut. Lorrigan.................................Edward Arnold
Ma Dibson.................................Selena Royle
Tom Trout, Audrey Totter, Dan Duryea, Hume Cronyn, Dorothy Ruth Morris.

Cyclone Prairie Rangers

Columbia—Patriotic Western

There's a novel touch in this Charles Starrett film. The story is laid in 1943, rather than in the tradional '70's, and the villains are led by a Nazi agent intent upon sabotaging the war effort by cutting off the food supply of the coastal cities. His fell purpose is accomplished by rustling cattle, holding up trucks and trains carrying grain shipments and generally raising hob with the nation's food supply.

Starrett interrupts a War Bond tour to investigate matters, and with the help of his comic friend Cannonball, played by Dub Taylor, penetrates the disguise of the Nazi agent. Plenty of action punctuates the picture, which Jack Fier produced and Benjamin Kline directed.

Robert Fiske, in the role of a Nazi disguised as a deaf-mute cobbler, makes a villain worth hating, and Clancy Cooper does just as well. Constance Worth handles an unsympathetic assignment skillfully. The story and screenplay, ingenious and well-thought-out, are credited to Elizabeth Beecher.

Seen at Hollywood's Hitching Post theatre, where an audience composed mainly of children received it enthusiastically. Reviewer's Rating: Good.—THALIA BELL

Release date, Nov. 9, 1944. Running time, 56 min. PCA No. 9552. General audience classification.

Steve Travis.................................Charles Starrett
Cannonball.................................Dub Taylor
Lola.................................Constance Worth
Jimmy.................................Jimmy Davis
Jimmy Wakely, Robert Fiske, Clancy Cooper, Ray Bennett, Stan Jolley, Edward M. Phillips, Edmund Cobb, Forrest Taylor, Paul Zaremba.

Trigger Law

Monogram, 1943-44 — Western

Suspense is lacking in the latest Bob Steele-Hoot Gibson Western, probably because of the fact that the customary action scenes—fist fights, saloon brawls and gun battles—are almost entirely omitted. The only gunplay takes place at the end of the picture, and that's a little too long to wait.

Victor Hammond did not take much pains with his screenplay, and consequently the motivation for much of the action is left unexplained. Steele, determined to find the murderer of his father, uncovers a den of rascals who are apparently plotting some dire deed, but just what is never disclosed. Occasional long speeches by the cowboys in the interest of law and order do nothing to speed things.

Terry Frost, Jack Ingram, and George Eldridge, as the villains, contribute convincing characterizations. Beatrice Grey, as the girl, draws some pretty silly lines and a nonsensical scene with a diminutive revolver.

Lindsley Parsons produced; Vernon Keays directed.

Seen at Hollywood's Hitching Post theatre, where the audience received it in silence. Reviewer's Rating: Fair.—T. B.

Release date, Sept. 30, 1944. Running time, 54 min. PCA No. 10278. General audience classification.

Bob.................................Bob Steele
Hoot.................................Hoot Gibson
Sally.................................Beatrice Gray
Ralph Lewis, Ed Cassidy, George Morrell, Bud Osborne, Terry Frost, Jack Ingram, George Eldridge, Pierce Lyder.

Nothing But Trouble

MGM—Laurel & Hardy Comedy

If the clever antics of Laurel and Hardy are appreciated by your patrons, "Nothing But Trouble" will provide good laughs and much fun. This comedy team goes through its usual act of dish-breaking, suspending from window ledges of skyscrapers, and disastrous attempts to cut a horse-meat steak.

The numerous exploits of Stan Laurel and Oliver Hardy do not carry the weight of the entire production. The entertainment value of this comedy is enhanced by a strong supporting cast including Mary Boland and Henry O'Neill. Hardy as a chef and Laurel as a butler go to Europe during the depression. They are discharged from several places because their work is unsatisfactory. Returning to the U. S. when servants are in great demand they are abducted by Mary Boland, who plays a socially prominent and very rich matron. She has a dinner party to entertain foreign nobility, including King Christopher. Laurel and Hardy befriend the young King, not knowing his rank, and eventually save his life.

Audiences that want to laugh will enjoy "Nothing But Trouble." The picture was produced by B. F. Zeidman and directed by Sam Taylor from a well-developed screenplay by Russel Rouse and Ray Golden.

Seen in a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 69 min. PCA No. 10378. General audience classification.

Stan.................................Stan Laurel
Oliver.................................Oliver Hardy
Mrs. Hawkley.................................Mary Boland
Philip Merivale, Henry O'Neill, David Leland, John Warburton, Matthew Boulton, Connie Gilchrist.

Fuzzy Settles Down

PRC-Neufeld Prod. — Western

The antics of Al St. John appeared to divert an audience of holiday-making children when this picture was shown at Hollywood's Hitching Post theatre. Buster Crabbe has considerably less to do, and spends most of the picture just biding his time.

Louise Rousseau's story is in the standard Western style and shows St. John as the owner-editor of a smalltown paper. He becomes involved in the ranchers' effort to build a telegraph line to the town. Local interests, which have been running things their way, are opposed to closer contact with the forces of law and order. There's quite a good deal of shooting and slugging before the ranchers win out.

Sigmund Neufeld produced and Sam Newfield directed. Patti McCarthy lends feminine interest in a timid romance with Crabbe. Charles King, the heavy, brings little originality to his characterization.

Previewed at the Hitching Post theatre, Hollywood. Reviewer's Rating: Average.—T. B.

Release date, July 25, 1944. Running time, 55 min. PCA No. 10137. General audience classification.

Billy Carson.................................Buster Crabbe
Fuzzy.................................Al St. John
Edith.................................Patti McCarthy
Charles King, John Merton, Frank McCarroll, Hal Price, John Elliott, Ed Cassidy, Robert Hill.

Adventures of Kitty O'Day

Monogram—Melodrama

Several bodies and stolen jewels are the problems at the Townley Hotel, which is the setting for the "Adventures of Kitty O'Day." Jean Parker in the role of Kitty O'Day, a crime magazine fan, gaily attempts to solve a murder mystery with the aid of her fiance Johnny Jones, played by Peter Cookson. They become involved and are suspected of committing not one but several murders. After being confined to prison cells, the young couple convinces the men from the homicide squad that they are innocent. Eventually Tim Ryan and Ralph Sanford as plainclothesmen accept the help of Kitty O'Day and Johnny Jones in solving the case.

Filmgoers who enjoy a "who-done-it" will appreciate this film which was carefully directed by William Beaudine and produced by Lindsley Parsons. Tim Ryan, George Callahan and Victor Hammond collaborated on the swift-moving screenplay.

Seen at the New York theatre on Broadway, where a morning audience's reaction was favorable. Reviewer's Rating: Average.—M. R. Y.

Release date, January 19, 1945. Running time, 62 min. PCA No. 10332. General audience classification.

Kitty.................................Jean Parker
Johnny.................................Peter Cookson
Clancy.................................Tim Ryan
Ralph Sanford, Bill Ruhl, Bill Forrest, Lorna Gray, Hugh Prosser, Dick Elliott, Byron Foulger, Jan Wiley.

ADVANCE SYNOPSES *and information*

IT'S A PLEASURE (RKO-INTERNATIONAL)

PRODUCER: David Lewis. DIRECTOR: William A. Seiter. PLAYERS: Sonja Henie, Michael O'Shea, Marie McDonald, William Johnson, Iris Adrian, Peggy O'Neill, Cheryl Walker, Gus Schilling, Alma Carroll, Georgia Lang.

SKATING SPECTACLE. An exhibition skater falls in love with a professional hockey player. When he is barred for rough play, he joins her ice-show and they tour the country. He has a penchant for pretty faces and for getting into trouble, but eventually marries the skater and settles down. Technicolor.

THE MAN WHO WALKED ALONE (PRC Pictures)

PRODUCER: Leon Fromkess. ASSOCIATE PRODUCER-DIRECTOR: Christy Cabanne. PLAYERS: Kay Aldridge, Dave O'Brien, Smith Ballew, Isabel Randolph, Ruth Lee, Nancy June Robinson, Guinn Williams, Walter Catlett.

ROMANTIC DRAMA. A wounded hero, upon being discharged from the Army, decides to settle down in a small town. He starts to hitchhike, and is picked up by a wealthy girl from the same town. She is running away from her fiance and has stolen her fiance's car. She and the soldier are arrested and go to jail. Upon their release, she offers him a job as a chauffeur. Her parents object, but when the soldier's heroic war record is revealed, they withdraw their objections. Soldier and girl are married.

EADIE WAS A LADY

(Columbia)

PRODUCER: Michel Kraike. DIRECTOR: Arthur Dreifuss. PLAYERS: Ann Miller, Joe Besser, Hal McIntyre and his band, Jeff Donnell, William Wright, Pat Parrish, Sally Bliss, Marilyn Johnson, Jimmy Little.

COMEDY WITH MUSIC. A college girl gets a job in burlesque and then has a difficult time keeping the fact from her strait-laced Boston family. She falls in love with a young man connected with the burlesque show and many complications ensue before matters are straightened out.

THE BIG BONANZA

(Republic)

ASSOCIATE PRODUCER: Eddy White. DIRECTOR: George Archainbaud. PLAYERS: Richard Arlen, Jane Frazee, Robert Livingston, George "Gabby" Hayes, Lynn Roberts, Bobby Driscoll, LeRoy Mason.

WESTERN DRAMA. Wrongly accused of cowardice in battle and court-martialed and dismissed from the Union Army, Jed goes to Nevada to start life over again. There he encounters a friend of his boyhood, who has since become an unscrupulous exploiter of the local miners. Jed undertakes to expose him, risks his life in a mine explosion in which his friend is killed. As a result of his activities, he is cleared of the charges against him.

THE GREAT STAGECOACH ROBBERY

(Republic)

PRODUCER: Lou Gray. DIRECTOR: Lesley Selander. PLAYERS: Bill Elliott, Bobby Blake, Alice Fleming, Sylvia Arslan.

WESTERN DRAMA. In the seventh of Red Ryder's adventures, he runs a stagecoach line. A faction in the town, eager to get the business away from him, hold up the stage, and it is only after encountering many difficulties that Red discovers who the criminals are and brings them to justice.

UNDER WESTERN SKIES

(Universal)

ASSOCIATE PRODUCER: Warren Wilson. DIRECTOR: Jean Yarbrough. PLAYERS: Martha O'Driscoll, Noah Beery, Jr., Leo Carrillo, Irving Bacon.

MUSICAL WESTERN. A girl singer, traveling with her father's variety show, meets a school-teacher who falls in love with her. A performance of the show in a saloon is broken up by a band of desperadoes. The leader of the band also falls in love with the singer. His men turn against him when he decides to reform, but with the aid of the school-teacher he overcomes them. The singer eventually marries the school-teacher.

MARKED FOR MURDER

(PRC - Alexander Stern Prod.)

PRODUCERS: Alexander-Stern. DIRECTOR: Elmer Clifton. PLAYERS: Tex Ritter, Dave O'Brien, Guy Wilkerson.

WESTERN. Two rangers are sent to investigate a feud which has sprung up between cattlemen and sheepmen in a certain territory of the old West. They discover that the real instigator of the feud is a crooked banker who is using the disagreement between the ranchers to his own advantage. The rangers expose and punish him.

GOD IS MY CO-PILOT

(Warner)

PRODUCER: Robert Buckner. DIRECTOR: Robert Florey. PLAYERS: Dennis Morgan, Raymond Massey, Andrea King, Alan Hale, Dane Clark, Dick Erdman, Donald Woods, John Ridgeley, Johnny Miles, John Alvin.

WAR DRAMA. This is a story of General Chennault's "Flying Tigers" and their adventures in the air over war-torn China. After many months of continual combat, some of the volunteers plan to leave and go back to the United States. This would mean that inexperienced recruits would have to take over and that disaster might ensue. The men finally decide to continue their mission, come what may.

NIGHT CLUB GIRL

(Universal)

ASSOCIATE PRODUCER: Frank Gross. DIRECTOR: Edward Cline. PLAYERS: Vivian Austin, Billy Dunn, Judy Clark, Minna Gombell, Maxie Rosenbloom.

COMEDY. A brother and sister leave their home town and go to Hollywood in search of fame and fortune. Through the intervention of a noted columnist, they are given a chance to do their act at a night club, but flop. The checkroom attendants befriend them, and they get non-acting jobs. When a delegation from their home town arrives, the brother and sister are exposed to humiliation. Later, however, they achieve success with a recipe for "soup hash" which wins plaudits from the night club's patrons.

I LOVE A MYSTERY

(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Henry Levin. PLAYERS: Jim Bannon, Nina Foch, George MacReady, Barton Yarborough, Carole Mathews.

MELODRAMA. A grasping wife tries to drive her husband insane so that she can get possession of his estate. Without her knowledge, the husband finds out her plan and kills two of her confederates. Eventually the police catch up with the lot of them, and they all pay for their crimes.

THE BIG SHOW-OFF

(Republic - Sidney Williams)

PRODUCER: Sydney Williams. DIRECTOR: Howard Bretherton. PLAYERS: Arthur Lake, Dale Evans, George Meeker, Lionel Stander.

COMEDY DRAMA. A pianist is in love with a songstress, but believes her to be in love with the master of ceremonies of the night club where they both work. The owner tries to fix matters by telling the girl that the pianist is in reality a famous wrestler. This leads to complications, but eventually matters are straightened out and the songstress weds the pianist.

SHE GETS HER MAN

(Universal)

PRODUCER: Warren Wilson. DIRECTOR: Erle C. Kenton. PLAYERS: Joan Davis, Leon Errol, William Gargan, Vivian Austin, Paul Stanton.

COMEDY MELODRAMA. Joan Davis is assigned the task of solving two murders. While she is so engaged, two more murders take place and a professional sleuth is summoned to replace her. A fifth murder proves too much for him, and Joan, with the aid of a newspaper man with whom she is in love, solves the mass killings and becomes the heroine of the town.

FOG ISLAND

(PRC Pictures)

PRODUCER: Leon Fromkess. DIRECTOR: Terry Morse. PLAYERS: Lionel Atwill, George Zucco, Jerome Cowan, Sharon Douglas, Veda Ann Borg, Ian Keith, John Whitney, George Lloyd.

MELODRAMA. A released convict retires to an island off the Carolina coast. His wife has been murdered in his absence, and, determined to avenge her, he invites a group of people, among whom he hopes to find the murderer, to visit the island, under pretext that pirate treasure is buried there. Trapped by their own greed, members of the group are killed, along with the convict. Only the innocent, a boy and a girl, escape from the death trap.

THRILL OF A ROMANCE

(M-G-M)

PRODUCER: Joseph Pasternak. DIRECTOR: Richard Thorpe. PLAYERS: Esther Williams, Van Johnson, Carleton Young.

MUSICAL DRAMA. A swimming instructress marries a business man who leaves her on their wedding-day in order to put over a deal in Washington. While he is gone, she meets and falls in love with an air ace on furlough from the South Pacific. Complications are eventually ironed out, and all ends well. Technicolor.

QUEEN OF THE NILE

(Universal)

PRODUCER: Paul Malvern. DIRECTOR: Jack Rawlins. PLAYERS: Maria Montez, Jon Hall, Turhan Bey, Andy Devine, George Zucco.

TECHNICOLOR FANTASY. Locale of this number in the Montez-Hall-Bey sequence of melodramatic fantasies is the Nile country. Miss Montez portrays the native sovereign and Hall the white adventurer caught up in a skein of man-made plot and natural phenomena. The switch which sets this film in the series apart from its predecessors is that this time it's Bey who wins the girl.

YOUTH ON TRIAL

(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Oscar Boetticher. PLAYERS: Cora Sue Collins, Eric Sinclair, Ralph Hoops, John Calvert.

DELINQUENCY DRAMA. A woman judge of the juvenile court is trying to get an appropriation to combat juvenile delinquency. A night-club is raided, and among the young people brought into court is the judge's daughter. The judge tries to break up a budding romance between her daughter and the son of the night-club owner. The young people decide to run away. The boy tries to rob his father's safe, and accidentally shoots his father. When the girl discovers this, she calls the police. The boy kills her and is himself killed by the police. This tragedy arouses the citizens, who appropriate the money for which the juvenile court judge has been asking.

THOROUGHBREDS

(Republic)

PRODUCER: Lester Sharpe. DIRECTOR: George Blair. PLAYERS: Tom Neal, Roger Pryor, Adele Mara, Tom London, Eddie Hall, Jeanne Garrick, Paul Harvey.

ROMANTIC DRAMA. This is the story of the devotion between a young cavalry officer and his horse. When the cavalry is mechanized, the horse is sold to a society girl. The officer, searching for his horse, meets the girl and a romance develops between them.

LET'S GO STEADY

(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Del Lord. PLAYERS: Pat Parrish, Jackie Moran, June Preisser, Arnold Stang, Skinnay Ennis and Band.

MUSICAL. Two amateur song-writers submit their song to a publishing firm, only to discover that the firm is dishonestly operated. The head of the firm dies, leaving the business to his niece. With the aid of the two writers, she reorganizes the company on an honest basis. The song submitted by the two amateurs wins a nation-wide contest and becomes a smash hit.

KID SISTER

(PRC - Sigmund Neufeld Prod.)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Judy Clark, Roger Pryor, Constance Worth.

COMEDY DRAMA. A mother who considers herself an expert on psychology refuses to let her younger daughter marry before the older one does. The younger daughter, knowing her mother's interest in psychology, takes up the subject herself, and is able to anticipate her mother's actions. She engages the interest of her sister's fiance and eventually marries him herself.

SHORT SUBJECTS CHART

index to reviews, synopses

For informaion on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to May, 1944, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5407	The Yoke's on Me (Stooges)	5-26-44	1870
5436	You Were Never Uglier (Clyde)	6-2-44	1911
5423	Mopey Dope (Langdon-Brendel)	6-16-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5504	The Disillusioned Bluebird	6-15-44	1982
	1944-45		
6501	Dog, Cat and Canary	1-5-45	....

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	8-25-44	2139
6702	As The Fly Flys	11-17-44	....

FOX & CROW (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5754	Mr. Moocher	9-8-44	2150
	1944-45		
6751	Be Patient, Patient	11-30-44	....
6752	The Egg Yegg	1-19-45	....

FILM VODVIL
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin' Band	12-8-44	2208
6954	Korn Kobblers	2-2-45	....

COMMUNITY SING (Series 7)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5662	No. 12 Too Young Or Too Old	6-30-44	2090
	1944-45		
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	....
5657	Christmas Carols (R)	12-8-44	2206

SCREEN SNAPSHOTS (Series 23)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5860	No. 10	6-2-44	1935
	1944-45		
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	....

WORLD OF SPORTS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5809	Mat Maulers	6-19-44	1982
5810	G. I. Sports	7-28-44	2114

SPORT REELS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	....
6804	Striking Champions	12-22-44	....

LI'L ABNER (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5603	A Peekoolyer Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkuliar Piggy	10-13-44	2167
6602	Kickapoo Juice	12-29-44	....

M-G-M

TWO REEL SPECIALS
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-406	Easy Life	5-20-44	1959

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-518	Colorful Colorado	5-29-44	1922
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	1982
T-521	Monumental Utah	7-29-44	2067

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-555	Movie Pests	7-8-44	2031
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
S-558	Safety Sleuth	11-25-44	....

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-571	Immortal Blacksmith	5-20-44	1922
K-572	Grandpa Called It Art	7-15-44	2114
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	2206

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-587	Why Daddy	5-20-44	1922
M-588	Somewhere, U. S. A.	6-3-44	1922
M-589	Nostradamus IV	9-30-44	2139

TECHNICOLOR CARTOONS
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	1982
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139
W-541	Mouse Trouble	12-23-44	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L3-5	No. 5	6-23-44	1994
L3-6	No. 6	9-1-44	2183
	1944-45		
L4-1	No. 1	11-3-44	2139

MADCAP MODELS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U3-6	Jasper Goes Hunting	7-28-44	2054

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	....

POPEYE THE SAILOR (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E3-4	Anvil Chorus Girl	5-26-44	1994
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	2183
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	....
	1944-45		
E4-1	She-Sick Sailors	12-8-44	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J3-5	No. 5	6-2-44	1959
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y3-4	Your Pet Problem	5-19-44	1922
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	2183

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R3-8	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheeels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	....

MUSICAL PARADE (Color)
(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182

LITTLE LULU (Color)
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D3-4	In Hollywood	5-19-44	1994
D3-5	Lucky Lulu	6-30-44	2054
D3-6	It's Nifty to be Thrifty	8-18-44	2122
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	....
	1944-45		
D4-1	At the Zoo	11-17-44	....
D4-2	Birthday Party	12-29-44	....

NOVELTOON (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	....

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	....

SPORTSCOPE
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
44,310	Boys Camp	5-19-44	1946
44,311	Boot and Spur	6-18-44	1970
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194

HEADLINER REVIVALS
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,201	Songs of the Colleges	9-8-44	2114
53,202	Swing It	10-20-44	2183

EDGAR KENNEDY
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,408	The Kitchen Cynic	6-25-44	2054

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
53,401	Feather Your Nest	10-23-44	2183

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,706	Girls, Girls, Girls	6-9-44	1982

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
52,201	No. 1	9-15-44	2122
52,202	No. 2	10-27-44	2174

THIS IS AMERICA

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
43,108	Hot Money	6-2-44	1935
43,109	They Fight Again	6-30-44	1970
43,110	Rockefeller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090
43,112	That Men May Live	9-22-44	2122
43,113	Navy Yard	10-20-44	2167

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
53,101	West Point	11-17-44	2194

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	11-24-44	....
5256	Alaskan Grandeur	1-5-45	....

SPORTS REVIEWS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4304	Students of Form	6-30-44	1981

(Color)

Prod. No.	Title	Rel. Date	P.D. Page
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	2042

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
5351	Blue Grass Gentleman	9-15-44	2139
5352	Trolling for Strikes	12-15-44	....

TERRYTOONS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4517	Wolf! Wolf!	6-2-44	1922
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	....
5507	Gandy's Dream Girl	12-8-44	....
5508	Dear Old Switzerland	12-22-44	....

MARCH OF TIME

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
V10-10	Underground Report	5-19-44	1887
V10-11	Back Door to Tokyo	6-16-44	1946
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122
V11-3	Uncle Sam, Mariner?	11-3-44	2167
V11-4	Inside China Today	12-1-44	2194

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
4902	Lew Lehr Makes the News	5-26-44	1959

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
5901	Sea Food Mamas	10-20-44	2183

2-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
5601	Three Sisters of the Moor	9-8-44	2114

UNITED ARTISTS

WORLD IN ACTION

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Global Air Routes	6-23-44	1959
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
....	Inside France		2122
....	When Asia Speaks	11-17-44	2182

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Cross-Eyed Bull		2167

UNIVERSAL

LANTZ COLOR CARTUNES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8239	Fish Fry	6-19-44	1946

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183

SWING SYMPHONIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	....

PERSON—ODDITIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8379	The Fantastic Castle	5-22-44	1911
8380	The Honest Forger	6-19-44	2031
8381	Spinning a Yarn	8-7-44	2067

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9371	Idol of the Crowd	9-18-44	2114
9373	ABC Pinup	2-5-45	....
9374	Pigtail Pilot	2-12-45	...

VARIETY VIEWS

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8360	Mr. Chimp Goes South	5-29-44	1922
8361	Bear Mountain Game	8-14-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp Goes to Coney Island	1-22-45	....
9354	White Treasure	1-29-45	....

NAME-BAND MUSICALS

(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
8130	Pagliacci Swings It	6-14-44	1959
8131	Midnight Melodies	7-19-44	2054

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	....
9125	Melody Parade	2-14-45	....

TWO-REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
9122	Lili Marlene	12-13-44	1946

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8110	World Without Borders	1-17-45	...

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9004	Devil Boats	9-12-44	2006
9006	Musical Movieland	9-9-44	2114

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	....

FEATURETTES

(20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9106	U. S. Marines on Review	7-8-44	2006

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	....

SPORTS PARADE (Color)

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9508	Filipino Sports Parade	6-10-44	1959
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future	11-18-44	2174
9513	Bluenose Schooner	8-5-44	2067

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1501	California Here We Are	12-16-44	....
1502	Birds & Beasts Were There	12-30-44	....
1503	Glamour in Sports	1-13-45	....

MELODY MASTER BANDS

(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9606	Songs of the Range	6-10-44	1959
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167

BLUE RIBBON MERRIE MELODIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9310	Thugs with Dirty Mugs	6-3-44	1959
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9707	Russian Rhapsody	5-20-44	1911
9708	Duck Soup to Nuts	5-27-44	1911
9709	Angel Puss	6-3-44	1959
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	....
9720	Odor-able Kitty	1-6-45	....

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1701	Draftee Daffy	1-20-45	....

"BUGS BUNNY" SPECIALS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	2174

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1721	Herr Meets Hare	1-13-45	....
1722	Unruly Hare	1-27-45	....

SANTE FE TRAIL WESTERNS

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9112	Trial by Trigger	5-27-44	1911

VITAPHONE VARIETIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9406	Throwing the Bull	7-22-44	2031

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174

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OFFICIAL U. S. VICTORY FILMS

Title	P.D. Page
The Negro Soldier	1846
America's Hidden Weapon	1846
Road to Victory	1911
It's Your War, Too	1922
No Alternative	1922
Reward Unlimited	1959
Skirmish at the Front	1959
Movies at War	1959
The Liberation of Rome	1944
The War Speeds Up	2090
It's Murder	2139
Target Japan	2167
Robot Bomb	2183

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Naples at War	1946

CANADIAN NATIONAL FILM BOARD

Title	P.D. Page
Canadian Landscape	1982
Hen Hop	1982
UNRRA	1982
A Friend for Supper	2206

MISCELLANEOUS

Title	P.D. Page
Trade Horizons (Scheftel)	1697
Avengers Over Europe (Telenews)	1697
Parade of the Past (Fun Film)	1870
Cameramen at War (Astor)	1946
Iran (Artkino)	1982
Moscow Circus (Artkino)	2139
Cossacks on the Danube (Artkino)	2139
Before They Are Six (Pictorial Films)	2139
Labor Front (Brandon Films)	2206
57,000 Nazis in Moscow (Artkino)	2206
Jobs After the War (Newsreel Dist.)	2206

WAR ACTIVITIES COMMITTEE

Prod. No.	Title	Rel. Date	P.D. Page
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5140	The Desert Hawk (15 episodes)	7-7-44	2018

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)	8-26-44	2067

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
...	Manhunt of Mystery Island (15 episodes)		...

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2204-2205.

Running times are those furnished by the distributor.

AL TRACE'S COMEDY BAND (Col.)

Film Vodvil No. 2 (6952)

The three vaudeville acts which make up the second issue of Film Vodvil include performing dogs, a topical tap dance and a musical skit featuring Al Trace. The dogs are Hector and His Pups with the usual run of tricks. Francis Irwin dances in a number called "The U.S.A. by Day and the RAF by Night." Trace's Silly Symphonists come in for a comedy act putting "Uncle Tom's Cabin" into verse.

Release date, October 27, 1944 — 11 *minutes*

A KNIGHT AND A BLONDE (Col.)

Hugh Herbert (6409)

Herbert is still having trouble with his wife. They put up at the hotel where her brother and his wife are staying. The wife is a beautiful blonde number who is unfortunately addicted to sleep-walking. Herbert's spouse thinks this just another alibi, but changes her mind when Hugh substitutes the porter for the lady. Herbert doesn't come out so well in this either.

Release date, November 17, 1944 — 14 *minutes*

I AM AN AMERICAN (WB)

Featurette (1101)

This two-reel feature telescopes a century of history in 17 minutes, following the course of a family of Polish immigrants through four wars and five generations. The message of understanding and brotherhood is culminated in a speech by Dennis Morgan at an I Am an American Day celebration at which the Poles, now scientists, judges and priests, serve as inspiration and example for the newly-made citizens.

Release date, December 26, 1944 — 17 *minutes*

HE FORGOT TO REMEMBER (RKO)

Leon Errol (53,702)

Found out by his wife, who had suspected the fishing trip, Errol decides to feign amnesia. His wife calls a doctor, whose nervous tic fools Leon into thinking he has found a friend. But the cure prescribed is no friendly one. A young lady is produced who announces that Leon married her while he still remembered, and Mrs. Errol plays along. There is a threatened suicide and murder charge before the Missus loses her patience and breaks a pitcher over his head. Result—amnesia.

Release date, October 27, 1944 — 17 *minutes*

A FRIEND FOR SUPPER

National Film Board of Canada

This is another of the educational reels designed by the National Film Board of Canada for classroom use and available non-theatrically on 16mm. The subject is the importance of food in today's battles in terms which would appeal to school children. Examples of the great need in European countries are followed by the lesson that careful use of food here will make more available in countries whose normal supply has been wrecked by war.

10 *minutes*

JOBS AFTER THE WAR (Newsreel Dist.)

Business Survey

The Committee for Economic Development, a group of businessmen organized to study post-war problems, supplied the material for a presentation of American business men and their plans for production and employment after the war. They range from a manufacturer in Michigan who promises 9,000 more jobs, to a small retailer in Ohio who sees eight more. A group of business men in Richmond, Va., have set up their own organization for aiding returning servicemen to set up their own businesses. The subject is available for groups and theatres through Newsreel Distributors.

7½ *minutes*

HEDGE HOPPERS (Col.)

Sports Reel (6802)

This is a horse racing reel with the emphasis on jumpers. Starting in the Kentucky home grounds where colts and fillies are shown going through their paces, the camera switches to a Long Island estate where horses are trained for the steeplechase. The results of precise grooming are shown in the final sequence at a steeplechase race in Belmont Park.

Release date, October 20, 1944 — 9 *minutes*

57,000 NAZIS IN MOSCOW (Artkino)

War Short

The Nazis in Moscow are prisoners captured in three battles on the Eastern front. They are shown as they are led through the streets of the city while cheering crowds look on. Among their number appears every rank from private to general. The prisoners, who have been responsible for the death of a great number of Russian civilians as well as soldiers, are herded into prison camps at the close.

10 *minutes*

COMMUNITY SING, NO. 3 (Col.)

6653

For the latest issue of Community Sing, the musical reel in which the audience joins, the top tune is a natural. The vocal exhibitionists have in "Swingin' on a Star" several amusing verses, with a short repeated chorus for the more timid to come in. And the Bing Crosby imitators can go to it. Del Baker is at the organ.

Release date, November 10, 1944 — 10 *minutes*

"WAY AHEAD" POSTPONED; WARNERS DROP REISSUE

"The Way Ahead", the British import scheduled for release in November by Twentieth Century-Fox, along with "Laura" and "Something for the Boys", is no longer included in that block. The film, which was produced by Two Cities and directed by Carol Reed, should be released early in 1945, according to present plans. Lt. Col. David Niven is the star.

Warner Bros. annnounced that plans for reissuing "Strawberry Blonde", the James Cagney-Olivia de Havilland film scheduled for release on December 2, 1944, have been cancelled. The picture may be available to theatres but without the promotional attention accorded reissues incorporated into the company's release schedule. The company, which released 16 reissues in the 1943-44 product season, has not yet included any in its 1944-45 schedule.

ROOTIN', TOOTIN' BAND (Col.)

Film Vodvil No. 3 (6953)

The headliner in this variety show is Ed Durlacher and his Top Hands, a band of hillbillys playing for a square dance. The rest of the bill includes a rope-jumping juggler, Whitey Roberts, as well as two singing acts. The first of these is a trio of cowgirls, the Clawson Triplets, singing "He's a Tall Texan," and the second a master of boogie-woogie, Harry Gibson, giving vocal and piano attention to "Stop That Dancing Up There."

Release date, December 8, 1944 — 10½ *minutes*

A LADY FIGHTS BACK (MGM)

Passing Parade (*K*-574)

The Lady is that French queen of the luxury liners, the *Normandie*, whose history since the war has been much like that of her home land. The film shows her triumphant arrival here in 1935 followed within a few years by her immobility in a New York port and final seizure by the U. S. Government. After this came, of course, the fire, the many months under water and the heroic job of salvaging. She will be refitted once more for new but undisclosed service.

Release date, November 11, 1944 — 10 *minutes*

LABOR FRONT (Brandon Films)

National Film Board of Canada

Also available on 16mm for non-theatrical distribution, this presents an over-all picture of the manpower at the call of the United Nations. They are shown at work in the factories and shipyards turning out weapons of war. But they are pictured also as concerned about their future in a post-war world.

10 *minutes*

CHRISTMAS CAROLS (Col.)

Community Sing (5657)

For the holiday season Columbia is reissuing its group of Christmas carols. The traditional songs, led by "Silent Night" and including most of the favorites of many years' standing, are flashed on the screen while the organ plays the familiar melodies.

Release date, December 8, 1944 — 10 *minutes*

A WOLF'S TALE (20th-Fox)

Terrytoon (5505)

This is the wolf's side of the story. It seems it was all a mistake about Little Red Riding Hood and Grandma. Under the cops' third degree he protests that he had the best of intentions, that he was just helping the little one with her deliveries but found an irate Grandma waiting for him at the door. He was framed. The cops take his story under advisement and let him out on parole on a promise to go straight.

Release date, October 27, 1944 — 6 *minutes*

OPEN SEASON FOR SAPS (Col.)

Shemp Howard (6427)

Shemp Howard has decided to make it all up to the Little Woman by a vacation trip. He forswears late nights at the lodge and promises to devote himself to her entertainment. But a lodge brother turns up waving the fraternal distress signal. He's being blackmailed for some indiscreet letters to a former girl friend. The long-suffering wife has had enough—particularly after the fracas becomes a duel with swords—and chooses a weapon of her own. Shemp and his lodge brother end up draped in custard pies.

Release date, October 27, 1944 — 18 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2204-2205, issue of Dec. 2, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2195, issue of Nov. 25, 1944.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2187
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	. 2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes.	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2187
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2187
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	....
Between Two Women (formerly Dr. Red Adams)	MGM	....	Van Johnson-Lionel Barrymore	Not Set	....	....	....	2142	....
Big Bonanza, The	Rep.	....	Richard Arlen-Jane Frazee	Not Set	....	....	....	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	....	Arthur Lake-Dale Evans	Not Set	....	....	....	2203	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	69m	Nov. 25,'44	2194	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	....	Virginia Bruce-Tito Guizar	Not Set	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Dec. 29,'44	....	....	....	2093	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	....	....	....	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	....	....	2092	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Climax, The (color)	Univ.	9007	Susanne Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2187
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountein (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Conspiretors, The	WB	405	Hedy Lamerr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	....
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	....	....	....	2093	....
Crime by Night	WB	402	Jene Wymen-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
●Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crene	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Preirie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	....	Jeff Donnell-Fred Brady	Dec. 28,'44	....	....	....	2186	....
Dengerous Journey	20th-Fox	504	Burma Trevelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dengerous Passage	Para.	....	Robert Lowery-Phyllis Brooks	Block 3	....	....	....	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Deed End (Reissue)	Film Clessics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Deed or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
●Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Destiny (formerly The Fugitive)	Univ.	....	Gloria Jean-Alen Curtis	Dec. 22,'44	....	....	....	2131	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	....	Chester Morris-Nancy Kelly	Block 3	....	....	....	2142	....
●Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2187
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dregon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2187
EADIE Was e Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 18,'45	....	....	....	2203	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
English Without Teers (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Enter Arsene Lupin	Univ.	....	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
●Eve of St. Merk, The	20th-Fox	429	Michael O'Shee-Anne Baxter	June,'44	96m	Mey 20,'44	1897	1636	2143
●Ever Since Venus	Col.	5025	Ina Rey Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	....	....	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Peul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Vede Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
●Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Geins.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Farewell, My Lovely	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	....	....	1971	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Cerson	Dec. 1,'44	....	....	....	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorek	Not Set	....	....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	....	....	2203	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Besil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
●Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
●For Whom the Bell Tolls (color)	Pera.	4338	Gary Cooper-Ingrid Bergman	Block 3	168m	July 17,'43	1546	855	1719
Frenchmen's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
●Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	55m	Dec. 2,'44	2202	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	....	....	....	2186	....
●Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	....	....	2131	....
●Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
●Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Brit.)	Gains.-GFD	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 27,'44	2067	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	....	....	2203	....
Goin' to Town	RKO	504	Lum end Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorine	May 15,'45	120m	Jan. 29,'38	1993	....	....
●Goodnight, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Great John L., The	UA	....	Linde Dernell-Greg. McClure	Not Set	....	....	....	2093	....
Greet Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
●Greet Moment, The	Pera.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Mirande	Sept.,'44	82m	Aug. 12,'44	2103	1676	2187

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Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	....	....	....	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2187
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry the Fifth (Brit.)	Two Cities-UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	....	Bing Crosby-Betty Hutton-S. Tufts	Block 3	....	....	....	2093	....
Heroes of the Sagebrush	Col.	....	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	....	....	....	2007	....
Hi, Beautiful	Univ.	9031	Charles Starrett-Constance Worth	Not Set	64m	Nov. 25,'44	2194	2131	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	....	....	....	2186	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Jan. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars	Dec. 30,'44	....	....	....	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Frankenstein (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	....	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 11,'45	....	....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2187
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	....	....	....	1913	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2187
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2187
It Happened One Sunday (Brit.)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
It's a Pleasure (color)	RKO	....	Sonja Henie-Michael O'Shea	Not Set	....	....	....	2202	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
John Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Not Set	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1847	....
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	....
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	....	Pat Parrish-Jackie Moran	Jan. 4,'45	....	....	....	2203	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Main Street After Dark	MGM	....	Edward Arnold-Selena Royle	Not Set	57m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072

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Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Jan. 15,'45	....	....	....	2202	....
●Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
●Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2187
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 13,'45	....	....	....	2203	....
●Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
●Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	....
●Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
●Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	....	....	2071	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
●Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	....	....	2131	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
●Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
●Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
●Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Music for Millions	MGM	....	Margaret O'Brien-June Allyson	Not Set	....	....	....	2142	....
●Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2115
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2187
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2187
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	....	....	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	....	Vivian Austin-Billy Dunn	Jan. 5,'45	....	....	....	2203	....
●Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	....
Nothing But Trouble	MGM	....	Laurel and Hardy	Not Set	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	....	....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
●Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	....	....	2186	....
On Approval (British)	Box-Brook	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PATRICK the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
●Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	....	Claudette Colbert-Fred MacMurray	Block 3	....	....	....	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	....
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2143
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
●Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	....	....	....	....	....
●Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	....	....	....	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'45	....	....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law (formerly Empire of the West)	Col.	....	Charles Starrett	Dec. 21,'44	....	....	....	2007	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June,24,'44	1957	1746	2143
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	....	....	....	2203	....
Sheriff of Las Vegas	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,44	2066	1890	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	....	....	....	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2187
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2072
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	....	....	....	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Feb. 15,'45	....	....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2187
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	....	....	....	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	..	....	...	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2187
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
TAHITI Nights	Col.	....	Dave O'Brien-Jinx Falkenberg	Dec. 14,'44	....	....	....	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	....
Tawny Pipit (Brit.)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Feb. 2,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Special	140m	Nov. 18,'44	2181	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....

						REVIEWED			
Title	Company.	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Three Caballeros	RKO	....	Disney Cartoon Feature	Not Set	....	....	....	2186	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	....	Tom Neal-Roger Pryor	Not Set	....	....	....	2203	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block I	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	99m	Nov. 11,'44	2173	2131	....
To Have and Have Not	WB	....	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	....	....	....	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2097	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	....	....
Under Western Skies	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	....	....	....	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	....	2093	....
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	53m	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2187
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957*	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley-Holloway	Not Set	115m	June 17,'44	1945	....	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	....
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	....	....	2186	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2187
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1899	....
Youth On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Not Set	....	....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2187
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2195.

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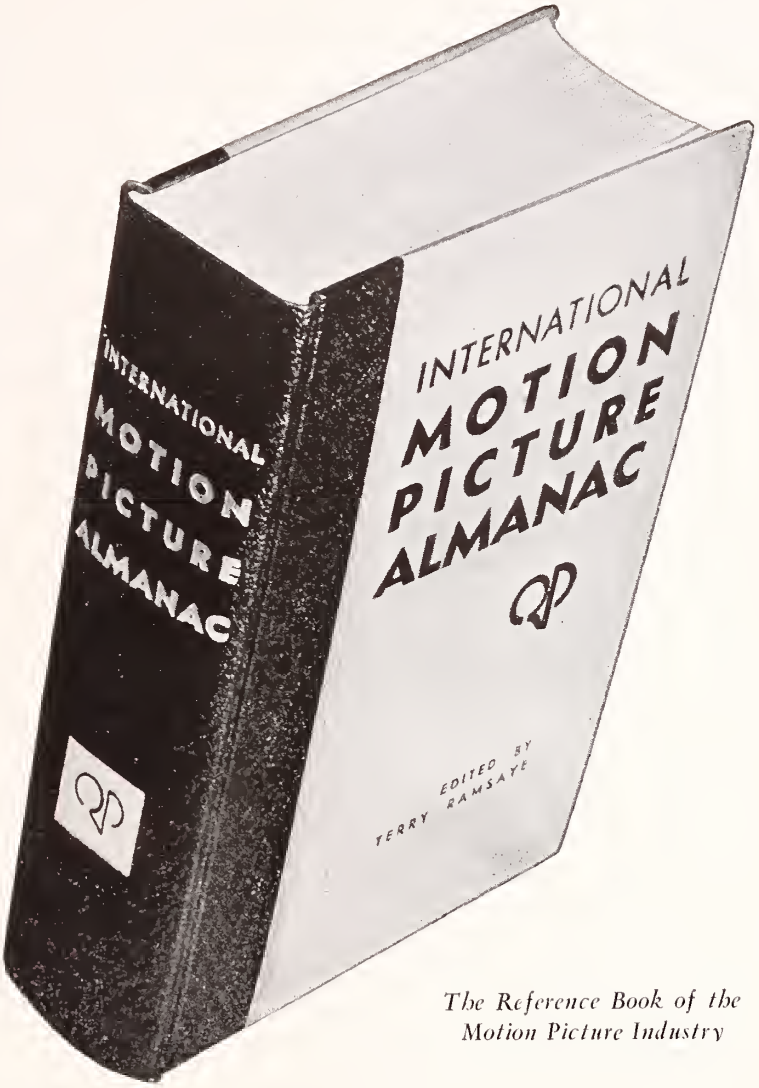

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- National Velvet
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- Experiment Perilous
- Sunday Dinner for a Soldier
- Farewell, My Lovely
- Firebrands of Arizona
- Meet Miss Bobby Socks
- Night Club Girl
- Destiny
- Nevada
- Moulin Rouge

Appointments make State Department movie-minded. ❡ Television will aid theatres says Royal of NBC, pledging code of decency. ❡ Warners pay half a million plus royalties for "Life with Father" ❡ 20th Century-Fox and Universal hold mid-winter meetings. ❡ Bob Hope radio Champion of Champions.

—in

Better Theatres

What Exhibitors Should Know About Heating

VOL. 157, NO. 10 DECEMBER 9, 1944

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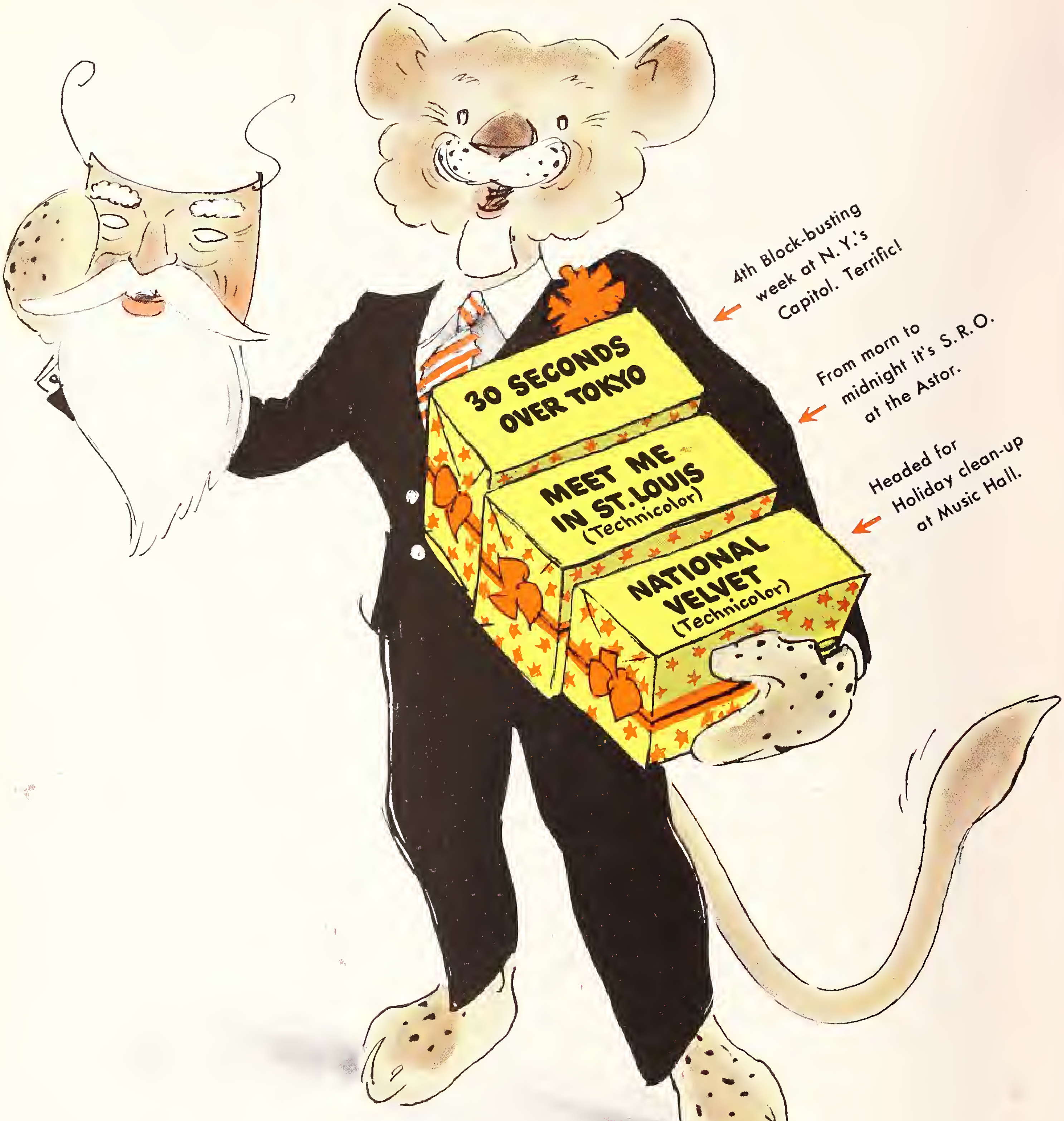
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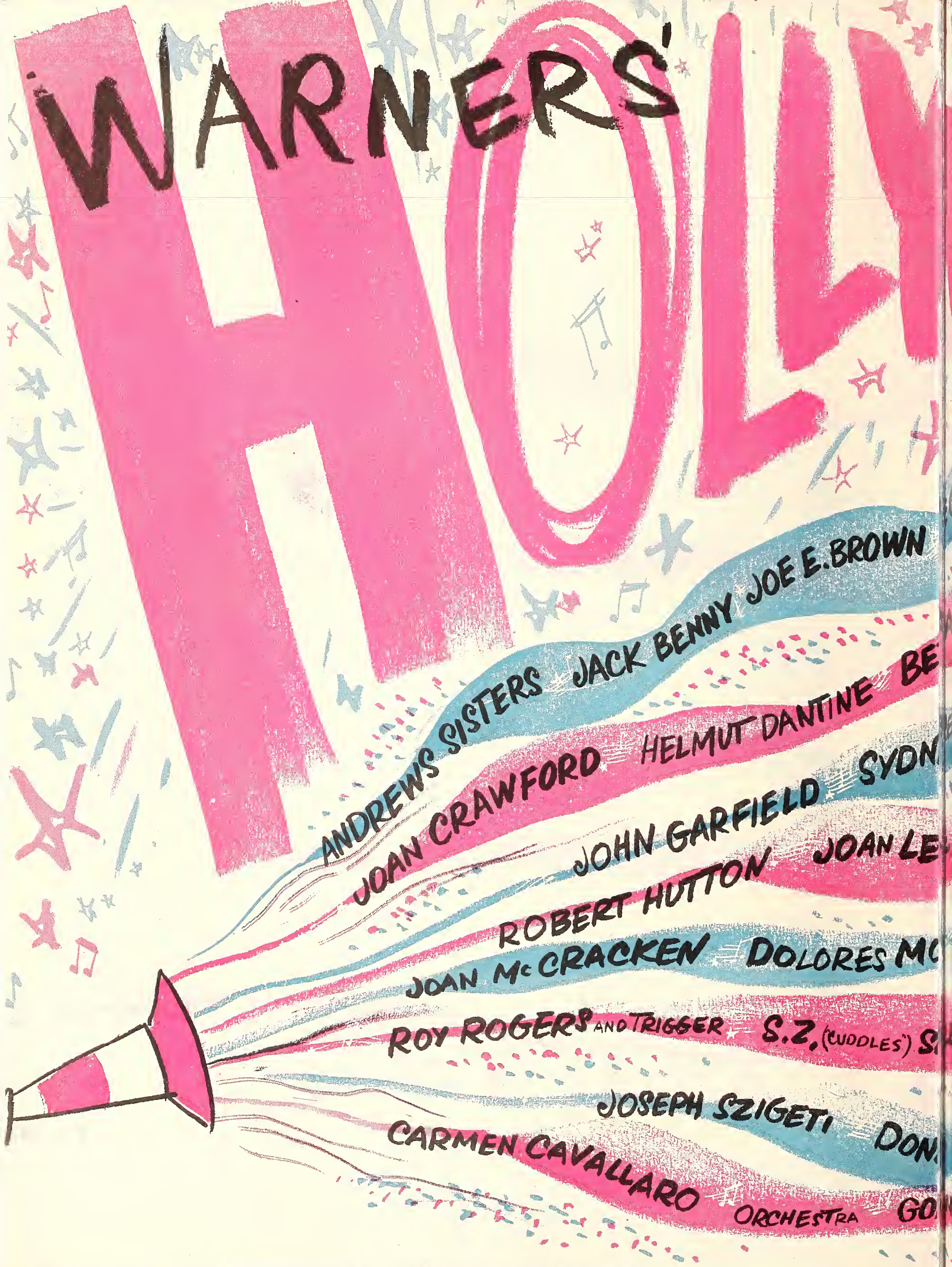
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WOODS JANE WYMAN AND JIMMY DORSEY AND BAND

N GATE QUARTET ROSARIO AND ANTONIO SONS OF THE PIONEERS

Produced by ALEX GOTTLIEB ★ Original Screen Play by Delmer Daves Musical Numbers Created and Directed by LEROY PRINZ ★ Directed by DELMER DAVES

Turn to page 19

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 157, No. 10
December 9, 1944

EXPANDING ECONOMY

THE State Department news of this week, announcing the nomination of Mr. Archibald MacLeish and Mr. Nelson Rockefeller as assistant secretaries may prove a major move of relevancy to the destinies of the American motion picture.

The screen is much in the consciousness of Mr. MacLeish, and it has been a highly important element of the plannings of the office of the Coordinator of Inter-American Affairs. That office, it may be observed, was instituted and operated very decidedly as a special sort of separate Department of State. In the current realignments, not to say reorganization, it is only being taken inside the main office. The plain fact appears to be that in dealing with the Latin lands to the south it was desirable to enjoy considerably more elasticity than was available under the Cordell Hull regime.

There is an expectancy in some quarters that the newly constituted State Department will be developing a policy of "decided practicality" in relations that have to do with the economy of the nation and its trade—an area in which the screen is admitted to have so large an influence. Obviously, we shall have to be having an expanding economy if we are successfully to carry a $300,000,000,000 national debt with grace and ease. It is said that ten per cent of our national business was abroad. Apparently we shall have to do much better than that in the near tomorrow. Britain is facing somewhat the same problem, probably much more acutely. There is going to be plenty of competition for customers—there is now, in fact, if you look carefully.

ONE may observe that the American motion picture industry ever since World War I has been one of the most successful of our exporting industries. It was, before this war, and probably still is, just about twice as good as the average, with about twenty per cent of its gross abroad.

To the American exhibitor this foreign success is of decided importance in supporting the lavish production of Hollywood and the standards which have made the product dominant merchandise around the world.

■ ■ ■

CHESS BOARD

THE renewed and repeated report that Mr. J. Arthur Rank is negotiating for the Gaumont theatres in France puts emphasis on the strategic aspects of his program of entry into the world market of cinema, and also the integration of British picture designs with the programs of empire and its commerce.

The French theatre of the pre-war yesterday, and of the tomorrow to come is probably much less interesting as a direct commercial undertaking than as a set of pieces on the European chess board. For a very long period the American industry found profits in France few and fugitive. The basic difficulty has been in the low status of the cinema among the French people, generally, a status created by the tawdry quality and low moral standards of their domestic production.

If there is to be in France an equivalent of the motion picture institution of America and Britain it will have to be built, substantially as a new undertaking.

WARNING, AGAIN

NOW is the time to sound again precautions for audience safety in the crowds of the holiday season just ahead. Panic kills more than fires. The American motion picture record is good—maintained only by vigilance. Too many reports are reaching this office of a relaxing of the rules, and of inadequate controls, due considerably to the problems of manpower. If the motion picture theatre is to enjoy a modernization of some archaic codes, which have for years been handicaps, it will be necessary to keep the record clear in demonstration of a practical efficiency. The Cocoanut Grove and the more recent circus debacles are still fresh in the minds of the regulative bodies. And the truth is that the motion picture with its film has not yet outlived the consequences of the Charity Bazaar fire in Paris in 1897.

■ ■ ■

NOTES from ALL OVER — The large number of popcorn vendors using motion pictures as a sideline will be excited over a Department of Agriculture report that there's a new hybrid with a popping expansion of thirty-three times the original volume, which is fifteen per cent greater than the biggest on the market now. ¶ The first thing that happens as Mr. Henry Ginsberg takes over at Paramount studios is that a five million dollar budget picture goes off the schedule. That might be the beginning of a trend. ¶ The new light metals, meaning magnesium alloys mainly, are promising changes which can reach into the mechanics of this industry, too. Dr. Willard Dow, father of the magnesium industry, being a showman, is arranging to demonstrate with some magnesium wheelbarrows, simple enough for anybody to understand, and 35 pounds lighter than current models. He is not trying to take over the wheelbarrow industry, either. ¶ U. S. Treasury figures reveal that there has been a terrific increase in the circulation of higher denomination bills. Since '39, twenty dollar notes are up 327%, 50's up 297% and 1,000's, commonly known in our art as a "grand", up 120% ¶ Our observer at Miami Beach reports dining in eight "spots" for eight successive nights, finding steak on all menus at $2 to $3 a portion—good, too. He says cigarettes, any brand, all cellophane wrapped, are to be had in any quantity at from 20 to 25 cents a package. ¶ The Cigar Institute of America finds cigars below a dime scarce and the supply of Class G, which means over 20 cents, up 260.26 per cent. ¶ There's a press agent in this business who on some occasions passes out cigars alleged to cost $2 each, by the thousand. They should contain not only tobacco but also a grate and damper. ¶ The population of the continental United States is now said to be two-thirds of voting age or older. This is attributed to a lowered birth rate and increasing longevity of the elders. However, some of the magazines are running wild after the teen age group. Possibly the children are easier to sell. Meanwhile, the motion picture, rather automatically, increases the flow of adult fare. Probably a mistake—to be remedied when the box office insists. ¶ The Federal selective sales taxes, including admissions, jewelry, furs, liquor, tobacco and cosmetics, are now totaling about five billion a year. Uncle Sam will take anybody's money. Liquor alone for '44 will turn in over $1,600,000,000. —*Terry Ramsaye*

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WARNER Brothers resigns from MPPDA after long conflict Page 14

TELEVISION will help screen theatre, declares John Royal of NBC Page 15

PRECEDENTS fall as Warners buy "Life with Father" for $500,000 Page 16

INDUSTRY'S Sixth War Loan drive heads for new sales records Page 18

RADIO editors select Bob Hope as champion for fourth time Page 27

SPYROS Skouras addresses 20th-Fox sales convention in New York Page 30

TWENTIETH Century-Fox 39-week profit is up to $9,487,929 Page 30

REELECT heads of War Activities Committee, pledge continued war aid Page 32

EXHIBITOR organization warns British showmen to book carefully in future Page 34

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Air Battle

CECIL B. DEMILLE, motion picture and radio producer, has until 5 P.M. December 11 to pay $1 to the American Federation of Radio Artists, AFL affiliate, or get off the air. He says he will not pay it. The union says that he and "other delinquent members" must pay up. Unless they do, they will be suspended. Mr. DeMille is wagering his $5,000-per-week radio job against the $1.

He said he would quit radio "rather than pay one single dollar in political tribute which acknowledges that I am no longer a free man." Federation members were assessed $1 each to fight a proposed California law to ban the union shop. Mr. DeMille declared his belief that no organization should have the right "to usurp the rights of an American voter and arbitrarily make up his mind for him that he must support or oppose any proposition on the ballot. I might afford to lose $1, but I cannot afford to lose my rights as an American citizen, or my respect for myself as such."

The union replied that it considered the proposition "outside the realm of partisan politics, regarding it purely as an attack on the right of a union to bargain collectively for a union shop—a fundamental principle of American unionism."

The producer announced he would fight the attempt of the union to deny him the right to broadcast, his attorney declaring that he would file suit later in the week to prevent the union from removing him from his radio program. It appeared the issue would be settled in the courts, the union advising that it would fight the suit. Mr. DeMille, in Hollywood, issued a statement of 1,032 words with an injunction to the press that it be used in full or not at all.

Ban Not a Ban

IT WAS a warm attack while it lasted. It didn't last long. Newspaper dispatches from London quoted the British Ministry of Information's protest against the banning of the documentary film, "Western Approaches," by the Motion Picture Producers and Distributors of America. The statement termed the action "unnecessarily prudish," reported the ban had been imposed because of allegedly profane dialogue.

Will H. Hays, MPPDA president, said that while there might be a print of the film here, it "had never been submitted for consideration" to his office. Thomas Baird, director of the Film Division of the British Information Services in New York, agreed with Mr. Hays. He said he could not understand "how the mistaken report originated."

Films in India

INDIA'S national government is encouraging the development of its local film industry for the post-war period to serve the entertainment and educational needs of its people at home and to foster better understanding of its national history, culture and social and economic problems among the nations of the world.

M. Akbar Fazalbhoy, special representative of the Indian film industry, said in New York Wednesday that Indian producers planned to make films in the English language for Indian trade. He is in the United States arranging for the purchase of much needed raw stock, theatre and studio equipment.

Mr. Fazalbhoy is managing director for RCA Photophone Equipments, Ltd., of Bombay. He was a member of the Indian delegation at the recent International Business Conference in Rye, N. Y. India produces about 150 films a year compared to 400 American pictures and 60 British. There are only 1,700 theatres serving a population of 390,000,000 compared to 17,000 film houses in the United States with a population of 130,000,000, he points out.

Playing Safe

"FOUR WALLS do not a prison make . . ." in the minds of the International Brotherhood of Electrical Workers. Despite the fact that George Browne and Willie Bioff are currently iced under Federal aegis, the IBEW asked in Los Angeles recently that these individuals, the IATSE affiliated studio unions, Paramount and 20 "John-Does" be restrained from bothering their union. In a jurisdictional battle, the IATSE allegedly is seeking control of "anything pertaining to motion pictures." The IBEW claims exclusive right to handle sound equipment.

Meanwhile, the movement for a 30-hour work week after the war gained momentum in adoption of a resolution by the American Federation of Labor convention in New Orleans. The AFL urged Congress to establish the short week to spread employment and relieve production "tensions." The committee reported: "Technical advances in industry and the accelerating rate of production have developed tensions which cause workers to burn out at an early age."

By Proxy

NOVELTY, in addition to selling War Bonds, drew the praise of the director of the Office of Defense Transportation. In a letter to Harry M. Warner, the laudatory comment came from J. M. Johnson, the director. He praised and endorsed the "proxy premiere" idea being carried out by Warner Bros. in connection with the opening of "Hollywood Canteen" at the Strand in Albany, coincident with the New York Strand premiere on December 15.

Commending the conservation of travel by having prominent local citizens buy War Bonds for the privilege of sitting in for Hollywood celebrities, instead of sending the stars in person to Albany, Mr. Johnson said:

"Staging the world premiere of a major production by proxy, in days like these, means much more than novel motion picture exploitation. It is exemplary evidence by your organization of a sincere understanding of the nation's transportation problem today. It is a real contribution to the travel conservation problem of the ODT."

Papa Bing

THE BING (Crosby, of course), super-showman who is fond of a good gag and doesn't hesitate to give his radio or screen fans the inimitable Crosby touch, has come up with an all-time high in film gags. He has permitted his four sons, Gary, Phillip, Dennis and Lindsay, to appear in his new Paramount picture, "Duffy's Tavern." The boys will be seen in a sketch wherein Robert Benchley, no slouch at comedy angles, tells the story of Crosby's life to the Crosby youngsters. This is the second time the boys appeared on the screen. Recently they made their debut as a quartet in "Out of This World," for Paramount, of course. Gary, 11, the oldest son, appeared with Bing in "Star Spangled Rhythm."

Ten a Year

RADIO CITY MUSIC HALL expects to wind up 1944 with a record of having presented 10 films, one picture less than its 1943 total. The features were: "Jane Eyre," Twentieth Century-Fox, which ran four weeks; "Up in Arms," RKO Radio, four weeks; "Cover Girl," Columbia, six weeks; "White Cliffs of Dover," MGM, seven; "Once Upon a Time," Columbia, three; "Dragon Seed," MGM, eight; "Casanova Brown," RKO Radio, four; "Mrs. Parkington," MGM, six; "Together Again," Columbia, now playing, expected to run three weeks until December 14 when "National Velvet," MGM opens. With "Madame Curie," which opened in December, 1943 and ran five weeks into January, MGM has had 29 weeks of playing time at the Music Hall this year, compared to 26 the previous year. This year's longest-run film at the theatre was Metro's "Dragon Seed."

Subject to Veto

EMPLOYERS in Hollywood are not necessarily in the clear when wage increases have been approved by the Salary Stabilization Division, they were advised this week by A. D. Burford, deputy commissioner of the Salary Stabilization Bureau in Washington. The information was given in an address at the meeting of the Independent Motion Picture Producers' Association. C. R. Johnston, legal adviser in Washington for the Stabilization Board, agreed.

"Any action taken by the Board is not binding on the Internal Revenue Department who may disallow pay changes or increases." It was pointed out that in emergencies people could be employed and approval secured later.

In the sunshine department, however, the Internal Revenue Bureau announced that companies involved in anti-trust suits might charge costs of defending themselves as ordinary and necessary business expense.

Money More Vital

MORE money apparently is of greater importance to a healthy theatre gross in the Chicago area than more leisure. A recent checkup of neighborhood theatres in defense plant areas disclosed that they had suffered a drop of 10 to 20 per cent in business for a three-month period, compared to the same period last year, due to a cut in overtime work in most plants.

The decline is greater in the first run neighborhood houses with a stiffer admission price. The majority of plants are not keeping shifts over their regular eight-hour schedule, whittling the overtime payments.

Unity Note

PRAISE for distributor cooperation with exhibitors comes from the president of the Alabama Motion Picture Theatre Owners Association. "The exchange personnel," William R. Griffin of Cullman, Ala., writes the HERALD, "is lending every aid in giving the exhibitor just what he can in the Sixth War Loan to make each Premiere, Movie Day and Kids Matinee a success."

Expressing a hope for an approach to trade amity, Mr. Griffin continues:

"You know, this unity between exhibitors, salesmen and distribution is meaning much in the very thing we are all working for—to cultivate a better feeling, a better understanding, a greater degree of confidence in each other. Wouldn't it be something if a whole lot of dissension would be eliminated while we are all working together to win this war. And it is altogether possible, too."

Discord

THE ARGENTINES don't like Russian pictures. Last week, Buenos Aires police closed a theatre, and arrested 80 in its audience. They had been watching "Leningrad Music Hall." The receipts were to have gone to the Argentine League for the Rights of Man. Argentina, which doesn't recognize Communist Russia, has declared the League Communist, and a year ago ordered it dissolved.

First Run Fronts

AMERICAN soldiers on German soil have been seeing Hollywood films since September 14, and troops in the Philippines have been shown films regularly since November 9, it was said last weekend by the Army Pictorial Service.

The first showing in Germany took place three days after our troops crossed the border of the Reich. The film was "Meet the People." Hollywood films were among the supplies carried by the Philippine invasion fleet. The 16mm prints, gift of the American industry, previously had followed invasion forces after beachheads had been secured.

Three film programs a week are now arriving in the Philippines. They are the newest produced in the U. S. in line with the Army's policy of sending the latest pictures first to the most advanced combat areas. The men get them first who need them most.

Casualty

DUE to the critical paper shortage, the Ohio censors, at Columbus, have discontinued issuing weekly bulletins showing films reviewed and eliminations ordered.

Joy Restrained

ATLANTIC CITY, New Jersey resort, has a curfew. It is, thus far, for children. Unless accompanied by parent, guardian, or "responsible adult," none under 16 may be on streets, in automobiles or public places after 9:30 P. M. Penalties for children will be juvenile court hearings; for adults responsible for the children, maximum fines of $200 or 90 days in jail. The curfew, the City Commission says, will protect "the health, morals, property, safety, good order, and general welfare" of Atlantic's City's people.

Short-Wave "Shadow"

CIVILIANS of liberated Europe and North Africa will soon hear the eerie voice of "The Shadow" over their radios. Mutual Broadcasting System's popular program is being beamed overseas via a new series of radio programs presented by the Office of War Information. To acquaint our Allies with Americana, by use of shows that make up a typical U. S. radio day, the series, titled "Your American Radio Review," uses recorded excerpts of outstanding radio programs combined with a "live" narration explaining the purpose of each radio highlight. The half-hour shows are beamed in English every day at 4 P. M. to Europe and North Africa and reach listeners overseas at the after-dinner listening hour.

Million Readers

MORE than 1,000,000 copies of *Stars and Stripes* the Army newspaper, are circulated daily in the European war zones, Colonel Ensley M. Llewellyn announced in New York Tuesday, at the press interview at *Yank* offices. At two cents a copy, the paper already had turned in a profit of $3,000,000, he said. Colonel Llewellyn is officer in charge of the four overseas editions published in London, Paris, Marseilles and Bensancon. He expects to see a Belgian edition appear soon, to be issued in Liege, and shortly thereafter, a sixth edition, date-lined, Germany. All the money earned by *Stars and Stripes* goes into the Army's welfare fund for enlisted men.

Rose Renewed

GYPSY ROSE LEE, onetime Minsky stripper de luxe, is in status quo. It should be added, probably hastily, that this status refers to nomenclature rather than to activity. Known as the lass who ran a G-String into two books and a play, she was edged into Hollywood some time ago under the cognomen of Louise Havoc, appearing under that name in one film. Turning her deciduous talents to the contemporary, she now appears as Gypsy Rose Lee in second billing to Randolph Scott in the International production, "Belle of the Yukon." It is distributed by RKO.

A Freedom Preserved

THE INALIENABLE right of American youth to aim pea-shooters at the object of its wrath has been upheld by a slender margin, and to the growing discomfiture of theatre showmen caught in the sweep of the pastime. Irked because their screens too frequently bore testimony to youthful accuracy, Detroit exhibitors complained to police that the lads were shooting at screen personalities they disliked—and destroying property in the doing. The City Council was asked to make possession of a pea-shooter punishable by 90 days in jail. Councilman Gus Dorias termed the idea as "screwy." It was defeated. Theatre showmen are still grappling with the problem while their screens are still getting shot full of holes.

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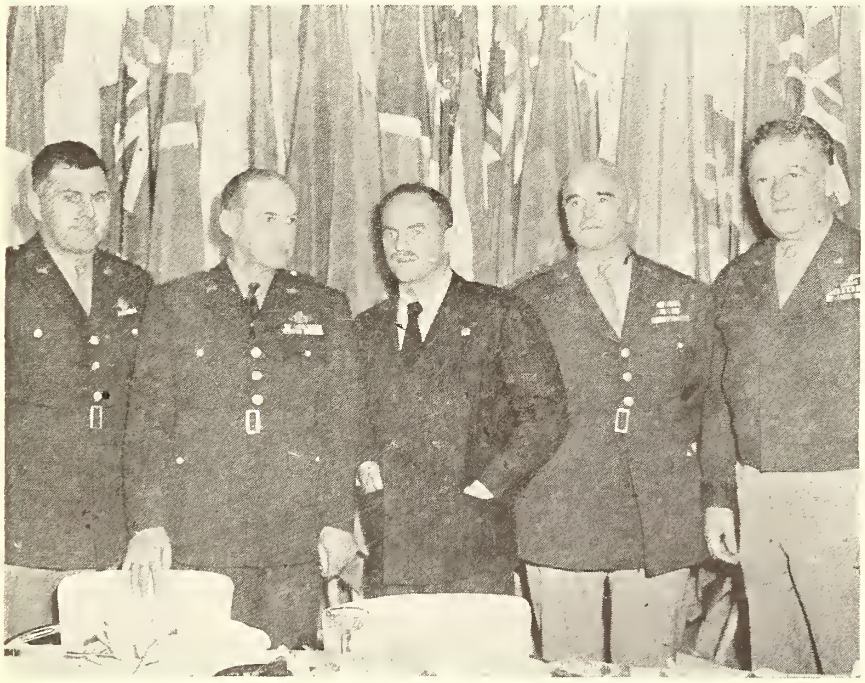
THIS WEEK the Camera reports:

A HALF MILLION .....

At the purchase by Warners of the stage play, "Life With Father", for what is described as a record price: $500,000 in advance against royalties on the picture gross. In the picture, left, made at the signing at the Warner office in New York: Oscar Serlin, producer of the play; Mrs. Clarence Day, widow of the writer upon whose sketches the play is based; Basil Bass, Mrs. Day's attorney; Major Albert Warner, Warner vice-president; Morris Ebenstein, Warner attorney; Samuel Schneider, Warner vice-president; Jacob Wilk, the company's eastern production chief; Russel Crouse, co-author, and Howard Lindsay, co-author, and creator of the title role. Story on page 16.



PLANS, for the Army charity invitational premiere of 20th-Fox's "Winged Victory" in Hollywood, December 27, were drawn at a meeting last week between the military and studio officials there. Left to right, Brigadier General Donald Stace, Major General Ralph Cousins, Darryl Zanuck, production head, Major General Courtland Parker, Brigadier General Elmer Adler.

HONOR. Industry leaders paid tribute to Jack Kirsch, president of Allied Theatre Owners of Illinois, Friday, December 1, at a testimonial in the Blackstone Hotel, Chicago. In the foreground, Mr. Kirsch and his son, Danny. Left to right, rear, James Coston, Verne Langdon, Chicago Mayor Edward J. Kelly, Cook County Sheriff Michael Mulcahy, Charles Nelson and Benjamin Kalmenson.

SALES were the topic at the mid-winter meeting of Twentieth Century-Fox's sales personnel in the Hotel Astor, New York, Monday and Tuesday. Above, Spyros Skouras, president, is greeted by Tom Connors, sales vice-president, who presided. See page 30.

HERE COME THE WAVES. That's the title of Paramount's salute to the women in naval service, a Block Three picture to be tradeshown next Friday. Above, Sonny Tufts, Betty Hutton and Bing Crosby, who will bring in the customers. They are seen above in a scene from the new picture.

THOSE ARTHURS. Four generations of the St. Louis theatrical family are in this picture: Harry C. Arthur, Sr.; Lt. Thomas G. Arthur; his son, Thomas Gregory Arthur II, and Harry C. Arthur, Jr.

CONVERSATION, in Mexico. Leo Samuels, Walt Disney foreign manager, and Max Gomez, RKO manager for Mexico, chat in Mexico City before the latter's return to Hollywood after a tour of Caribbean countries.

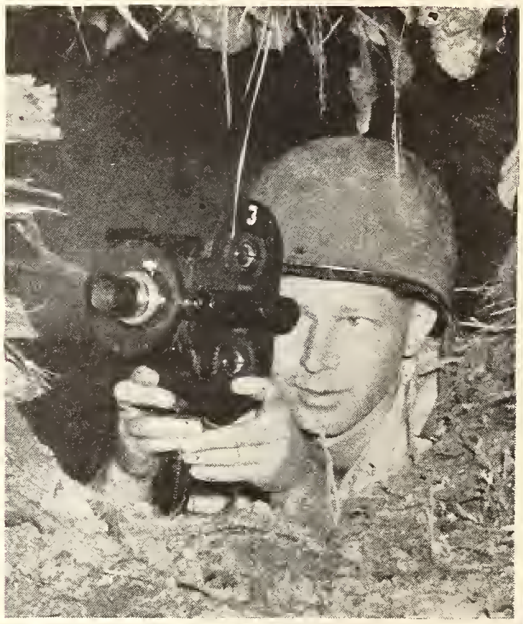
By Staff Photographer

WILLIAM H. BURNSIDE, who recently was appointed production liaison between Hollywood and London by J. Arthur Rank. He will sign Hollywood stars, writers, directors and especially technicians for all of Mr. Rank's British producing units, and will make his headquarters in Hollywood. Previously, Mr. Burnside had been Hollywood liaison officer for the British Ministry of Information, production assistant to John Grierson, head director of the National Film Board of Canada, and was production executive for the David O. Selznick organization before the war. It is but one other phase of Mr. Rank's widespread world plans for the British industry.

RENDEZVOUS, on the set of the picture of that title, in England. Left to right, Eugene Solow, representative of the United States Office of War Information; Gordon Parry, who is associate producer of the picture; director Anthony Asquith and producer Anatole de Grunwald. This, as all other British films, has been made in defiance of robot bombs and other factors of difficulty.

AT THE FIRST broadcast, in Hollywood of Roy Rogers' Mutual network show, the Republic King of the Cowboys greets Herbert J. Yates, right, chairman of the board, and Allen Wilson, studio vice-president.

MEETING. Eastern New York distributor personnel heading the area's Sixth War Loan efforts: seated, C. J. Latta, Guy Graves, Max Westebbe; standing, Eugene Vogel, Ray Smith and C. G. Eastman.



CAMERAMAN. Arthur Hedge, former Dodge (North Dakota) high school principal, and in various film interests there, now a Signal Corps cameraman covering the Burma-China war theatre.

STETTINIUS SHAKEUP FOCUSES ON FILMS' WORLD IMPORTANCE

State Department Places for Rockefeller, MacLeish Point to Cooperation

Motion pictures finally have won their official place in the U. S. Government's post-war planning. President Roosevelt's appointment this week of Edward R. Stettinius, Jr., Nelson A. Rockefeller and Archibald MacLeish to high office in the State Department, subject to Senate approval, indicates a closer alliance between the industry and the Government.

Reorganization of the State Department promises further coordination of the Government's motion picture activities and a broader application of the Department's machinery to aid the distribution of American films throughout the world.

The long-range cultural program to propagandize the American way of life to peoples of the world which has been gestating in the State Department for more than a year, also appeared nearer realization this week. Motion pictures, the press and radio are the media by which the program is to be executed.

Nominates Four Aides in State Department

Following his appointment last week of Mr. Stettinius as Secretary of State to succeed Cordell Hull, resigned, the President sent nominations to the Senate for four more important posts.

He appointed Joseph C. Grew, former Ambassador to Japan, to succeed Mr. Stettinius as Under Secretary of State, and named three Assistant Secretaries: Mr. Rockefeller, "to be in charge of relations with the American Republics"; Mr. MacLeish, "to be in charge of public and cultural relations," and William L. Clayton, interim Surplus War Property Administrator, "to be in charge of foreign economic affairs."

Mr. Rockefeller is to resign as Coordinator of Inter-American Affairs, the President says in his announcement. "No successor to that office will be appointed," he said, "as Mr. Rockefeller will continue to direct the policies of the office during the time necessary to integrate the programs of the office into the permanent structure of the Government and to terminate the strictly war-time activities of the organization as war conditions permit."

CIAA Film Program To Be Absorbed by Rockefeller

The CIAA film program, in all likelihood, eventually will be absorbed into the State Department, continuing under Mr. Rockefeller's supervision.

The three new Assistant Secretaries will succeed Adolf A. Berle, Breckinridge Long and G. Howland Shaw. Dean Acheson, fourth Assistant Secretary, will remain in the State Department but will have new functions.

Integration of the State Department's two divisions now doing motion picture work with the film activities of Mr. Rockefeller's division, is indicated. The Telecommunications Division, under Francis C. DeWolf, has a motion picture department headed by George R. Canty, who represented the State Department in film matters abroad for a number of years. John M. Begg is in charge of the important motion picture and radio division of the Office of Public Information.

Foreign managers of the major companies are hopeful that the reorganized State Department, under Mr. Stettinius' baton, will bring about better relations between the industry and the Government in post-war commercial consideration of Hollywood films for the world.

It will be recalled that Mr. Stettinius indicated last May that the State Department might undertake a far-reaching, long-range film program. When the House Foreign Affairs Committee deferred consideration of a bill which would authorize the Department's expansion of cultural activities, Mr. Stettinius made several pertinent declarations.

At that time, he spoke particularly of the CIAA film work, pointing out that educational documentary films of the agency were reaching audiences of more than 2,000,000 persons monthly with non-theatrical showings.

Requires Continuing and Coordinated Program

The widening horizon of international responsibilities opened to the United States by the war, he said, and its probable effects, "requires for the future a continuing and coordinated program to promote mutual understanding with other people. Provisions of the lend-lease agreements already negotiated commit the signatory governments to continuing collaboration and cooperation for an indefinite period after the cessation of hostilities," he emphasized.

"A program underlying and supporting these cooperative efforts, recognized as an important factor to their success in wartime, would be no less vital in the period of post-war adjustment," Mr. Stettinius said.

"If the past decades have brought close contacts among those people having similar interests, the post-war world, with increased facilities for transportation and communication, will undoubtedly see these contracts grow both more numerous and more continuous," Mr. Stettinius declared in his plea for the extension of the "Good Neighbor" policy.

The recently reported move to transfer CIAA film work to Hemisphere Films, Inc., the non-profit organization, appears to have been abandoned, in the light of developments in the State Department. Whether or not Hemisphere will assume some role in the post-war period concerning motion pictures has not yet been indicated.

Nevertheless, plans for establishing the Society for Americas as a permanent organization wholly financed by the industry, were discussed Thursday in Hollywood at a special meeting of the society's board of directors, including heads of the coast studios.

Set up as a liaison between Hollywood and the CIAA, the organization faces possible dissolution at the end of the fiscal year, next June, unless a recently favored proposal for the companies to maintain it permanently is implemented. Harold Hopper, former War Production Board executive who is now studio manager for MGM, was chairman of the meeting.

U. S., BRITISH DISCUSS DOUBLE TAX PROBLEM

Some officials of the U. S. Treasury Department conferred this week with representatives of the British Treasury concerning taxation. Discussions centered on the possibility of eliminating double taxation between the U. S. and England to relieve tax burden on exporters. Film levies, although only a minor phase of the talks, would be greatly affected by any agreement reached. Cornelius Gregg and Robert Willis, representing the British Government, met with Eldon King of the U. S. Bureau of Internal Revenue. State Department officials also were present.

Model Oil Pacts Are Attacked in Senate

Washington Bureau

The State Department, while strengthened in some directions, was weakened this week as the full import dawned of a statement last week by Senator Tom Connally of Texas, chairman of the Senate Foreign Relations Committee, that he would not support the Anglo-American oil agreement now before his group for ratification as a treaty.

Senator Connally's statement was of major importance, since the oil pact is the first of a series of agreements which the department plans to enter into with other countries for control of post-war trade in many commodities, motion pictures among them.

The position of the committee chairman also was seen as evidence that the affected industries would have considerable to say about the type of agreements which shall be made affecting their products. His opposition to the oil arrangement was considered to reflect the vigorous objections voiced by the oil industry to what it charged was a cartel arrangement which would give the Government a broad measure of control over the industry.

State Department officials, however, are represented as never intending that the powers of the Government should be extended beyond their Constitutional limits or that the agreement should apply to oil domestically produced and domestically consumed, and were said to be ready to negotiate a clarification of the agreement with the English Government to meet the objections of the industry.

Discuss Law on Finding Property in Theatres

Representatives of various theatre companies recently met with Col. Maurice Simmons, Property Clerk of the New York City Police Department, to discuss the administration of the local law dealing with the finding of lost property.

Colonel Simmons stated that Section 435-4.1 of the Administrative Code of New York City, enacted December 30, 1943, requires theatre owners to report and deposit with the nearest station house within 10 days any money or property found on the premises and turned over to them by their staff or patrons, provided such money or property exceeds the value of $10. The Police Department will give a receipt for the property and will notify the finder and the theatre after 90 days if the property remains unclaimed.

Set Date on Warner Film

Warner's "To Have and Have Not," has been set for national release January 20, Ben Kalmenson, general sales manager, has announced. The film is now in the ninth week of a pre-release engagement at the Hollywood in New York.

WARNERS TO QUIT MPPDA NEXT MAY

Long Controversy Ends This Time in Official Letter of Resignation

Assuming no interventions or changes, Warner Brothers Pictures, Inc., will cease to be a member of the Motion Picture Producers and Distributors of America, Inc., and its Hollywood affiliate the Association of Motion Pictures Producers, Inc., May 30 next year.

Official notice was conveyed in legal forms accompanying a letter from Harry M. Warner to Will H. Hays, in New York.

The development comes after a long sequence of controversies and an ever continuing and growing disaffection. There have been rumors and rumblings, both "in camera" and in print, mainly among the outgivings of the columnists, for several years. Last week's development received marked and extensive attentions from the newspaper press across the land, with coverage from all the press associations and special correspodents.

Production Code Lauded

The larger attentions, accompanied by speculative copy, came from those writers and sources which have been conspicuous in recording clashes and adventures of the Production Code and its administration in Hollywood. Significantly in this connection, the Production Code and its operation enjoyed a most especially laudatory attention in Mr. Warner's expression. The differences are plainly not in that quarter.

Mr. Warner has indicated in his communication that the resignation is entirely an institutional move, not a personal gesture or expression.

"It is only fair to state that the Motion Picture Producers and Distributors of America, Inc., in many respects has well served the motion picture industry and the public," Mr. Warner said in his letter. "One noteworthy accomplishment was the establishment of the Production Code, which has guaranteed to the American public motion pictures of a high standard of morality and decency. . . . We will continue to support the Production Code and will continue to submit all our scripts and pictures to the Production Code Administration for review. . . ."

Will Continue Own Research

"In the future Warner Brothers, will continue its own studies and research in the development of the motion picture as an art and as an educational and civilizing influence. We shall also continue to support to our utmost the War Activities Committee. . . . We will cooperate with other motion picture companies whenever and wherever such cooperation can further the public interest. . . . Our personal relations with you have always been most pleasant and we will continue to have for you personally the very highest esteem and regard."

An Associated Press dispatch indicated that the controversy was brought to a climax over production of "Hollywood Canteen" and "This Is the Army" in a quotation from Jack L. Warner in Hollywood. "Every dollar of the profits was turned over to the Army Emergency Relief and the productions were planned as philanthropic ventures by us. Instead of receiving the wholehearted support of the Hollywood guilds—particularly the Screen Actors Guild—every obstacle was cast in our path to overload our production budget. . . . Eventually we settled a $250,000 suit with the Screen Actors Guild out of court, but the settlement was in no way due to the Hay's office. We were entitled to 100 per cent support from the Hay's office and its membership in that fight and we did not get it."

The Guild had insisted that talent in the two productions be paid at regular salary rates.

The first manifestations of differences which became to a degree public were in 1937 when Warners stopped payment of dues to the Hays office for several months. Since then there have been recurrent ripples of reverberation on various texts of difference.

AMPP Accepts Warner Exit; Freeman Resumes Post

The resignation of Warner Bros. was accepted, effective May 30, 1945, and Y. Frank Freeman was persuaded to resume his presidency at the meeting this week of the Association of Motion Picture Producers, the Hollywood affiliate of the Motion Picture Producers and Distributors of America. Mr. Freeman previously had declined reelection, but returned to the post after unanimous request by the directors.

By-laws of the organization require six-months notification of resignation. Reminded of this regulation, Warner Bros. drafted a new withdrawal note to conform.

Allen Wilson was elected to the board representing Republic Productions. A resolution of condolence was adopted and dispatched to Watterson Rothacker, vice-president of Quigley Publishing Company, whose wife died last Friday. Mr. Rothacker is on leave to serve as West Coast director of the Office of War Censorship.

Warner Sees U. S. Officials About Educational Films

Harry M. Warner, president of Warner Bros., conferred with Government officials in Washington Monday and Tuesday on the possible use of the screen for postwar education at home and abroad. He returned to New York Tuesday night.

Mr. Warner met with Judge Samuel Rosenman, special counsel to President Roosevelt; Joseph E. Davies, former Ambassador to Russia and now chairman of the President's War Relief Control Board, high officials of the War and Navy departments and others. They discussed the use of educational films by the military services during the war and the possible projection of these and other film uses into the future.

For more than a year Warner executives have been interested in furthering the production and distribution, both domestic and world-wide, of education films on post-war rehabilitation subjects for the United Nations.

Australian Minister Praises Industry War Contribution

Repeating the message he earlier had presented to Hollywood executives Senator, the Honorable Richard V. Keane, Australian Minister for Trade and Customs, extended his appreciation this week for American help to his country in the war effort. The occasion was a luncheon at the Harvard Club in New York, hosted by the international department of the Motion Picture Producers and Distributors of America. Mr. Keane praised the industry for providing gift films to the war areas, terming them a powerful source of morale for the troops. In addition to executives of the MPPDA international department, present were David Baily, William Dunk, Louis McGregor, F. McNeill Ackland and Albert Doyle in the Keane party.

Enlist Exhibitors In Manpower Drive in Illinois

Illinois exhibitors last week were delegated by Mayor Edward J. Kelly to spearhead the current drive to send more men into war plants suffering acute manpower shortages. Mayor Kelly, meeting with War Manpower Commission, said he could think of no other single industry which had done so much to aid in war activities and which could do an equally good job in recruiting workers.

During the meeting Mayor Kelly requested the committee to contact Jack Kirsch, president of Allied of Illinois, to relate the story to the 150 exhibitor members in that territory. When informed, Mr. Kirsch responded enthusiastically.

Mayor Kelly is of the opinion that the neighborhood exhibitor, familiar with many of his regular customers, can contact them personally to urge them either to change to essential employment or to assume, additionally, a part time job in a vital industry.

In the Boston area, a tightening of the male employment situation was indicated this week by the announcement of the Metropolitan Boston War Manpower Commission that men workers who quit essential or non-essential jobs would be required to find war jobs. The regulation applies to 43 cities and towns and was to go into effect this Saturday.

See FCC Allocation Report Delayed Until January

The Federal Communications Commission does not expect to report its findings on new radio frequency allocations until after mid-January. The great bulk of testimony is delaying the recommendations, originally scheduled for December, it was reported this week. The State Department, which was to use the report as a basis for discussions on international allocations next year, had asked the commission to submit its recommendations about December 1. The commission had scheduled the hearings, which concluded November 2 in Washington, with that in view. The Radio Manufacturers Association told its members last week it had been advised "several or more weeks" would be required for a report on which "intensive work by the FCC staff" is being done.

Loew's Sets Extra Common Dividend, Plans Split

Directors of Loew's, Inc., at a meeting Wednesday in New York declared a regular dividend of 50 cents and an extra dividend of $1.50 per share on the common stock, payable December 30 to stockholders of record December 19. This brings the total dividend for the calendar year to $4 per share.

The board recommended a plan to cancel all authorized preferred stock and to increase authorized common stock from 4,000,000 to 6,000,00 shares.

A special meeting of stockholders will be calle soon and if the plan is approved, it is propose to split the present common stock on a three fo one basis with the intention of placing the new common stock on a dividend basis of $1.50 annually

"It's True," Says Johnston Of MPPDA Offer Report

Confirmation of reports that Eric Johnston president of the U. S. Chamber of Commerce, ha been offered a high executive post with the Motion Picture Producers and Distributors of America came in two words to newsmen this week The Los Angeles *Examiner* reported that whe asked if he had been made such an offer, M Johnston replied: "Yes, it's true." Reports hav been current for several months that Mr. Johnston is being sought for an important positio with MPPDA either for Hollywood or for Washington.

Television Will Help Screen Theatre, Says Royal, The While Pledging Decency

Television will benefit, rather than hurt, the otion picture theatre, and both entertainment edia will benefit by cooperating with each other, John F. Royal believes. Mr. Royal, vice-president of the National Broadcasting Company, last week was placed in charge of that company's television activities, newly organized on an autonomous basis.

John F. Royal

Viewing broadly television's relationship to both motion pictures and radio, and discussing the stages through which he expects the new medium to pass, Mr. Royal analyzing the television situation of the future, sees:

1. **An important part for motion pictures in television programs. He hopes Hollywood will supply them, but if not some one else will.**
2. **Television as an exploitation aid for motion picture theatres.**
3. **New studios designed and built especially for television.**
4. **Talent developed by and for television.**
5. **A television code of decency.**

The pledge that the radio industry's largest proponent of television would adopt a written code of decency was emphatic, from Mr. Royal.

"The fact that we go straight into the home makes our responsibility even greater than that of the films," he said. "We have, anyway, a policy of clean, wholesome entertainment, but it is not written for specific instances now. But it will be and it will be religiously adhered to.

Mr. Royal is now responsible for the propriety of programs in NBC television.

Films will be an important part of television; certainly NBC television, Mr. Royal believes. "They will be important in themselves, and in combination with talent as picture sequences," he said.

"We hope the film industry will be a partner in our new art; we know in any event someone, when television develops, will be making pictures for television. Even now, there are plenty making plans and trying to negotiate.

Would Like to Use Hollywood Films

"We would like to use Hollywood's films—if we can get them, and they're good. We would like to get new films—we're hoping, and can't get arrested for hoping."

Mr. Royal deplored the belief among some of the film industry that films on television, or even television, would hurt theatre business.

"Nothing can hurt a good picture in a theatre. Theatre going is a great social institution. Television in the home will help it. When I was an exhibitor, we used to run a machine in the lobby with extracts from the films. It attracted people into the theatre. That's television.

"I tell you people are not going to stay home every night looking at television. When it saturates the country and gets into a habit, people will wash, fix their clothing, and go to a movie house as they always did as a weekly habit.

"The parallel is with newspapers and the movies when the radio came along. People said the radio would ruin them. People are always saying such things. Look at the biggest stars in the pictures; they're radio people.

Sees Public Relations Value

"It's all mutual; we are interdependent; Hollywood, instead of bucking us, could easily get on the band wagon, and benefit. Furthermore, you know now that when even an extra girl in Hollywood is involved in a scandal, the whole country hears about it. These sensations hurt Hollywood. Television can be used by Hollywood as a public relations agent. Hollywood will be able through television to enter the homes of America, and show itself in a good light."

NBC television does not want, if it can avoid it, to duplicate the services it can obtain from others, Mr. Royal pointed out. "Take news, for instance," he said. "We have our chance of having our own newsreel locally, nationally, or internationally, or of participating with recognized newsgathering groups. If we can't make a deal, we will definitely get our own news; but we'd like to make the deal."

The need for new studios, and large ones, is immediately evident, Mr. Royal said. "When we built Radio City, we were obsolete before we moved in. We are not going to be in that situation with television."

NBC plans to have its own staff in television. The department was established separately because it was found that men serving radio and television were handicapped, and that in the two mediums they developed different talents. The staff will include actors and actresses on contract, as in Hollywood. None has been signed thus far, Mr. Royal said, pointing out that this development awaited the Government go-ahead signal, which also would be a signal for NBC to acquire new technical equipment which for the duration of the war, will be in the laboratory stage.

Will Have Own Divisions

The television department will have its own production, art directors, rights, research, scenery, makeup divisions; for the present it will rely on the radio section for legal talent and certain engineers.

"At the beginning, we are going to have as many people as possible doubling in brass," Mr. Royal said. "We'll go through what will be known as 'the good old days of television'."

The research department will be most important, in his opinion. While television shows will be repeated where radio shows are not, the medium still demands enormous material, he noted.

"As for the stars, we'll make them," he said, "——but to keep them will be some job."

Whether NBC will have audiences in its television programs, Mr. Royal doesn't yet know; but he said his "guess is that studio audiences will vanish." It probably will be too hard to combine situations, the picture appeal, with gags, the ear appeal, to make the studio audiences laugh properly; and, possibly, they would detract from the reality.

NBC will telecast legitimate theatre shows, Mr. Royal promised, pointing out it has been done in England. However, he said, "the picture people are buying in the Broadway shows now, and they'll probably say we can't televise. The picture industry will try to control television rights for everything.

"It's going to be costly," he said.

Television Groups To See First Film Made for Medium

The first film subject made especially for television will be telecast to the New York City television public Monday night over Station WABD, as part of the television demonstration accompanying the first annual television conference, which begins that day at the Hotel Commodore, sponsored by the Television Broadcasters Association.

The picture is "Talk Fast, Mister," from an original story by Clarence Buddington Kelland, with Eddie Nugent, Raymond Greenleaf and others, sponsored by the Liberty Mutual Insurance Company, and produced for the advertiser by the RKO Television Corporation. The station is owned by the DuMont Laboratories.

The picture was made at the RKO Pathe studio, in New York, and supervised by Thomas Hutchinson, the corporation's production chief, and Ted Long, television head for Batton, Bartin, Durstine and Osborne, representing the advertiser.

WABD and WBNT, of NBC, will telecast a one-hour program, supervised by Ralph Austrian, executive vice-president of RKO Television.

Speakers at the convention will be Allen B. DuMont, president of the TBA, and head of the DuMont Laboratories; J. R. Poppele, chairman of the convention, and chief engineer of WOR; Dr. W. R. G. Baker, vice-president of the General Electric Company, and chairman of the Radio Technical Planning Board; E. W. Engstrom, director of research of the RCA Laboratories at Princton, N. J.; John F. Royal, vice-president in charge of television for the National Broadcasting Company; Robert L. Gibson, GE; Thomas Hutchinson, RKO Television; Harold S. Osborne, chief engineer of the American Telephone and Telegraph Company.

Also, Lewis Allen Weiss, executive vice-president of the Don Lee Broadcasting System; Dorman D. Israel, vice-president in charge of engineering for the Emerson Radio and Television Corporation; Samuel Cuff, DuMont Laboratoris; Commander William Eddy, U. S. Navy; John T. Williams, NBC; Harry Lubcke, Don Lee; Paul Knight, Philco; Klaus Landsberg, Telvision Productions, Inc.; C. A. Priest, GE; Charles Robbins, Emerson; Paul Chamberlain, and J. E. Keister, GE; Dr. Peter Goldmark, Columbia Broadcasting System; Walter Lemmon, International Business Machines.

Also, in the theatres panel meeting, Paul Larsen, Society of Motion Picture Engineers; Mr. Austrian; Paul Raibourn, Paramount; Ralph Beal, and Dr. B. W. Epstein, RCA.

Also, in the talent panel meeting, William Morris, Morris Agency; Ed Wynn, Garson Kanin, Larry Brooks, Walter O'Keefe, Jessica Dragonette, Ilka Chase, Selma Lee, Hope Bunin.

Also, in a technical round-table forum, Dr. Alfred Goldsmith, vice-chairman of the Radio Technical Planning Board; O. B. Hanson, NBC; Dr. C. B. Joliffe, RCA.

The convention will comprise the panel meetings, general addresses and discussions, luncheons, the first day banquet and television demonstrations, a general session, a cocktail party sponsored by the first television network, NBC, GE, and Philco, visits to television studios, and the annual meeting of the TBA, open only to members.

LaRoche Suggests Televised Film Trailers to Homes

"Cooperate with us," Chester LaRoche, vice-chairman of the Blue Network, asked film companies last week, in New York. At a luncheon meeting with the press, Mr. LaRoche said his network would interchange ideas with film companies, and desired to know their plans in television. He added the network could aid films by telecasting trailers into homes. The network was expected this week to open its projected television department.

Precedents Fall as Warners Acquire "Life with Father" For $500,000, Plus Extras

Warner Brothers have bought "Life with Father" for $500,000 in advance and royalties, an all-time, all-industry high. It will be produced by that company in Technicolor as "one of the most important productions ever on the studio's calendar" and in expectation of one of the largest grosses in the industry's history.

Play editors of the major companies, theatrical agents and film attorneys this week warned that the transaction would set a precedent for future industry acquisitions of play properties. The film deal for "Oklahoma," Theatre Guild production, probably would be patterned on the Warner agreement with Oscar Serlin, producer of "Life with Father," they predicted.

50-50 Share in Profits

One of the most unique features of the contract, long in negotiation but finally signed last Thursday night in New York by Jack L. Warner and Mr. Serlin, is the 50-50 share in the profits and the details concerning payment of receipts.

After an 18 per cent distribution charge is taken out, theatre grosses will be broken down as follows, 35 per cent to Serlin and Company and 65 per cent to Warners, to amortize production costs. When amortization is completed, both Warners and the theatrical company will share equally in the profits.

This is considered the first time that a Broadway producer will be able to draw film money before production costs are completely returned to the film company.

Another precedent-shattering factor in the deal is the clause which provides that film rights to the play will revert back to the producer and authors after seven years. In previous motion picture-play transactions, the shows were purchased outright by Hollywood.

Play Producers Interested

Broadway producers and playwrights are particularly interested in this phase of the agreement as it establishes an important consideration which they have been trying to achieve for many years, in an attempt to approximate the European play sales of pre-war days when rights reverted back to authors after 10 years.

Other clauses in the Warner-Serlin pact cover the following demands: that the picture may not be released until 1947, although it may be produced earlier; that when it is released, it must be road-shown; material for the film is restricted to that now in the play; Mrs. Clarence Day, widow of the late Clarence Day who wrote the sketches on which the play is based, and Russell Crouse and Howard Lindsley, playwrights, must retain editorial supervision, especially concerning dialogue, dress and the matter of "good taste."

No script of which they jointly disapprove may be filmed and they are to supervise casting. Television, radio and mechanical rights are covered in the contract.

Warners announced Monday it would produce the film in Technicolor. Mr. Warner expressed the view that the picture would be "affectionately embraced by world audiences for years to come," and said he expected the screen version "may surpass any other film ever made in gross box office receipts. It will be prepared and brought to the screen as one of the most important productions ever on the Warner studio calendar," he added.

Initial negotiations for the "Life With Father" screen rights were begun two years ago by Warners. In September, 1943, newspapers and the trade press reported that the company finally had purchased the play, but the rumor back-fired. It appeared that certain provisions demanded by Mr. Serlin would not be met by the company.

In recent months, Mary Pickford and David O. Selznick were among those reportedly trying to reach agreement with the producer. Finally, last week, Broadway learned that Warners had obtained Broadway's favorite hit play. Repercussions were many and in various odd places, among them, the comic strips. On Tuesday, Stan McGovern, cartoonist for the New York *Post,* creator of "Silly Milly," bowed to the news value of the film purchase in a strip called "Life With Bogart?"

Has Remarkable Record

Two years ago, *Time* magazine, in commenting on Mr. Serlin's announced intentions to sell the play only on his "ten commandments" basis, said: "Serlin and Company had overreached themselves."

In its six years on Broadway and on tour through America's hinterland, "Life With Father" has amassed an imposing array of records. At the Empire theatre, it already has grossed $3,815,047, playing to 2,252,800 persons. Its six road companies thus far have grossed $3,928,864, reaching 3,257,000 people.

Nine actors have played "Father," eight actresses appeared as "Vinnie" and 73 boys, each furnished with appropiately fitted red wigs have been seen as the Day boys, in New York and on the road.

"Tobacco Road" which played on Broadway for seven years is the only other legitimate show to outdistance "Life With Father" in terms of length of run. The Serlin production passed "Abie's Irish Rose" Broadway record last June, and also has sprinted far beyond "Lightnin'".

"Junior Miss" Previous Leader

Until the play was sold to Warners, "Junior Miss" held the record for film purchase prices, with $400,000 paid by Twentieth Century-Fox. A runner-up was "Jacobowsky and the Colonel," for which Columbia paid $350,000. Next in line were "The Moon Is Down," also sold by Mr. Serlin, and "The Eve of St. Mark," $300,000 each, both purchased by 20th-Fox.

When "Life With Father" first opened at the Empire November 8, 1939, its debut was made possible by the financial backing of several investors, including: John Hay Whitney, Mrs. Charles Payson, Mr. Whitney's sister; Mrs. Carly Wharton, Martin Gabel, Hume Cronyn, Howard S. Cullman, Mr. Lindsay, Mr. Crouse, Dr. Irving Somach, Ned Lehac, John Byram, play editor for Paramount, and Mr. Serlin and his brother, Edward.

Builds House in Alabama

A 550-seat house is being built in Georgiana, Ala., by Fred T. McLendon.

Court Fight Due On New York's Zoning Changes

Court action by opponents of the amendments t New York's zoning resolution was promised as the changes, which restrict the ground coverage of future buildings, became law last Saturday. The measures had been under fire from the city's real estate groups, including exhibitors and their representatives, during the public hearings before the Board of Estimate preceding their automatic enactment by failure of the Board members to vote on them.

Robert Dowling of the Citizens Zoning Committee, which also represented exhibitors and distributors in their attacks on the restrictions, said last Friday that property owners must now depend on legal action or the promise of the City Planning Commission to re-examine the limitations for relief.

Russell V. Cruikshank, president of the Real Estate Board of New York, commenting on the restrictions, said: "The crux of the situation is that it permits a few of the Mayor's appointees to pass laws aided only by the tolerance of a minority of elected officials in the board."

Last week, Mr. Dowling pointed out that he knew of several proposed theatres which could not be erected in mid-town Manhattan if the amendments became law. He said that the restrictions, the goal of which is said to be provision of more light and air, would deprive buildings of 31 per cent of their ground space, thus making the construction of the planned buildings unfeasible.

Roy Disney Sees Cartoon Output Doubled in 1944-45

Walt Disney Production will release 18 cartoon shorts in 1944-45, compared with nine for last season, Roy Disney, executive vice-president and general manager, said last week in New York. Mr Disney, who returned to the coast last Friday, came to New York to set release of "Three Caballeros," color feature, through RKO.

The next Disney feature, he said, would be a color film based on the "Uncle Remus" stories starting about January 1. Many problems, including details of financing, remain to be worked out in the company's visual education program, Mr Disney said. The studio's activity in that direction has been mainly with the Office of the Coordinator of Inter-American Affairs.

Production of many Disney subjects, including "Alice in Wonderland" and "Cinderella," has been held up because of a shortage of trained studi personnel. The technique of combining the cartoon form with live actors, as used in "Three Caballeros," will open a "new dramatic dimension" an will give the "maximum of illusion" for an medium, Mr. Disney said.

Rules Seven-Day Clearance Maximum for Two Theatres

The Boston tribunal last week ruled that th maximum clearance which might be granted t the Norwood and Guild theatres, Norwood. Mass. over the Strand, Canton, Mass., should be seve days, the American Arbitration Association reported this week. The award was made on th complaint of the Canton Amusement Company operator of the Strand, against the five consenting companies. The arbitrator also ruled that n clearance should be granted to the State, Stoughton, Mass., over the Strand. The G. A. Jiles Company, operator of the Norwood and Guild, and th Stoughton Theatre Company, operator of th State, intervened.

Agency Promotes Schneider

William H. Schneider, for the past seven year art director of Donahue & Coe, New York advertising agency, has been named vice-president an director of all creative activities of the agency In this capacity he will be directly responsible fo performance of the art, copy and production departments.

MEDAL OF HONOR

For Distinguished Service to Your Country

*Make your service to your country
outstanding by holding a War Bond Premiere
in the Smashing Sixth.
This Medal, in recognition of your participation, will be
presented by your State Exhibitor Chairman
and State Distributor Chairman.
Be sure that your service merits this award.*

Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, New York City

BOND DRIVE HEADS FOR RECORD SALES

New York's Total for First Week Over $10,000,000; Passes Fifth Drive

The nation's theatres are smashing over the top with the Sixth War Loan. They are surpassing their sales of the "Fighting Fifth" War Loan, first Bond sale reports indicate this week.

At the end of the first week of the current campaign in the New York area, most of its theatres had sold more E bonds with a greater maturity value, than in the last drive, Malcolm Kingsberg, chairman of the territory for the War Activities Committee, reported.

At the weekend, New York sales had passed the $10,000,000 mark.

The Loew circuit reported this week it had sold $5,831,230 in E Bonds, and that the Capitol, key New York theatre, led circuit sales, with $439,850, the Pitkin, Brooklyn, being second with $360,700. The New York theatres of the circuit had sold $4,130,745 of Bonds and the circuit's other houses $1,700,485 worth.

Million Sold at Theatre

For the radio Bond premiere at the Egyptian Theatre, Los Angeles last week, 1,673 Bonds worth $556,825 were sold. One million dollars in Bonds were sold during a rally last week at the Embassy theatre, Waltham, Mass.

Connecticut state WAC co-chairman Henry Needles reported this week theatre sales had reached $99,775 up to November 28. The Loew's Poli, Hartford, was leading all state theatres with sales amounting to $66,000.

At a Bond rally in the Rivoli, New York, last week, almost $50,000 in Bonds were purchased.

In first run Bond premieres in the J. J. Parker circuit Broadway theatre, and the Hamrick-Evergreen circuit Paramount theatre, both in Portland, Ore., 8,000 Bonds were bought, worth $721,083. The two premieres were the first of 126 for the state set by O. J. Miller, exhibitor state chairman.

A Bond auction staged in the open at Fall River, by William Canning, resulted in sales of $150,000 worth. Sales at the Empire theatre there, of which he is the manager, amounted to $100,000 the first week, Mr. Canning reported.

More Bond Premieres Held

That the number of Bond premieres this campaign is exceeding those of the previous drive is deduced from a report received this week by Jay Emanuel, campaign coordinator, from Ted Schlanger, Warner Brothers theatre zone manager in Philadelphia. The latter reported his theatres were far outselling previous efforts; that a premiere at the Warner theatre, Atlantic City, sold $7,021,836 in Bonds; that the Capitol, Lancaster, Pa., sold $2,252,130; and that the Stanley, Camden, N. J., sold $2,542,300.

Martin R. Toohey, exhibitor state chairman in Rhode Island, reported the following activities in Bond premieres in this territory:

William Deitz, owner-manager of the Palace theatre in Arctic, sold $38,000 worth of Bonds. Ben Greenberg, manager of the M & T Stadium theatre, Woonsocket, sold 1,340 bonds for a total of $198,375. Al Lashway, manager of the M & T Publix theatre in Pawtucket, sold 2,021 Bonds for a total of $342,575. And at the Strand theatre, Newport, the Bond premiere resulted in the sale of 756 Bonds for a total of $40,630.

"Free Movie Day" which, in most instances, was on December 7, in Maryland brought shows from 150 theatres.

The sale of tickets to the Army-Navy game at the Baltimore Stadium, Saturday, brought purchases of more than $50,000,000 in Bonds. Frank Durkee, circuit owner and state WAC chairman, was in charge of the event.

First report by WAC Nebraska chairman Harold Johnson this week on the Bond premieres and Free Movie Days scheduled for the Omaha territory indicated a record.

Many Set Free Movie Day

Mr. Johnson listed 207 exhibitors, who were to hold 113 Free Movie Days and 153 Bond premieres. Fifty-four will hold both.

Omaha's opening Bond premiere, a Thanksgiving Eve showing at the 2,900-seat Paramount theatre was a complete sellout, as have been all in the past. More than a thousand tickets were given out the first day of the sale. To obtain a ticket to the show, "Mrs. Parkington," an E Bond had to be purchased from some member of the women's division at one of the Omaha theatres or downtown store booths.

The Resort theatre, Lava Hot Springs, Idaho, a theatre with 230 seats in a town of 500, sold $29,000 in Bonds the opening day of the campaign. The quota is $19,710.

Many projection room premieres have aided the Bond sale. In Seattle, such premieres have garnered the drive $1,500,000 in Bonds.

Up to November 25, exhibitors had pledged 3,254 Bond premieres, 772 children's premieres, and 6,328 Free Movie Shows, Harry Brandt, national campaign chairman, announced.

Three hundred forty-three more theatres are acting as Bond issuing agents in this drive than in the last, and there are 122 new sub-issuing agents in theatres, it was announced Tuesday by Mr. Brandt. The number of theatre issuing agents in the Sixth War Loan is 6,482.

Rathvon Will Head 1945 Red Cross Campaign

N. Peter Rathvon, president of RKO, has accepted the post of national chairman of "Red Cross Movie Week" during the 1945 Red Cross War Fund canmpaign in March, it was announced from Washington, December 1, by Colby M. Chester, chairman of the next Red Cross campaign.

Mr. Rathvon will direct and coordinate the efforts of the War Activities Committee on behalf of the campaign. Mr. Rathvon, who has taken part in Red Cross work in the past, will direct the entire film industry in its nationwide theatre solicitation for funds during the drive.

Last March, under the direction of Joseph Bernhard, president of Warner Bros. Theatres, Inc., the industry raised approximately $7,000,000.

Air Forces Women Sponsor Showing of 20th-Fox Film

The National Association of Air Forces Women sponsored a private showing of Moss Hart's "Winged Victory" at Twentieth Century-Fox home office December 6 in honor of the author. The film was produced by Darryl F. Zanuck and directed by George Cukor. All profits from the distribution and production of the picture will go to Army charities.

Roosevelt Asks "Dimes" Heads To White House

Nearly 100 industry executives will attend a conference at the White House December 19 on invitations from President Roosevelt. Under the leadership of Nicholas M. Schenck, the meeting will be attended by the state chairmen and national executive committee of the industry's 1945 March of Dimes campaign.

President Roosevelt, who will be given an outline of plans for the 1945 drive, is expected to emphasize the importance of the film effort in the continuing fight on infantile paralysis. The President's invitation to the leaders sets a precedent and is construed as signalizing a new high mark in official appreciation of the industry's patriotic and humanitarian effort. Appreciative of the 1944 results, President Roosevelt recently expressed a desire to meet the group of men who lead in this effort. "They must be fine men and it will be a privilege to know them," the President said to Mr. Schenck.

The visit to the White House will follow a luncheon and campaign business meeting in the South American room of the Hotel Statler in Washington, with "Dimes" leaders from 48 states present. Oscar A. Doob and Ernest Emerling returned to New York this week from Washington after completing plans with Carter Barron, District of Columbia chairman, for the gathering.

Among the state chairmen who have accepted invitations are:

R. M. Kennedy, R. B. Wilby, Alabama; M. A. Lightman, Arkansas; Harry Nance, Arizona; Charles Skouras, Robert H. Poole, George Mann, Albert Law, California; Rick Ricketson, Colorado; I. J. Hoffman, Connecticut; A. Joseph DeFiore, Delaware; Carter Barron, John J. Payette, District of Columbia; M. C. Talley, Florida; J. H. Thompson, Hugh G. Martin, Georgia; I. H. Harris, Idaho; Jack Kirsch, Maurice M. Rubens, Illinois; Harry Katz, K. T. Collins, Indiana; A. H. Blank, Iowa-Nebraska; Fred J. Dolle, Kentucky; Elmer C. Rhoden, Kansas; Rodney Toups, Louisiana; M. J. Mullin, Sam Pinanski, New England.

Also: John B. Carroll, Maine; Frank Hornig, Maryland; Edward Cuddy, Massachusetts; J. O. Brooks, Paul Schlossman, Michigan; W. H. Workman, W. C. Sears, Minnesota; Arthur Lehman, Mississippi; Harry C. Arthur, Missouri; A. M. Russell, Montana; N. Dow Thompson, Nevada; Melvin Morrison, New Hampshire; Walter Reade, Frank Damis, New Jersey; Milas L. Hurley, New Mexico; Fred Schwartz, Samuel Rinzler, J. Myer Schine, Max Yellen, New York; Rovy F. Brannon, North Carolina; M. C. Cooper, North Dakota; P. J. Wood, Ohio; L. C. Griffith, Oklahoma; Albert J. Finke, Oregon.

Also: Ted Schlanger, Sidney Samuelson, Moe Silver, Pennsylvania; E. M. Fay, Rhode Island; Warren Irvin, South Carolina; Charles Klein, South Dakota; R. J. O'Donnell, Karl Hoblitzelle, Julius Gordon, Texas; Tony Sudekum, Tennessee; John Rugar, Utah; Frank Vennett, Vermont; W. F. Crockett, Virginia; Frank Newman, Sr., Washington; Milton Levine, West Virginia; H. J. Fitzgerald, Wisconsin; E. J. Schulte, Wyoming; Robert J. Peratrovich, Jr., Alaska; Marvin A. Eder, Canal Zone; Ezra Parker, Hawaii; Ned S. Seckler, Puerto Rico.

The executive committee members who will be present are Mr. Schenck, Barney Balaban, Joseph Bernhard, Harry Brandt, Tom Connors, Mr. Doob, Mr. Emerling, G. S. Eyssell, S. H. Fabian, Leonard Goldenson, Harry Kalmine, Malcolm Kingsberg, C. C. Moskowitz, Herman Robbins, Spyros Skouras, Walter Vincent, Joseph R. Vogel and Richard Walsh.

Four Assistant Supervisors In Warner Checking Service

The appointment of four assistant supervisors, the first such posts to be set up in the Warner film checking organization, was announced by R. P. Hagen, manager of the checking service, who left Monday for a two-week trip to make the installations.

New appointees are Claude F. Frye, who will work out of Goldsboro, N. C., as assistant to W. F. Harris in Charlotte; Ralph H. Cooper, working out of Jacksonville as assistant to P. A. Blankenship, Atlanta; Ralph F. Harrison, working out of McComb, Miss., assisting B. T. Burnside of Memphis, and C. Henry Watson, Oklahoma City, assistant to W. E. Rhoades of Dallas.

On his trip Mr. Hagen will confer with supervisors and assistants in Charlotte, Atlanta, New Orleans, Dallas, Oklahoma City and Memphis.

"Here we come out of the wild blue yonder"......

The U.S.
Army Air Forces'
Own Thrill-
Roaring Show!

Filmed
from Broadway's
Triumphant
Stage Hit!
FLYING

MOSS HART'S

WINGED VICTORY

NEVER
SUCH
ROUSING,
LUSTY
BOX-OFFICE
ENTERTAINMENT!
TUNEFUL...
FUN-FILLED...
BREATH-TAKING!

PRESENTED BY
20th CENTURY-FOX
IN ASSOCIATION WITH THE U. S. ARMY AIR FORCES

PRODUCED BY
DARRYL F. ZANUCK ★ DIRECTED BY **GEORGE CUKOR**

IT'S
THE
BIGGEST
GLORY-
SPLASHED,
AUDIENCE-
AIMED
PICTURE
OF THE
YEAR!

20th
CENTURY-FOX

THE BIGGEST FIGURE IN PRE-SELLING DOES ANOTHER NATION-SPANNING JOB IN

American Weekly . . . This Week . . . Metropolitan Group . . . Puck, The Comic Weekly . . . Life . . . Ladies' Home Journal . . . Good Housekeeping . . . Look . . . Cosmopolitan . . American Magazine . . . Time . . . Redbook . . . Parents' Magazine . . . Newsweek . . . Liberty . . . Pic . . . Scholastic

COMBINED NET CIRCULATION 60,666,725!

20th Century-Fox
IN ASSOCIATION WITH
THE U. S. ARMY AIR FORCES
PRESENTS

MOSS HART'S
Winged Victory

WITH

PVT. LON McCALLISTER · JEANNE CRAIN · SGT. EDMOND O'BRIEN · JANE BALL SGT. MARK DANIELS · JO-CARROLL DENNISON · CPL. DON TAYLOR · JUDY HOLLIDAY · CPL. LEE J. COBB · T/SGT. PETER LIND HAYES · CPL. ALAN BAXTER

Produced by **DARRYL F. ZANUCK** · Directed by **GEORGE CUKOR**

STAGE PLAY AND SCREEN PLAY BY MOSS HART

SMASH 'EM WITH THE SIXTH WAR LOAN!

PRINT
IN
U.S.

RADIO EDITORS SELECT HOPE CHAMPION FOR FOURTH TIME

Also Named Best Comedian; Alan Young Designated Most Promising Player

by MILTON LIVINGSTON

of Motion Picture Daily

For the fourth consecutive year Bob Hope was reelected radio's "Champion of Champions" by newspaper radio editors, critics and columnists of the United States and Canada in the ninth annual *Motion Picture Daily-Fame* poll to determine radio favorites.

In the poll, Mr. Hope also was reelected radio's Best Comedian and his Pepsodent-sponsored program again was designated the Best Comedy Show on the Air.

Bing Crosby, Mr. Hope's friendly rival, was voted second in the Champion of Champions classification, and Cecil B. DeMille's "Radio Theatre" was third.

Comedian Alan Young, who already has his own air show, was voted radio's Most Promising "Star of Tomorrow" in this year's poll, in the conduct of which more than 600 ballots were distributed to the editors and critics.

The nation's radio writers selected Tom Breneman's "Breakfast at Sardi's," which features novel interviews with women, as the Best Daytime Program in a competition that included the "soap operas."

Joan Davis Again Named Best Comedienne

Joan Davis was reelected Best Comedienne. Bing Crosby triumphed over Frank Sinatra by a wide margin in the voting for Best Popular Male Vocalist this year. Dinah Shore for the fourth consecutive time won the designation of Best Popular Female Vocalist. Lionel Barrymore was voted Most Effective Film Player on the air and Fibber McGee and Molly, Best Comedy Team.

Radio's Best News Commentator this year is Raymond Gram Swing, according to the newspaper radio editors and critics. Lowell Thomas was second, beating out H. V. Kaltenborn by a narrow margin. Milton J. Cross is Radio's Best Studio Announcer this year, according to the balloting, but Don Wilson was close behind.

Honors in the classical field of music go to Arturo Toscanini as radio's Best Symphonic Conductor; to the New York Philharmonic Symphony as the Best Symphonic Orchestra; to John Charles Thomas and Gladys Swarthout as the Best Classical Vocalists.

"Information Please" Holds Quiz Show Ranking

"Information Please" was reelected Best Quiz Show; "Let's Pretend," Best Children's Program; Bill Stern, Best Sports Announcer; and "The Army Hour," Best War Program.

Guy Lombardo's orchestra was elected Best Dance Band, with Harry James second and Tommy Dorsey third. "Pause That Refreshes on the Air" polled Best Musical Show; Best Network Publicity Department was NBC, directed by John McKay.

The Best News Job in Radio in 1944, according to the voting, was Columbia Broadcasting System's over-all news coverage during the year. The Best News Job in radio by an Individual was George Hick's D-Day coverage from the Normandy invasion beachhead.

BOB HOPE

Results in all classifications follow:

CHAMPION OF CHAMPIONS
Bob Hope
Bing Crosby
Lux Radio Theatre
Radio Hall of Fame
Jack Benny

PROMISING STAR OF TOMORROW
Alan Young
Jack Carson
Dick Brown

COMEDIANS
Bob Hope
Jack Benny
Fred Allen

COMEDIENNES
Joan Davis
Fanny Brice
Gracie Allen

COMEDY TEAMS
Fibber McGee and Molly
George Burns and Gracie Allen
Bud Abbott and Lou Costello

MASTER OF CEREMONIES
Bing Crosby
Clifton Fadiman
Phil Baker

FILM PLAYERS ON AIR
Lionel Barrymore
Orson Welles
Herbert Marshall

MALE VOCALIST (Popular)
Bing Crosby
Frank Sinatra
Dick Haymes

FEMALE VOCALIST (Popular)
Dinah Shore
Ginny Simms
Kate Smith

MALE VOCALIST (Classical)
John Charles Thomas
Richard Crooks
Nelson Eddy

FEMALE VOCALIST (Classical)
Gladys Swarthout
Lily Pons
Marian Anderson

STUDIO ANNOUNCERS
Milton J. Cross
Don Wilson
Harry von Zell

COMMENTATORS
Raymond Gram Swing
Lowell Thomas
H. V. Kaltenborn

SPORTS ANNOUNCERS
Bill Stern
Ted Husing
Harry Wismer

SYMPHONIC CONDUCTORS
Arturo Toscanini
Serge Koussevitzky
Artur Rodzinski

SYMPHONIC ORCHESTRAS
New York Philharmonic Symphony
Boston Symphony
NBC Symphony

DANCE BANDS
Guy Lombardo
Harry James
Tommy Dorsey

DAYTIME PROGRAMS
Breakfast at Sardi's
Breakfast Club
American School of the Air

DRAMATIC PROGRAMS
Lux Radio Theatre
Screen Guild Players
Cavalcade of America

PROGRAMS FOR CHILDREN
Let's Pretend
Lone Ranger
American School of the Air

BEST NEWS JOB BY RADIO IN 1944
Network — Columbia Broadcasting System
Individual — George Hicks, Blue, for D-Day coverage

COMEDY SHOWS
Bob Hope
Jack Benny
Ed Gardner

QUIZ SHOWS
Information Please
Take It or Leave It
Dr. I. Q.

WAR PROGRAMS
The Army Hour
Words at War
Meet Your Navy

MUSICAL SHOWS
Pause That Refreshes on the Air
The Fred Waring Program
The Telephone Hour

NETWORK PUBLICITY DEPARTMENT
NBC, John McKay, director
CBS, George Crandall, director

INDIVIDUAL PUBLICITY OFFICE
Earl Ferris
Tom Fizdale, Inc.

House Group FCC Study Procedure Called Unfair

Philip Handelmann, counsel for Donald Flamm, former owner of Station WMCA, New York, last Friday in Washington accused the House committee investigating the Federal Communications Commission of unfair procedure in deleting from the record an objection to holding further meetings behind closed doors.

Representative Clarence F. Lea defended the action, saying the remarks were not part of the record because Mr. Handelmann had not been recognized by the chair. The decision to close the hearings, in which Mr. Flamm had occupied a prominent place by his charge that he had been "coerced" into the sale of WMCA to former Under Secretary of Commerce and now owner of the Blue Network, Edward J. Noble, was made the previous Tuesday.

In the course of his testimony Mr. Flamm had alleged the sale of the station in 1941 had been made after Mr. Noble's attorneys had threatened revocation of its license by the FCC if Mr. Flamm did not sell.

Fire Detroys Theatre

The 1,000-seat Madison, formerly known as the L. B. Eilson theatre, at Covington, Ky., was completely destroyed by fire December 1. The loss, said to be covered by insurance, is estimated at $150,000. The theatre was remodeled in 1942 at a cost of $35,000. It was a unit of the circuit operated by the Richard E. Ernst Realty Company, which includes the Liberty and Broadway, in Covington.

Hope to Get Poor Richard Medal

Bob Hope, radio and film comedian, will receive the 1944 gold medal for achievement awarded annually by the Poor Richard Club of Philadelphia, advertising organization covering the agency, press and radio fields. The medal will be presented at the club's annual dinner to be held in January.

THE MOST SOUGHT-AFT
IN ALL THE WORLD

Life with Fath

WILL COME TO YO

PLAY

(seated) Major Albert Warner, signing, and Warner attorney; (standing l. to r.) Mrs. Clarence Day; Howard Lindsay; Russel Crouse; attorney for play; Oscar Serlin

"We have made pictures of many and many a Broadway hit. This time we will be accomplishing much more than the making of a motion picture from a successful play.

"The importance of 'Life with Father' goes far beyond that of a successful play. It is an American institution. And as an entertainment, it is one of the rarest and most sought-after treasures of our time.

"Now in the sixth year of its engagement with a gross close to $8,000,000, it will remain forever one of the landmark-events in the history of the theatre.

"The play's producer Oscar Serlin, its authors Howard Lindsay and Russel Crouse, and Mrs. Clarence Day, upon whose late husband's sketches this record-shattering comedy is based, all know that the responsibility and the opportunity to make 'Life with Father' a Warner Bros. Picture is one we all look to with much anticipation. I expect it to out-gross any film yet made."

er

J. L. Warner.
Executive Producer

FROM WARNERS

20th-FOX LISTS "A" PRODUCT FOR 1945

Best Seller Stories Head Schedule Discussed at Winter Sales Session

Spyros Skouras, president of Twentieth Century-Fox, told delegates to the company's mid-winter sales meetings at the Hotel Astor in New York Wednesday the production of "Wilson" had performed a "great service to humanity" and that "Song of Bernadette" had launched a cycle of so-called "faith" pictures, demonstrating they could be done successfully.

Mr. Skouras declared that the company had "spared no money in buying the best literary properties" on the market and enumerated recent 20th-Fox purchases including "Keys of the Kingdom," completed; "Bell for Adano," "Forever Amber," "Dragonwyck," "Col. Effingham's Raid," "Cluny Brown," "Leave Her to Heaven," "Razor's Edge," "A Tree Grows in Brooklyn," to be released shortly; "Anna and the King of Siam" and a new book, "The Captain from Castille," the January selection of the Literary Guild.

Lauds Work of Sales Heads

He spoke highly of the splendid job done by the company's production, distribution and exhibition branches and especially lauded the work of Tom Connors, vice-president in charge of distribution; Murray Silverstone, vice-president in charge of foreign sales.

The first of the sales sessions began Monday, with Mr. Connors presiding, and the last was Friday, following discussion of films which will round out the 1944-45 season in July. This included Moss Hart's "Winged Victory," which was made in collaboration with the Army Air Forces, with proceeds from distribution to go to Army charities.

Other films given special attention by Mr. Connors in his address were "Keys of the Kingdom," "Sunday Dinner for a Soldier," "Laura," "Something for the Boys," "Hangover Square," "A Tree Grows in Brooklyn," "Thunderhead, Son of Flicka," "Diamond Horseshoe," Ernst Lubitsch's "Royal Scandal" and "The Fighting Lady," a U. S. Navy documentary, in Technicolor.

Other Executives Speak

In addition to Mr. Skouras, Mr. Connors and Mr. Silverstone other company executives who spoke during the week were William C. Gehring, western sales manager; A. W. Smith, Jr., eastern sales manager; L. J. Schlaifer, central sales manager, and Hal Horne, director of advertising, publicity and exploitation.

Mr. Horne announced Tuesday that the Army Air Forces had called upon specialists in its own ranks to cooperate with the company in the nationwide publicity and exploitation campaigns of "Winged Victory." Lt. Colonel Stanford Chester, chief of special events division in Washington, assisted by Lieut. Damon R. Elder, is directing the exploitation program and special events.

Mr. Connors told the delegates that "Winged Victory" would have its world premiere at the Roxy theatre December 20, in time for the Christmas show.

Attending the meetings were the following: Herman Wobber, west coast division manager, and Harry G. Ballance, southern division manager, as well as district managers Edgar Moss, Paul S. Wilson, Philip Longdon, E. X. Callahan, J. J. Grady, J. H. Lorentz, George M. Ballentine, W. E. Scott, M. A. Levy and Sydney Samson, the latter from Canada. Branch managers from all the U. S. and Canadian offices were present.

William J. Kupper, general sales manager, could not attend. Following his recent illness, Mr. Kupper left New York for Los Angeles to recuperate.

Between the sales sessions, delegates saw screenings of "Winged Victory," "Keys of the Kingdom," "Sunday Dinner for a Soldier" and several short subjects.

Universal Holds Sales Meeting For Durbin Film

Universal held its first sales conference this week since the company's annual sales convention in Los Angeles last June. The meeting, beginning Friday, December 8 and ending Sunday, was at the Hotel Astor in New York and was attended by home office sales executives and all district managers.

W. A. Scully, vice-president and general sales manager, who presided, explained the primary objective of bringing field personnel to New York was to crystallize the handling and exploitation of Deanna Durbin's first Technicolor picture, "Can't Help Singing." The film, he said, was the top budget picture in Universal's history. A number of important circuits and independent exhibitors already had booked the feature for the holiday period, he announced.

In addition to Mr. Scully, home office executives who were to attend the meeting included N. J. Blumberg, president; E. T. Gomersall, assistant general sales manager; Fred Meyers, eastern sales manager; F. J. A. McCarthy, southern sales manager; A. J. O'Keefe, western sales manager, and Maurice Bergman, director of advertising and publicity in the east.

District managers included David A. Levy, New York; John J. Scully, New England; M. M. Gottlieb, Chicago; Joe E. Garrison, Kansas City; Dave Miller, Cleveland; H. D. Graham, Atlanta; C. J. Feldman, Los Angeles; P. F. Rosian, Cincinnati, and Salem Applegate, Philadelphia.

To Give Dinner for Warner Executives in Albany

Warner officials in the Albany territory, and from the home office, will be guests of honor at a dinner given jointly by the Albany Chamber of Commerce and the Sales Executives Club December 15, when "Hollywood Canteen" will have a "proxy premiere" at the Strand before an audience of local and national notables sitting in for leading film stars.

Other guests at the dinner will include John Reed King and Fred Cole, masters of ceremonies on Mutual's "Double or Nothing" program, which will broadcast the premiere activities from the theatre.

Charles A. Smakwitz, assistant zone manager for Warner Theatres, is working with the Chamber of Commerce and the Executives Club on the arrangements.

Finston Leaves MGM

Nat Finston, musical director at the MGM studio, resigned December 2 because, he said, of "disharmony" in the music department. Mr. Finston was associated with MGM for nine years. He previously was music director for Paramount.

20th-Fox Reports $9,487,929 Net For 39 Weeks

Twentieth Century-Fox Film Corporation and all its subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., reports a consolidated net profit after all charges of $9,487,929 for the 39 weeks ended September 23, 1944. This amounted to $4.67 a share, after deducting dividends on prior preferred and convertible preferred stocks, on the 1,742,840 shares of common stock outstanding.

The consolidated net profit for the 39 weeks of 1943, which did not include National Theatres and Roxy Theatre, was $7,187,098, or $3.49 a share, after dividends on prior preferred and convertible preferred stock, on the 1,742,002 shares of common stock outstanding.

The consolidated net profit after all charges for the third quarter ended September 23, 1944 was $3,149,496 compared with a profit for the second quarter of 1944 of $3,152,131. Profit for the third quarter of 1943 on a comparable basis was $3,471.835.

INCOME:	
Gross income from sales and rentals of film and theatre receipts	$127,796,826.91
Dividends	415,949.34
Rents from tenants and other income	4,453,412.1
	132,666,188.3
EXPENSES:	
Operating expenses of exchanges and theatres, administrative expenses, etc.	62,691,666.4
Amortization of production and other costs	33,216,249.2
Participation in film rentals	2,273,623.5
	98,181,539.2
	34,484,649.1
DEDUCT:	
Interest and bond discount and expense	394,851.3
Depreciation of fixed assets, not including depreciation of $508,027.42 on studio buildings and equipment, etc., absorbed in production costs	1,648,946.3
	2,043,797.7
Net profit before provision for federal taxes and portion applicable to minority interests	32,440,851.4
Provision for federal taxes on income:	
Normal and surtax	3,200,000.0
Excess profits tax less post-war refund of $2,045,000	18,405,000.0
	21,605,000.0
	10,835,851.4
Portion of net profit applicable to minority interests	1,347,922.1
Net Profit	$9,487,929.2

National Theatres Corporation became a wholly-owned subsidiary on July 9, 1943. Had National Theatres been wholly-owned from the beginning of the year 1943, the profit for the first 39 weeks of that year, including Roxy Theatre, Inc. would have been $9,007,114. This would equal $4.53 on the common stock, after deducting dividends on the prior preferred and convertible preferred stocks, and compares with the $9,487,929 ($4.67 a share) reported above for the first 39 weeks of 1944.

"Wilson" Will End 20-Week Broadway Run December 19

Darryl F. Zanuck's Technicolor production for Twentieth Century-Fox, "Wilson," will complete a 20-week run on Broadway December 19, at the Victoria theatre. It begins its 12th and final week next Wednesday. The picture opened at the Roxy theatre August 1 and remained there for eight weeks, then moving over to the Victoria. It has played at advanced admissions at both houses.

Set Thursday Opening Policy

In Washington, the Metropolitan theatre has joined the Earle theatre, both Warner houses, in setting a permanent Thursday opening policy.

WARNER BROS.' TRADE SHOWINGS OF

HUMPHREY BOGART

in

ERNEST HEMINGWAY'S

"TO HAVE AND HAVE NOT"

with

WALTER BRENNAN • LAUREN BACALL
DOLORES MORAN • HOAGY CARMICHAEL

MONDAY, DECEMBER 18th, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:30 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30A.M.

SOCK 'EM WITH THE 6th!

RETAIN WAC HEADS; PLEDGE WAR PUSH

Trade Praised by Service Officials, Ask Continued Support by Industry

***AT THE WAC MEETING:* Will H. Hays, MPPDA president; S. H. Fabian, theatres head; Francis Harmon, vice-chairman; George Schaefer, chairman; Captain Gene Markey, U.S.N.; Brig. Gen. Robert Denig, U.S.M.C.; John Alicoate; John Flinn; foreground, Adolph Zukor.**

Photo by Staff Photographer

Reelection of officials, adoption of a budget for the regular work in 1945 and for the next War Loan campaign, and an appeal for continuation of the industry's support in the organization's war effort highlighted the annual meeting of the War Activities Committee at the Warwick Hotel in New York last week. The gathering drew many of the top executives from the home offices and the field.

Renamed were George J. Schaefer as chairman, Francis S. Harmon as vice-chairman and Herman Gluckman as treasurer. Nominated by a committee composed of Barney Balaban, Herman Robbins and Harry Brandt, the candidates were approved with no dissenting vote.

At an earlier meeting the same day, S. H. Fabian was reelected chairman of the theatre division. Leonard Goldenson was named treasurer of the division, succeeding Arthur L. Mayer, who is a Red Cross executive in the Pacific area. Also reelected were E. V. Richards as co-chairman and Joseph Bernhard as honorary chairman. John W. Alicoate was confirmed as chairman of the trade press division.

Hollywood Personnel Named

Announced as personnel for the Hollywood division were John Cromwell, chairman; E. J. Mannix, vice-chairman; Tom Baily, as coordinator to succeed John C. Flinn. Executive committee members reelected included Bert Allenberg, Y. Frank Freeman, Trem Carr, Kenneth Thomson and Walter Wagner. Named to the Hollywood division executive committee were Fred Beetson, Harry Brand, Emmet Lavery and George Murphy.

Acceleration of the industry's war effort was requested by officers of the Army, Navy, Marines, Red Cross and the Treasury Department on the ground that the war "is a long way from being won."

A budget of $180,000 was voted for the regular work during 1945 and a special allotment of $100,000 for the Seventh War Loan during the early part of next year was authorized. Expenses for the first 11 months of the current year were disclosed as totaling $155,359. Budgets for the three War Loan drives in which the trade participated were announced as $350,000, with actual expenses to be the end of November totaling $280,532.

Three Accumulated Surpluses

Three of the pictures distributed and exhibited by the industry for the armed forces, for which small rentals were charged, accumulated surpluses. They were "Battle for Russia," distributed by Twentieth Century-Fox; "Tarawa," Universal, and "Memphis Belle," Paramount. The receipts over expenses of distribution and exploitation amounted to $188,669. "At the Front in North Africa," shown in 1943, accumulated a surplus of $6,824. Of the total sum, $119,235 was returned to the theatres and the remainder used to pay distribution and exploitation costs on other Government films for which the committee has pledged circulation.

Said to represent only a small part of the costs of more than 22,000 prints of feature films and 24,000 prints of short subjects so far delivered to the Army Overseas Motion Picture Service, five special assessments of $70,000 each were appropriated by the producers and distributors for the 16mm gift films. These pictures were shown free to the fighting men and women in combat areas throughout the world. DuPont, Jules E. Brulatour and Technicolor made contributions of film to the service. Laboratories provided low-cost contributions.

The work of keeping the public informed through motion pictures is just beginning, Elmer Davis, director of the Office of War Information, told the meeting. He commended the medium "for the public education job they've done so far," declaring that the time is coming when we shall "need motion picture information on more complex subjects."

Gamble Urges Continued Effort

Reminding the industry that no single thing had contributed as much to keeping the national economy stable as the sale of War Bonds, Ted R. Gamble, national director of the War Finance Division, urged continued concentration on that task by the industry. "It is terribly important that no less effective job is done in the future," he said. "Our job isn't getting any lighter, but I know we're going to get the help of the motion picture industry in 1945."

Major Orton Hicks of the U. S. Army Motion Picture Service praised the industry for "giving so unstintingly" of what the Army and Navy has demanded. He said that the importance of motion pictures overseas cannot be overemphasized.

Asking continued cooperation on the home front, Col. Curtis Mitchell of the Army Bureau of Public Relations said that the War Department recognized the leadership of the industry.

The Red Cross needs help more today than ever before, according to Basil O'Connor, national director. He pointed to the need for rehabilitation in foreign countries, and to the expense of maintaining proper facilities for caring for our own wounded.

Brigadier General Robert Denig of the Marine Corps commended the industry for such films as "Battle of the Marianas." "We have back of us a wonderful combat team—the motion picture industry," he said. Captain Eugene Markey, director of the Bureau of Motion Pictures in the office of the Secretary of the Navy, warned the meeting that "it is time we faced the fact that the Japanese war can go on for a long, long time."

During the course of his talk, General Denig punctuated his eulogy of Marine combat photographers by introducing Sgt. Burt Balaban, son of Barney Balaban, who accompanied the Paramount president to the meeting.

All discussions regarding continuance of the War Activities Committee will be tabled until the war is won, if a resolution introduced in the report of Mr. Fabian is observed. Resolutions were adopted in appreciation of the work of Mr. Mayer, former treasurer of the committee; Stanton Griffis, former director of the OWI Motion Picture Bureau, and Mr. Flinn, who resigned as coordinator of the Hollywood division.

"The motion picture industry has provided leadership, showmanship and salesmanship for the War Bond drives and other Government activities," said Mr. Harmon, "By the way we finish our war job, we will be judged in the post-war period."

Other Officials Speak

Other speakers included Mr. Brandt, chairman of the Sixth War Loan; Ned E. Depinet, chairman of the distributors division; Mr. Alicoate and Mr. Flinn.

Among others present were:

Will H. Hays, Nicholas M. Schenck, Barney Balaban, Spyros Skouras, N. Peter Rathvon, Major Albert Warner, Jack Cohn, Adolph Zukor, James R. Grainger, Gradwell L. Sears, William F. Rodgers, Tom J. Connors, Charles M. Reagan, J. J. O'Connor, Joseph Bernhard, Malcolm Kingsberg, Leonard Goldenson, C. C. Moskowitz, Karl Hoblitzelle, R. J. O'Donnell, R. B. Wilby, Earl Hudson, Samuel Pinanski, Lee Newbury, Martin Smith, Sam Morris, E. T. Gomersall, Sam Rinzler, Phil Reisman, Carl Leserman, Oscar Doob, George Dembow, Herman Robbins, Robert Mochrie, William Crockett, Jay Emanuel, A. Montague, Major Monroe Greenthal, Pvt. David Lipton, Leon Bamberger, Walter Vincent, Dan Michalove, Taylor Mills, Harry Lowenstein, Claude Lee, Tom Baily, Edward Schreiber, Walter Brown and members of the trade press.

Goddard to Hear Decree Petitions December 20

Hearing on the Consent Decree petitions in the J. S. District Court, New York, was set Tuesay by Federal Judge Henry W. Goddard for)ecember 20. Judge Goddard definitely fixed the ate after two postponements followed one anther in rapid succession Monday.

The Arthur motion to intervene and the Justice)epartment's motion to modify, were returnable 'uesday and hearing on them, in which the companies were to ask to have the matters referred o Judge Goddard for hearing December 12, was xpected early Monday after John Caskey, reprenting the consenting companies, had conferred vith Judge Goddard.

However, shortly thereafter, Robert L. Wright, pecial assistant to the Attorney General, in harge of the film division, told Mr. Caskey the)ecember 10 date would not meet with the conenience of the Department because Mr. Wright nust turn in his briefs on the Schine case in Bufalo December 15. Thereupon Judge Goddard anounced further postponement.

Judge William Bondy, sitting in the motions art, following technical procedure, Tuesday reerred both motions to Judge Goddard for setting he hearing. Judge Goddard signed the original lecree November 20, 1940.

Divorce Still Objective

Meanwhile, the Department of Justice insisted in Vashington that divesture of distributor-owned heatres remains its prime objective, and that it robably would ask the Court for an interim lecree embodying other trade "reforms" sought by he Government.

The purpose of such a decree, it was pointed out, vas to give the independent exhibitors the relief hey have been seeking, during the period of several years required to get the final decision of he U. S. Supreme Court on the question of divorcement.

Assistant Attorney General Wendell Berge has ndicated that the matter of an interim agreement may be taken up with the consenting companies. If the companies are unwilling to accept such an arrangement, Mr. Berge is of the opinion that trial of those issues may be had before the more complex question of theatre divestiture is decided.

Mr. Berge emphasized that the Justice Department's policy has been determined and that he and Attorney General Francis Biddle agree that the case shall be "fought to a finish" when the battle opens in the New York arena.

Disposal Major Problem

If the Supreme Court orders the divorcement of exhibition from distribution, a difficult problem of theatre disposal will still remain for both the Government and the companies. Since the finding of new owners is expected to take several years, the Government would be required to place the properties in the hands of trustees pending their final disposition.

The Justice Department, Mr. Berge said, wants the transition to complete divestiture, if obtained, to be accomplished with a minimum of economic hardship to the companies. Under a trustee, he pointed out, the dividends from the houses would continue to be received by their present owners until transfer of title to the buyers.

Amateur Film Award Won by Bell Engineer

The Hiram Percy Maxim Memorial Award, highest honor in the field of amateur motion pictures, has been awarded Joseph J. Harley, of Madison, N. J. The 1944 award winner is a research engineer for the Bell Telephone Laboratories, New York. The Maxim Award was established in 1937 by Mrs. Percy Maxim Lee of Hartford, in honor of her father, the late scientist and author. It carries with it a cash prize of $100 and a silver trophy.

Burt Balaban, Marine Cameraman, Stresses Newsreel Cooperation

Marine combat photographers are instructed to give civilian newsreel pool photographers "every cooperation" and they receive the same from the latter, Sergeant Burt Balaban, Marine photographer, and son of Paramount's president, Barney Balaban, said Monday at the company's New York office.

Sergeant Balaban was interviewed while on a month's furlough. As photographer with both still and motion picture cameras, and recording for military intelligence, military records, and public consumption, he has been in the Pacific fighting at this thickest, including Guam and Saipan, and Kwajalein and Eniewetok atolls.

After outlining his close shaves, of which the closest was at Guam, where he was pinned to the ground for four hours by four heavy Japenese machine guns, and where three of four cameramen buddies were killed, Sergeant Balaban remarked that the civilian photographers took the same chances as the military, and suffered because they carried no weapons. Of Damien Parer, Paramount newsreel cameraman killed at Pelelieu, he said he thought Parer "took chances no man in his right head would take."

Mr. Parer was noted for his brilliant camera performance under fire. He constantly disregarded his own safety to get his pictures.

By Staff Photographer

BURT BALABAN

The total of photographers killed in action is higher in ratio than obtains in any other combat service branch, he believes. Statistics tend to bear out the point.

Sgt. Balaban will report back to duty December 26, at San Francisco. He enlisted September 8, 1942.

Leader Seeks Pre-trial Examination in Suit

An application for pre-trial examination of Samuel Rinzler, New York circuit operator, and Roy Moon, of Twentieth Century-Fox, was taken under advisement this week by Justice Lloyd Church in New York Supreme Court, in connection with the franchise suit by the Leader Corporation against Twentieth Century-Fox and the Randforce circuit.

The plaintiff corporation, operator of the Leader theatre, Brooklyn, has charged Randforce with keeping its franchise for 20th-Fox product, which it had for the theatre prior to its sale to the present operator, and shifting the franchise to another theatre in the Randforce circuit.

The suit seeks to determine the legality of thus transferring a franchise from one theatre to another.

Paramount Partners Hold Three-Day Meeting

Paramount theatre partners concluded three days of meetings November 29 with a dinner at the 21 Club, New York, at which Barney Balaban, Paramount president, and Leonard Goldenson, vice-president in charge of theatre operations, presided. Business meetings were held at the Hampshire House. Among those who attended the dinner, in addition to Mr. Balaban and Mr. Goldenson, were: Postmaster General Frank C. Walker, R. J. O'Donnell, John Balaban, J. J. Friedl, Earl Hudson, W. K. Jenkins and a number of Paramount home office executives.

350,000 See Warner Film In First Eight Weeks

In its first eight weeks at the Hollywood theatre, New York, ending last Tuesday, Warners' "To Have and Have not" played to approximately 350,000 paid admissions, a record rivaled only by "This Is the Army," according to the company. The film entered its ninth week Wednesday.

Lasky Sets First; Seeks Material, Release Deal

The first of three or four pictures to be made annually by the new company of Jesse L. Lasky Productions, Inc., will be an unpublished manuscript, "Thanks, God! I'll Take It From Here," by Jane Allen and Mae Livingston. The story will be serialized in a national magazine and then published as a novel before being re-titled and adapted to the screen. The firm paid $75,000 for the motion picture rights.

These facts were disclosed by Jesse L. Lasky, president, and Walter McEwen, vice-president, on their arrival east from Hollywood to gather material for the recently formed independent company. The new story will replace the previously announced picture dealing with the life of Mother Cabrini as the initial production.

In New York for a month, Mr. Lasky and Mr. McEwen are studying current Broadway plays with a view to screen treatment. They are reading several manuscripts of unpublished plays, and will finance any such effort that promises success as a play and as a picture. When material has been acquired, they will negotiate for casts and other production talent.

Mr. Lasky predicted a bright future for independent production, declaring that the trend at most major studios was back to the unit system. He said this type of production contributed freshness and originality to studio offerings. He agreed that motion pictures recently had consumed too much program time, and said that his productions would be held down to the minimum running time consistent with full story and subject development.

Negotiations are continuing with several major distributors for release of the company's product. No indication has been given of the distribution outlet for the Lasky films.

WARN BRITISH TO BOOK CAREFULLY

CEA Cautions Post-War Patrons Will Be More Critical of Product

by PETER BURNUP
in London

A note of warning has been sounded by the Cinematograph Exhibitors' Association; confidential and secret, it is true, to the association's members, but of the greatest moment to sales managers this side. It is of considerable significance, too, to producers in America.

Bluntly, exhibitors are cautioned to limit their bookings now well within a three-month period.

The warning comes from the compiler of the association's confidential Film Report, regarded by the great majority of exhibitors as easily the most reliable booking guide to all films; was circulated with the current private appraisement of films trade shown.

Runs the document, addressed in intimate phraseology to the individual exhibitors:

"Do you realize that if you are booking three months or more ahead what you may be exhibiting when hostilities have ceased in Europe?

See Public Taste Changing

"Today, anything goes somewhere with an uncritical public, but as soon as hostilities cease values will change. Immediately, the public will become more critical and begin once more to shop for its entertainment, particularly when transport and petrol become available again.

"The following topics of films will immediately date: spy stories and films dealing with war or Nazi ideology and particularly documentary treatments on incidents of the war.

"Films of second feature type, many of which are now usable with uncritical audiences as first features, will recede very quickly into the second feature class as it used to be.

"Similarly, many reissues will lessen in appeal or even cease to attract.

"You should book all second features and reissues on a comparable basis with their 1939 commission.

"Our wartime valuations of films have been written with an eye to prevailing circumstances. Commencing this week, the film report on pictures is increasingly critical.

Careful Booking Urged

"Due to recent successes in the field and the near prospect of victory, members are advised carefully to allow for the changed values of peace audiences and to book many of the films reviewed in recent film reports on a much more favorable basis to themselves if their bookings are a few months ahead."

The CEA's secret document reflects a feeling of apprehension which daily becomes more widespread among the country's exhibitors; the conviction that we've passed the crest of the astonishing wave of wartime prosperity; that already the shadow of dire things to come is discernible.

Months ago, W. R. Fuller, secretary of the CEA, warned that the present excessively heavy rate of taxation borne by exhibitors could not be supported if there were the least decrease in patronage; that signs were readable by all that feared decrease was imminent. There've been other declarations in a like sense; from J. Arthur Rank, for example, and other chairmen of motion picture directorial boards at their annual stockholders' meetings.

Also, there is that remarkable statement buried away in the CEA's voluminous "observations" to the Board of Trade's president on monopoly, claiming that, "British quota today is largely maintained by the public's uncritical attitude of not unduly complaining when old British films are reissued. This is a state of affairs that cannot be expected to continue in peacetime when the public again becomes critical."

The association goes so far as to advocate the complete abolition of exhibitors quota as a prerequisite to the improvement of the quality of British pictures. Although why the distributor should continue in those circumstances to carry the baby of a burdensome quota of his own does not appear.

Expect Unloading of Product

It all adds up to a considerable tightening-up in bargaining between renter and theatreman. Maybe certain exhibitors are unduly afflicted with a horrid fear of the future. There's certainly an air of pusillanimity among certain sections bred of the astonishing prosperity they have enjoyed throughout the war. And, aver those witnesses, distributors are already trying to cajole or bludgeon them, as the case may be, into contracting for pictures which if present portents are fulfilled will die at the box office.

Much likelier contingency is that there will be a general unloading of product by the distributors at bargain-basement prices; also, that there'll be a considerable speeding-up of release dates so that neighborhood houses—second, third, or fourth runs—won't have to play a picture whose timeliness has vanished.

Coincidentally, the Kinematograph Renters Society is seeking to bring Northern Ireland exhibitors—and Eirann theatres will have to follow—more into line with their English and Scottish brothers. It is no unusual thing for a first rate Belfast theatre to play a two-year-old film. That, say the renters, is bad business and bad for motion pictures generally.

Anti-discrimination Laws Discussed in Albany

Proposed anti-discrimination legislation, which would affect the hiring of workers in the film industry and other fields, was discussed last week in Albany, at the first public hearing on two tentative bills sponsored by the New York State Commission Against Discrimination. Governor Thomas E. Dewey appointed the commission to solve the state's problems arising out of racial and other discriminations in employment.

One of the bills under consideration provides for a permanent Commission Against Discrimination in the Executive Department. It would be empowered to investigate and to pass upon all complaints alleging discrimination in employment because of race, creed, color or national origin. The second bill provides the Attorney General be authorized to prosecute if necessary to enforce the law.

The first bill prohibits employers from refusing to hire and from discharging, employes on discriminatory grounds. Likewise, labor unions will not be permitted to restrict their membership on such grounds, and employment agencies may not use any form which might, directly or indirectly, hinder employment by discriminatory innuendo.

Roosevelt Lauds RCA Effort on 25th Anniversary

Radio's wartime achievements were praised by many speakers, and in a message from President Roosevelt addressed to Colonel David Sarnoff, Radio Corporation of America president, at RCA's 25th anniversary dinner last Friday in the Waldorf-Astoria hotel, New York. Addresses were made by Major General H. C. Ingles, Chief Signal Officer, United States Army; Rear Admiral James R. Redman, director of Naval Communications, and others.

Dr. James Rowland Angell, public service consultant of the National Broadcasting Company, served as toastmaster, and Lowell Thomas, radio commentator, was master of ceremonies. Will Hays, president of the Motion Picture Producers and Distributors of America, was among the guests.

President Roosevelt's message read by Dr. Angell, said, in part:

"I wish you and all members of the RCA family continued success in pioneering. With television as a new post-war industry of great promise in the fields of employment, entertainment and education, I know that under your guidance and vision RCA will continue to contribute to the economic and cultural values created by radio."

Colonel Sarnoff said that a few hours earlier the board of directors had approved an RCA pension-retirement plan for service prior to December 1, 1944, and life annuities for RCA employees based on equal contributions from the company and the employees after that date. The plan became effective December 1 subject to approval by the stockholders and the Treasury Department.

The board of directors also voted dividends of 87½ cents a share for the period from October 1 to December 31 on first preferred stock, payable January 2 to stockholders of record December 11, and 20 cents a share on common stock, payable January 30 to holders of record December 15.

Interfaith Unit Plans Tribute to Willkie

J. Robert Rubin, Loew executive, chairman of the amusement division of the National Conference of Christians and Jews, presided at a luncheon at the Hotel Astor, New York, December 4, with a committee of 30, and set plans for an industry-wide luncheon December 15 at the same hotel as a memorial tribute to the late Wendell Willkie.

Among those at the luncheon were Will Hays, Spyros Skouras, William F. Rogers, Ned E. Depinet, Malcolm Kingsberg, Herman Robbins, Harry Brandt, Sam Rosen, Albert Senft, Ed Churchill, Abe Schneider, Jules Brulatour, Bert Nayfack, Walter Vincent.

Also John J. O'Connor, David Weinstock, Arthur Israel, Ralph Poucher, Dr. Clinchy, Brock Pemberton, Jake Starr, Thomas Robinson, Mike Rosen, Nate Spingold, Charles E. Lewis, Dr. Philip C. King, Pincus Sober, Leo Brecher, David A. Ross, William E. McKee and M. Stark.

Rex Williams Names Field Personnel for U. A. Exploitation

Rex Williams, head of United Artists' exploitation department, has appointed Robert Goodfried his assistant and announced a number of changes in field personnel.

Fred Joyce was named permanent exploitation supervisor of Chicago, with Harold Evans and Homer Lambert assisting; Manny Pearson heads the Cleveland area, with Ken Renaud assisting; Charles Shaw, Philadelphia territory; David Polland, the Washington district; Hubert Scott, Bert Shopenn's supervision in St. Louis; Al Lake, Los Angeles; Lew Maren, San Francisco and Willard Coughlin in Seattle. William Lewis will work out of Dallas, Eddie Bonns, Atlanta, with Ben Hill also on the southern staff. Phil Engle will supervise New England and New York State, assisted by Al Gorson and Paul Morris.

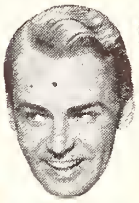
Ladd's Back

in

Ladd's Best!

Five little words that sum up the whole boxoffice story of this meteoric Paramount star's return to pictures after eighteen months with Uncle Sam. . .

NOT JUST AS BIG, BUT *BIGGER* THAN BEFORE HE WENT AWAY!



"AND NOW *Tomorrow*

ALAN LADD
LORETTA YOUNG
in
Rachel Field's
"AND NOW
TOMORROW"
with
Susan Hayward • Barry Sullivan
Beulah Bondi • Cecil Kellaway
Directed by IRVING PICHEL • Screen Play
by Frank Partos and Raymond Chandler

TOPS "GOING MY WAY," "LADY IN THE DARK," AND "WASSELL" in many of its scores of day-and-date nation-wide premieres.

TOPS "CHINA" (the industry-stunning grosser that climaxed his sky-rocket rise to superstardom) in nearly every engagement.

TOPS TOP HITS like "I Love A Soldier" by as much as 66, 80 and 95 per cent!

AND NOW TOMORROW
watch for Ladd in the terrific "Two Years Before The Mast," "Salty O'Rourke" and "Duffy's Tavern"...

From Phenomenal
PARAMOUNT

Play Taps for the Japs with 6th WAR LOAN showmanship

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA
A Guy, Gal and a Pal
Leave It to Blondie

MONOGRAM
Make Way for Kelly

PARAMOUNT
Scared Stiff

PRC
Barber of Red Gap

20TH CENTURY-FOX
Circumstantial Evidence
Royal Scandal

UNIVERSAL
Romance, Incorporated

STARTED

COLUMBIA
Rockin' in the Rockies

MGM
Twice Blessed
Hidden Eye

PARAMOUNT
Good Intentions

RKO RADIO
Johnny Angel
Follow Your Heart

REPUBLIC
Utah

UNITED ARTISTS
Guest Wife (Skirball-Manning)

UNIVERSAL
I'll Tell the World

SHOOTING

COLUMBIA
Thousand and One Nights
One Against Seven
Men of the Deep

MGM
Alter Ego
Weekend at the Waldorf
Without Love
Our Vines Have Tender Grapes
Hold High the Torch
Valley of Decision

MONOGRAM
Model Murder (formerly "Fashion Model")

PARAMOUNT
Virginian
Lost Weekend
Love Letters
Affairs of Susan
Duffy's Tavern

RKO RADIO
Spanish Main
Invisible Army
Enchanted Cottage
Along Came Jones (International)

REPUBLIC
Behind the Ships
Lone Texas Ranger
Earl Carroll Vanities
Johnny March (Walter Colmes)

20TH CENTURY-FOX
First, Last and Always
Bullfighters
Bell for Adano
Molly, Bless Her

UNITED ARTISTS
G. I. Joe (Cowan)
Walk in the Sun (Bronston)
Blood on the Sun (Cagney)
Bedside Manner (Stone)

UNIVERSAL
Salome—Where She Danced
Here Come the Co-Eds

WARNERS
Hotel Berlin
Big Sleep
San Antonio

Eight Films Finished, Nine Started, 45 Now Shooting

Hollywood Bureau

Production activity continued listless last week as eight pictures were completed and nine others reached the camera stage. The shooting index, as of the weekend, stood at 45, compared to 44 the previous week.

At the California Studio, shooting started on "Guest Wife," which the producing team of Jack Skirball and Bruce Manning are making for United Artists release. Sam Wood is the director, Claudette Colbert and Don Ameche the stars.

Paramout launched "Good Intentions," which co-stars Eddie Bracken and Veronica Lake. Howard da Silva, George Zucco, Willie Best, Donald MacBride, Ralph Peters and Edward Fielding are also in the cast. Paul Jones is producing, George Marshall directing. It's the story of a kleptomaniac who is employed, with disastrous results, in a bank. He falls in love with the feminine member of a gang of jewel thieves, and after that, almost anything can happen.

MGM Starts Work on Two New Pictures

MGM trained cameras on two, "Twice Blessed" and "The Hidden Eye." The former is a comedy based on the misadventures of a pair of identical twins, and presents Lee and Lyn Wilde, James Craig, Gail Patrick, Jean Porter, James Lydon, Marshall Thompson, Arthur Walsh and Ethel Smith. Arthur Field is producing, Harry Beaumont directing.

"The Hidden Eye" presents Edward Arnold as a blind detective, supported in his sleuthing by Frances Rafferty, Paul Langton and "Friday," a Seeing-Eye dog. Robert Sisk is the producer, Richard Whorf the director.

RKO Radio launched "Johnny Angel," a tale of mutiny on the high seas, with George Raft and Signe Hasso in the stellar parts, and Claire Trevor and Virginia Belmont supporting. Jack Gross is producing, Edwin L. Marin directing.

Another RKO venture is "Follow Your Heart," a comedy with Jack Haley, Marcia McGuire and Anne Jeffreys. Bert Granet is the associate producer, Anthony Mann the director.

Columbia is represented among the week's starters by "Rockin' in the Rockies," a musical presenting Mary Beth Hughes, Jay Kirby and Tim Ryan. Colbert Clark producers, Vernon Keays directs.

Republic launched a Roy Rogers Western titled "Utah." Don Brown is producing, and John English directing. George "Gabby" Hayes, Dale Evans, Peggy Stewart and the Sons of the Pioneers are in the cast.

Universal commenced work on "I'll Tell the World," the story of a radio announcer. The cast includes Lee Tracy, Brenda Joyce, June Preisser and Raymond Walburn. Frank Gross is the associate producer, Leslie Goodwins the director.

Personnel Intelligence About Hollywood

John Hodiak will be teamed with a singer, Marian Bell, in a musical titled "The Missing Bandit." The picture is based on an idea by Joseph Pasternak, who will produce it for MGM. . . . Production of "The Flame," which C. B. De Mille was to do for Paramount, has been called off because of the tremendous cost of the project.

Gloria Jean and Kirby Grant will appear together again in "Easy to Look At," which Ford Beebe will direct for Universal. . . . Dick Foran has been signed to round out the cast of "Guest Wife," current Skirball-Manning production slated for United Artists release. . . . Steven Sekely has been given a new directorial contract by Republic. . . . Director Walter Lang has been signed to a new long term pact by Twentieth Century-Fox.

Paramount has signed Paul Jones, producer, to a new three-year deal with options for additional years. He is currently working on "The Virginian" and "Good Intentions." . . . A program of two pictures a year has been set up by W. R. Frank, who recently completed "A Boy, a Girl and a Dog." . . . Hoagy Carmichael has been signed for a role in RKO Radio's "Johnny Angel." His new song, "Memphis in June," will be featured in the picture.

Charles Coburn's next assignment at Columbia will be in "Over 21," adaptation of the stage hit to be produced by Sidney Buchman. . . . Louise Randall Pierson, author of "Roughly Speaking," has had her writing contract renewed by Warners. . . . Henry Koster will direct "Brighton Beach" for MGM. . . . Rudy Vallee is to be co-starred with Jack Haley in the Pine-Thomas production, "People Are Funny," which Paramount will release. . . . Producer James Burkett has signed Eddie Norris and Russell Simpson for important roles in "Tugboat Annie's Son," which he will make for Republic release. . . . Val Burton has been signed by Universal to a new writer-producer deal.

Recent Story Purchases By Producers Listed

David O. Selznick has purchased from RKO Radio screen rights to Niven Busch's novel, "Duel in the Sun," as well as the screenplay by Oliver H. P. Garrick. Jennifer Jones will be starred in the picture, which is to be filmed in Technicolor. . . . Twentieth Century-Fox has bought "Anna and the King of Siam," Margaret Landon's book, which has headed the non-fiction best seller list for some time. . . . William Goetz, of International, has purchased Walter Reisch's romantic comedy, "Countess of Monte Cristo," and will star Sonja Henie in the film, under her new contract with him. . . . "A Letter for Evie," *Saturday Evening Post* story by Blanche Brace, has been bought by MGM for early production by William Wright.

William Wilder has acquired the rights to "American Gothic," an original drama by Anne Wigton. The setting is Missouri in Civil War days. . . . "Girl Meets Wolf," an original by Dorothy Bennett, has been purchased by Columbia. . . . PRC's recent buys are: "Once Too Often," a mystery novel by Whitman Chambers, and "Undercover Girl," an original by Irwin Franklyn. The latter will have Mary Beth Hughes in the title role. . . . RKO has acquired "Cornered," by Ben Hecht, Czensi Ormonde and Herman Mankiewicz. The property has been placed on Adrian Scott's production schedule. . . . Twentieth Century-Fox has purchased "Captain from Castille," by Joseph Shellabarger. The novel, still unpublished, has been chosen by the Literary Guild as its selection for January.

Use Army Canteen Photos For Film Exploitation

Warner Bros. publicity department, under Mort Blumenstock, advertising and publicity head in the east, has compiled a photographic gallery of Army canteens representing all wars to date, which will be utilized in the exploitation of "Hollywood Canteen." Pictures in the group include canteen scenes at Valley Forge, various cantonments of the Civil War, the Spanish-American War, World War I, and others, with the canteen activities in the present war as the highlight.

Organizes 5,000 Extra Players in Mexican Films

by LUIS BECERRA CELIS

in Mexico City

Organization of picture extras, numbering some 5,000, who have of late loudly complained that they are underpriviledged, has been started here by Federal Senator Isidro Zuñiga Solorzano of Queretaro State. The organization features the establishment of what amounts to a booking office, the announced object of which is to see to it that the extras get jobs according to their merits, instead of having to depend upon the whims of producers and directors.

The Senator has undertaken even a harder job —that of getting for the extras what they consider to be adequate pay. At present, they do well when they get $1 a day for a very long stint. The solon is also seeking adequate compensation for extras when they get hurt in the line of duty. Now, they are lucky if they get $10 for an injury.

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The first major labor trouble a local first run theatre has had in a long time hit the Cine Alameda, of 3,750 seats, so that that it was forced to close until further notice, said the management's announcement. The trouble was the demand of employees for a pay increase and some other concessions that the operator, the Emilio Azcarraga Syndicate, declared it couldn't afford to meet.

The Alameda was closed after a turbulent performance, when everything seemed to go wrong in the projection box—because of sabotage, some said, because the National Cinematographic Industry Workers Union, others said, substituted a "green" crew at the last minute. Admission was refunded to an enraged audience. The film heading the bill, "Arsenic and Old Lace," in its third week, was the most profitable the Alameda had exhibited in a long while.

The Federal Board of Conciliation and Arbitration is seeking to settle the conflict, which has brought a threat of a strike.

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Western Electric's Mexican branch, of which William G. Deous is manager, headed off a strike by allowing a 20 per cent wage increase and recognition of its employees' organization. The settlement was reached with the making of a new contract before the Federal Board of Conciliation and Arbitration with the National Cinematographic Industry Workers Union.

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The producers' ranks have been swelled by Arcady Boytler, Russian who came to Mexico as an actor 20 years ago, then founded the country's first grind theatre, which is still operating here, though now run by Spaniards. Then he became a director. Mr. Boytler is soon to start his first picture, "Seven Conflicts."

▽

Norman Foster, now an established director in Mexico, is preparing his sixth picture in this country, "The Black Pearl."

▽

A producing company backed by Nicaraguan capital is soon to be established here and plans an early start on a production to cost at least $210,000, a high mark for Mexico. The announcement was made by Gabry Rivas, Mangua newspaper publisher, member of the Nicaraguan Federal Congress and a former Hollywood film actor, during his visit here to get the enterprise going. Mr. Rivas said he played in Hollywood for several years and worked in about 20 pictures.

Mr. Rivas brought part of the equipment for the new company. The picture is to have a Mexican background and will be played by Mexicans. The enterprise is the first Central American one to operate in the Mexican film industry.

MEXICAN EXHIBITORS PLAN ARBITRATION

Mexico City Bureau

Mexican exhibitors, at least those who belong to the National Association of Motion Picture Theatre Impresarios, most of the heads of Mexico's 1,036 theatres, at their third national convention in Mexico City recently adopted a resolution providing for the appointment of a committee to arbitrate any problem confronting exhibitors. Another resolution unites the exhibitors to work for what they deem to be a more equitable distribution of pictures.

Chaplin Can Sue Vanguard in East

Charles Chaplin can bring an action for an accounting of $1,000,000 alleged profits against Vanguard Films, Inc., in New York State but cannot sue David O. Selznick Productions, Inc., there, the Court of Appeals, New York's highest tribunal, ruled last Thursday.

The five-to-two decision, holding that only Vanguard was doing business in New York, modified the rulings of lower courts that both defendants were in the same category. Mr. Chaplin's suit against Selznick Productions, therefore, will have to be brought in California. He may also sue Vanguard in that state if he elects.

Mr. Chaplin's case for the accounting of profits is based on his ownership of 25 per cent of United Artists stock, and on his allegations that three film stories originally purchased with United Artists funds were sold by the Selznick interests to Twentieth Century-Fox. The leasing of actors and technicians was also involved. The pictures are: "Keys of the Kingdom," "Claudia," "Jane Eyre."

White and Case, New York attorneys, representing the defendants, had contended that Vanguard was doing business only in California, that all principal witnesses were there and that the trial should be held in that state.

Selznick Productions had filed a certificate of dissolution in California before the case was instituted in New York, but Mr. Chaplain had challenged the motive for the dissolution. Schwartz and Frolich, New York, represented the plaintiff.

Murray Trust Suit Is Set for January 3

The conspiracy suit filed in Federal Court, Chicago, by Thomas Murray, former operator of the Thalia theatre, against distributors and the Balaban and Katz circuit, was postponed last week by Judge Holly to January 3. Mr. Murray has alleged that he was forced to sell his theatre because of lack of suitable product, and that the defendants were responsible.

Breen PCA Contract Extended Three Years

An extension of the contract of Joseph I. Breen for a three-year period as director of the Production Code Administration in Hollywood was announced this week by the Motion Picture Producers and Distributors of America. In addition to his PCA position, Mr. Breen was named a vice-president of the MPPDA.

Autry Claims Induction Voids Republic Contract

Gene Autry, Republic Western player, last week in the Superior Court, Los Angeles, contended that his contract with Republic was automatically terminated by his induction into the Armed Forces in August, 1942.

Trans-Lux Plans Large Theatre in Washington, D.C.

Plans for the limited expansion of the Tra Lux Corporation into the large-theatre field w disclosed this week in announcement by P. Furber, chairman of the board, that Trans-L Radio City Corporation, a new subsidiary, wo erect a 2,000-seat theatre and 13-story office bui ing in Washington. The company heretofore l confined its operation to units of not more th 600 seats.

To show first run features, shorts and new reels, the theatre will be constructed along t basic lines of the existing Trans-Lux houses. O feature will be a two-floor garage under t property, available for parking space for patro and the general public. An elevator will take t patrons directly into the lobby from the gara

Provision will be made for television whenev it is available for theatres. The plans are bei prepared by Herbert J. Krapp, New York theat architect. Including the property, the cost of t project is expected to be almost $3,000,000.

No immediate plans for the acquisition of oth property for larger theatres are being considere according to Albert D. Erickson, secretary a treasurer. The new unit will be erected on t site of the Maryland building and the McLe building in Washington. A frontage of 100 fe will be provided on H Street.

Three of the seven present units, each nam Trans-Lux, show features and short subjects wi newsreels. Two of these are in New York a one in Boston. The other four—two in Ne York, one in Philadelphia and one in Washin ton adjoining the new theatre site—are confin to newsreels and shorts.

PRC Planning Five-Week Drive

PRC Pictures will mark its fifth anniversa in a national celebration beginning March 1, Le Fromkess, president, announced in Hollywood la Friday. He returned to the coast following Ne York meetings of the board of directors.

An elaborate advertising campaign is plann The celebration will extend for five weeks, April 5. Leo J. McCarthy, general sales manage already has started the PRC sales force mappin the campaign, Mr. Fromkess announced. Wedne day he said the season's program would be com pleted in February, with six films to start in Jan ary and four in February.

Five PRC pictures have been selected as th "Anniversary Five," including "The Town We Wild," "Crime, Inc.," "Strange Illusion," "Whe the Lights Go on Again," and "Bluebeard."

The celebration comes at an important perio in the company's history, the president says, whe PRC is completing plans for the acquisition and th operation of "show case" theatres in important ke cities. Early reports from exchange heads, h added, indicated cooperation on the part of exhibitors in the anniversary drive.

Hold Luncheon for Schreiber; Leaves WAC for Condon Post

The War Activities Committee last Friday at th Hotel Astor, New York, tendered a luncheon t Ed Schreiber, who resigned from the WAC December 1, to become vice-president in charge o motion pictures for Richard Condon, Inc. Mr Schreiber headed the WAC publicity departmen since its inception two years ago.

Walter T. Brown, who succeeds Mr. Schreiber was toastmaster. Other speakers were Franci S. Harmon, WAC coordinator; S. H. Fabian WAC theatres division head; Harry Brandt, Sixt War Loan chairman; Jay Emanuel, Sixth Wa Loan coordinator and head of WAC activities i Philadelphia, and Mr. Condon.

:xchange Walkout 'ests Union Power 'ver Theatres

iowballing rapidly, a test of the power of ex-
ge unions to deny service to theatres employ-
non-union projectionists was in full swing this
: in St. Louis. Starting in the Paramount ex-
ge, the strike had produced as direct and
'ect casualties five other branches and 34 thea-
as of Wednesday noon.

ie walkout began when 17 members of the
Film Exchange Employees' Locals B-L and
left their duties Friday to force the Ozark
tre in Webster Groves and the Kirkwood and
ge in Kirkwood, Mo., to hire union operators
stagehands. The strike spread to the St. Louis
tres when projectionists staged sympathy walk-
in 34 theatres.

eanwhile, an application of the Kirkwood
isement Company to force distribution service
refused by Federal Judge Rubey M. Hulen.
company asked that the exchanges be forced
eliver pictures stipulated in their contracts.

nion officials characterized the action as "a
effort of the sister unions to settle a dispute
ong standing." Observers saw long-range im-
tions of vital importance to the trade. If the
n wins, the full power of the exchange groups
the IATSE projectionists' union may be used
top the flow of product to theatres employing
union projectionists and stagehands.

ie strike threatens to affect exchange service
ieatres in eastern Missouri, and parts of Illi-
Kentucky and Arkansas. Some 30 office em-
ees at the Paramount exchange and some
:ers in that category at other branches were
in sympathy with the exchange workers. Dis-
ition branches affected at midweek were Para-
nt, Warner Bros., RKO Radio, Republic and
iogram.

ur A Supports SAG 1 Extras' Jurisdiction

he American Federation of Labor's Associ-
Actors and Artistes of America this week
w its support behind the Screen Actors Guild
he latter's contest with the Screen Players
on for the votes of extra players in the NLRB
tion to be held in Hollywood December 17.

a telegram read to the Class B members of
guild, William Green, AFL president, said.
e AFL affirms the jurisdiction of the Four
over performers and entertainers. No other
n has authority to grant a charter which would
inge upon their jurisdiction." A statement from
Four A's international board said, "We will
entertain a petition from any newly created
inization for a new charter."

uild officers were told the extras' guild had
ded that if a majority of the extras voted to
ain in the guild, it plans to set up an autono-
is organization of the Four A's regardless of the
ome of the election.

age Increases Approved WLB in Three Cities

ob classifications with minimum-maximum
ge scales and 10 per cent retroactive wage in-
ises for several hundred exchange workers in
cinnati, New Orleans and Denver have been
roved by regional War Labor Boards.

pproval in Cincinnati covers classifications,
ge scales and increases for office workers and a
per cent increase for service workers, while
iver and New Orleans approvals are for 10 per
t increases for film shippers, inspectors and
ter clerks. Increases are retroactive to Decem-
, 1942.

Exchange operational heads of film companies
IATSE representatives November 29 signed
itional WLB applications for 10 per cent in-
ises for service workers in New York, Buf-
o and Albany exchanges.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 27—The battle for Germany. . . . War flashes from the eastern front. . . . Pigmy flat-tops of Canada helped lick Nazi U-boats. . . . General Eisenhower asks for more ammunition. . . . $7,000,000 for Army relief from film "This Is the Army." . . . Heroes of the week. . . . Communique from Admiral Nimitz.

MOVIETONE NEWS—Vol. 27, No. 28—Is Hitler still alive? . . . Eastern front. . . . Spectacular fire sweeps grain elevator. . . . Edward Stettinius sworn in as Secretary of State. . . . Admiral Mitscher reports on Task Force 58. . . . LCI's brave high seas. . . . Gale lashes east coast. . . . Army-Navy football classic.

NEWS OF THE DAY—Vol. 15, No. 225—Drive on Metz as winter grips front. . . . Yank veterans on home front mission. . . . Tokyo Rose crew wins citation. . . . Dividends for Army relief. . . . Romanian capital hails Red army. . . . Greek port liberated. . . . Preview of 1945 Easter bonnets.

NEWS OF THE DAY—Vol. 15, No. 226—Army-Navy football classic. . . . Captured Nazi films show Hitler wounded. . . . Stettinius takes office as Secretary of State. . . . Winter gales lash Atlantic. . . . Chicago grain elevation destroyed by fire.

PARAMOUNT NEWS—No. 28—"More Bullets!" G.I.'s at front. . . . Allies speed aid to Tito. . . . "Lost Battalion" rescued. . . . European front—winter offensive.

PARAMOUNT NEWS—No. 29—Secretary of State Stettinius sworn in. . . . $7,000,000 for Army relief. . . . Who leads Nazis? . . . The big game, Army vs. Navy.

RKO PATHE NEWS—Vol. 16, No. 30—West front drive in flood, mud, snow. . . . Salonika liberated, aid reaches Tito. . . . Jap-American troops save lost battalion. . . . Honor B-29 crew for Tokyo flight. . . . $7,000,000 from "This Is the Army."

RKO PATHE NEWS—Vol. 16, No. 31—Army beats Navy: The 45th West Point-Annapolis gridiron clash—1944's greatest football spectacle.

UNIVERSAL NEWS—Vol. 17, No. 351—Allies push toward Reich as Metz falls. . . . Freedom for Greece. . . . Aid flown to Tito in Yugoslavia. . . . Army show pays off $7,000,000. . . . White House cameramen get prizes. . . . Flood and snow fail to halt Allies.

UNIVERSAL NEWS—Vol. 17, No. 352—British enter Germany. . . . Army—new grid champion. . . . Plane crash. . . . Admiral Mitscher speaks. . . . Chicago grain fire. . . . Stettinius sworn in.

ALL AMERICAN NEWS—Vol. 3, No. 111—92nd Division never has dull moment. . . . Prize mural shown to students. . . . Gather clothes for Jamaicans. . . . Nurses at Harlem Hospital get "Boot" training. . . . High school grid teams meet in Richmond, Va. . . . Buddy Young and Patterson star in windup.

Zanuck to Speak At Nobel Dinner

Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, will participate in the special symposium, "Education for Peace in the Post-War World," which will be broadcast this Sunday, December 10, over the Mutual network from the Fourth American Nobel Anniversary Dinner at the Hotel Astor, New York.

The dinner is being held on the anniversary of Alfred Nobel's death in honor of his memory and for the Nobel Laureates now in America.

Dr. Harry Woodburn Chase, Chancellor of New York University, will preside over the banquet and the radio broadcast, which is scheduled for 10:30 to 11:00 P.M. Other speakers will be Edgar Kobak, president of Mutual Broadcasting System; Kent Cooper, managing director of the Associated Press; Senator J. William Fulbright of Arkansas, and Dr. Arthur Compton, Nobel prize winner.

Schenck Reelected Head of UA Theatre Circuit

Joseph M. Schenck was reelected president and chairman of the board of United Artists Theatre Circuit at a meeting of the directors November 30 in New York. All other officers were reelected. The regular quarterly dividend of $1.25 on the preferred stock was declared. Officers reelected are: Lee Shubert and Dennis F. O'Brien, vice-presidents; William P. Philips, vice-president and treasurer; Bertram S. Nayfack, secretary; A. M. Georger, comptroller and assistant treasurer; A. H. Frisch, assistant secretary, and Joseph H. Moskowitz, assistant treasurer.

Monogram Stock Trading Lively During October

Washington Bureau

Unusual trading activity by officers and directors of the company in Monogram Pictures Corporation common stock was disclosed last week by the Securities and Exchange Commission in its summary of such operations in October.

Reports of four other companies also were incorporated in the SEC summary, the largest individual transactions being the sale of 4,100 shares of Warner Brothers common stock by Albert Warner, New York officer, leaving him with 227,450 shares, and the sale in September of 2,000 Columbia Pictures common stock warrants by A. Montague, reducing his holdings to 3,880.

The remaining two reports showed the sale of 850 shares of Radio-Keith-Orpheum common stock by Frederick L. Ehrman, director, reducing his holdings to 1,000 shares, and the sale of 800 shares of Twentieth Century-Fox common stock by Robert Lehman, director, leaving him with 1,500 shares.

The lengthy report on Monogram Pictures showed that Alton A. Brody, director, sold 1,000 shares of common stock in August, leaving him with 3,000 shares; Howard W. Stubbins, director, sold 917 shares held through Monogram Pictures, Northwest, and bought 600 and sold 1,294 shares through Monogram Pictures, California, in September, and in October sold another 700 shares held through Monogram Pictures, California, reducing its portfolio to 7,523 shares, and sold 500 shares through Monogram Pictures, Northwest, wiping out its holdings.

Also in October, Samuel Broidy, vice-president, bought 1,700 shares and sold 500 shares, leaving him with a total of 6,800 shares; Arthur C. Bromberg, director, bought 2,000 shares through Monogram Southern Exchanges, giving him a total of 20,639 shares; Trem Carr, director, sold 3,000 shares, leaving him with 2,167 shares; William B. Hurlbut, director, bought 700 shares through Monogram Pictures, Inc., giving him a total of 1,400 shares; W. Ray Johnston, president, bought 3,667 and sold 1,600 shares, leaving him with 19-791 shares, and bought 900 and sold 300 shares through Monogram Pictures, Inc., leaving it with 600 shares; Herman Rifkin bought 2,200 shares through Monogram Pictures, Inc., increasing his holdings to 17,625 shares; Norton V. Ritchey bought 100 shares, making his holdings 4,567 shares, and Charles W. Trampe, Milwaukee director, bought 1,000 shares through Monogram Midwest Film Company, increasing his holdings to 2,300 shares.

A report on Columbia Broadcasting System showed that Joseph A. W. Iglehart, director, sold 2,500 shares of Class B common stock, representing his entire holdings, through W. E. Hutton and Company.

Regional Board Sets Bonus Filing December 15

December 15 was set this week by the Regional War Labor Board in New York for the filing of applications by companies intending to pay employees Christmas bonuses. Applications are not required for bonuses up to $25 or in the same amount or percentage of bonuses given last year, which do not require WLB approval. Loew's is the only company to date of the several which usually give holiday bonuses, which has announced a payment this year.

Christmas Gifts for Employees Of 20th-Fox in Service

Almost 5,000 former employees of Twentieth Century-Fox and its subsidiaries now in the armed forces will receive Christmas presents which will include U. S. money orders of $10 each. Such gifts have been the policy of the company since the U. S. entered the war.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In i theatremen serve one another with information about the box-office performance o product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20

Columbia

IMPATIENT YEARS, THE: Jean Arthur, Lee Bowman, Charles Coburn—Exceptionally good picture but it did not draw as it should. Jean Arthur is never very strong here. Played Sunday-Tuesday, Oct. 22-24.—Blanche Gibson, Max Theatre, Cherokee, Okla. Small town patronage.

LOUISIANA HAYRIDE: Judy Canova, Richard Lane—This is corn pure and simple but they ate it up. Public and exhibitor were happy. We can use more like this. Played Sunday, Nov. 12.—Johnnie Hynes, Community Theatre, Conde, S. D. Small town and rural patronage.

LOUISIANA HAYRIDE: Judy Canova, Richard Lane—Ideal weekend picture. We played it with a Roy Rogers Western. They ate it up. Played Thursday-Saturday, Nov. 23-25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MR. WINKLE GOES TO WAR: Edward G. Robinson, Ruth Warrick—This is a fairly interesting program picture that was well made and scored. It pleased a moderate-sized Friday and Saturday audience. It isn't any better or any worse than many other service pictures which we have played in the past two years, and I would mark it down as just another in a series of pictures of which the audiences have had enough. Played Nov. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ONCE UPON A TIME: Cary Grant, Janet Blair—This is the most unusual picture I have played in 28 years. Three good stars were wasted on this story. Pay for it and don't play it. You will be better off. Played Friday, Saturday, Nov. 24, 25.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

TWO-MAN SUBMARINE: Tom Neal, Ann Savage—Not a bad little picture with a topical background. Played Friday, Saturday, Nov. 24, 25.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Good show that did fair business. Rooney doesn't pull like he used to because he is a little on the grown-up side now. Played Sunday, Monday, Nov. 19, 20.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—A good show that pleased everyone. Didn't do exceptional business, just average, but this film deserves playing time. Your patrons will thank you. Played Sunday-Tuesday, Nov. 5-7.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

DRAGON SEED: Walter Huston, Katharine Hepburn—This is a very fine picture but extremely long. I will give Miss McMahon a special mention for her very fine work as the wife of the other Chinese. Kathy Hepburn was never better. My folks do not especially care for her but you have to hand it to her. She is a finished actress. She has that certain touch for a highly dramatic role that you cannot take away from her. In my opinion, this is a much better audience picture than "The Good Earth."—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LOST ANGEL: Margaret O'Brien, James Craig—By all means, play this and give it good playing time. I did the best midweek business in months. It is a story that holds the attention of the young and the old alike. Little Miss O'Brien is superb. Played Wednesday, Thursday, Nov. 15, 16.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

MEET THE PEOPLE: Dick Powell, Lucille Ball—This one laid an egg. After the strong box office pictures MGM has turned out we should not be too critical in a case like this. The ingredients just wouldn't jell. Played Wednesday, Thursday, Nov. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—A real top-notch musical which both young and old enjoyed. Played for one week and did swell business. Played Nov. 24-30.—Harold L. Barton, Parthenon Theatre, Hammond, Ind.

YOUNG IDEAS: Mary Astor, Herbert Marshall—Did average midweek business with this film. A good story with laughs sprinkled here and there. The younger patrons enjoyed it immensely. Played Wednesday, Thursday, Nov. 8, 9.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Paramount

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—This picture did not appeal to my patrons. It is slow moving with a lot of dialogue, dark photography and about 60 minutes too long. We had a lot of walkouts and business was not good. Played Sunday, Monday, Nov. 26, 27.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neighborhood patronage.

GAMBLER'S CHOICE: Chester Morris, Nancy Kelly—We had no choice but to play it. This film didn't do badly on Sunday. Played Nov. 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GOING MY WAY: Bing Crosby, Rise Stevens—To praise this would be only gilding the lily. It shows that there are still some ideas in Hollywood, though at times one has grave doubts about this.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HENRY ALDRICH PLAYS CUPID: Jimmy Lydon, Charlie Smith—This is a fair comedy. It can be played on any day of the week. Played Sunday, Monday, Nov. 26, 27.—Harry Tishkoff, Empress Theatre, Rochester, N. Y. Neigbborhood patronage.

HITLER GANG, THE: Robert Watson, Victor Varconi—As an educational piece in a schoolroom students would find this very instructive but it is not entertainment. Business terrible. Played Thursday-Saturday, Nov. 2-4.—Blanche Gibson, Max Theatre, Cherokee, Okla. Small town patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—The most that one can say about this picture is that it is only fair. It will not draw any more than your regular customers. Played Saturday, Nov. 11.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—This film is not for our trade. Business was off and there were many walkouts. It might be O.K. for big cities, but it was box office poison here. Played Sunday, Monday, Nov. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NAVY WAY, THE: Robert Lowery, Jean Parker—Placed this with an action picture and it made a whopper of a program. This film will do good business any day of the week. Don't be afraid of it. Place it any time and it will do good business. Played Friday, Saturday, Nov. 3, 4.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

STORY OF DR. WASSELL: Gary Coooper, Laraine Day—This picture put new life in our situation, which proves to me that you have to have product to bring in the crowd. Played Monday-Wednesday, Nov. 20-22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

YOU CAN'T RATION LOVE: Betty Jane Rhodes, Johnnie Johnston—Played on a double bill with an action picture. It held up its end of the bill but I would not advise trying to bill it alone. It is just fair. Played Monday, Tuesday, Nov. 20, 21.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

PRC

CAREER GIRL: Frances Langford, Craig Wood—I single billed this picture, which was a mistake. There is a musical score but not the kind that takes. It will hold up its end of a double bill, but that is all. Played Wednesday, Thursday, Oct. 25, 26.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

HARVEST MELODY: Rosemary Lane, Johnny Downs—I would entitle it Melody of Disaster. One of the biggest mistakes I ever made was to allow this film running time. If you've got it you are due for a fine letdown. It wouldn't even hold up its end of a double bill. Had numerous walkouts and frankly if I paid to see it I would squawk, too. Played Monday, Tuesday, Nov. 20, 21.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

RKO Radio

ROOKIES IN BURMA: Alan Carney, Wally Brown—Ran this picture on Thanksgiving. It is a very good comedy that would be good for any day in the week. Did good business. Played Thursday, Nov. 23.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—This is a nice little show with a good dance team, although it didn't do business. Played Tuesday, Wednesday, Nov. 21, 22.—G. R. May, Varsity Theatre, Ellisville. Miss. Small town and rural patronage.

STEP LIVELY: Frank Sinatra, George Murphy—Goo little musical show but Sinatra is no draw in a smal town. People say, "What's all the swooning about? Played Wednesday, Thursday, Nov. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small tow patronage.

Republic

ATLANTIC CITY: Constance Moore, Bradford Taylo—Fairly good musical show which did fair business. Th older folks enjoyed the songs of the gay nineties an seeing Belle Baker, Joe Frisco, Van and Schenk an Gallagher and Shean. Played Sunday, Monday, Nov. 1 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okl Small town patronage.

SILVER SPURS: Roy Rogers—This is a very goo Rogers' Western. It did good business though it did n come up to the Autry shows. Rogers' pictures would b better if they would keep the big city out of the He is a Western performer only. Played Friday, Satur day, Nov. 17, 18.—G. R. May, Varsity Theatre, Ellisvill Miss. Small town and rural patronage.

SONG OF NEVADA: Roy Rogers, Mary Lee, Dal Evans—Doubled this with "My Best Gal" and it dre a good crowd. It was better than satisfactory entertai ment for my audience. Played Friday, Nov. 17.—J. Thayer, Raymond Theatre, Raymond, N. H. Small tow patronage.

WAGON TRACKS WEST: Bill Elliott, Gabby Hayes-Good old horse operas. They like them and so do w They make small town show business. Played Frida Saturday, Nov. 17, 18.—Harland Rankin, Plaza Theatr Tilbury, Ont., Can.

Twentieth Century-Fox

BERMUDA MYSTERY: Preston Foster, Ann Ruther ford—A very pleasing and entertaining feature that good enough for weekend double bill. Played Frida Saturday, Nov. 17. 18.—A. C. Edwards, Winema Theatr Scotia, Calif. Small lumber town patronage.

BIG NOISE, THE: Laurel and Hardy—It's crazy a full of nonsense. It kept the crowd laughing all the w through. It might not pack them in but they will e joy it. Played Tuesday, Nov. 21.—J. L. Thayer, Raymo Theatre, Raymond, N. H. Small town patronage.

DANGEROUS JOURNEY: Burma Travelogue—A overgrown travel talk which pleased the kids on Frid and Saturday but the grownups who want star pow stayed away. Business was fair. Played Nov. 24, 25. E. M. Freiburger, Paramount Theatre, Dewey, Okl Small town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAlli ter—This film was made well and produced beautifull It is a splendid down-to-earth story. Everyone will s it is "tops." It is an "A" plus picture. Played Frida Nov. 24.—J. L. Thayer, Raymond Theatre, Raymond, H. Small town patronage.

WING AND A PRAYER: Don Ameche, Dana Andre—This is a thrilling picture. The story is built arou one of our aircraft carriers. It is excellent entertai ment for any theatre. Played Tuesday, Nov. 14.—J. Thayer, Raymond Theatre, Raymond, N. H. Small to patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, De nis O'Keefe—A swell slapstick comedy which really ma them roar. The names have no draw, and business w only fair. Played Sunday-Tuesday, Nov. 19-21.—Blanc Gibson, Max Theatre, Cherokee, Okla. Small town p ronage.

SAPS AT SEA: Laurel and Hardy—We picked up t four-year-old comedy and played to better than avera business. If you can find a print, like I did, give it date and see how well our pictures of four years a compare with the hash we are getting today. Play Friday, Saturday, Nov. 17, 18.—Thomas di Lorenzo, N Paltz Theatre, New Paltz, N. Y. Small town patrona

SONG OF THE OPEN ROAD: Edgar Bergen, "Cha lie," Bonita Granville—Most deceptively advertised p

(*Continued on page* 43)

About the Advertising for "CAN'T HELP SINGING"

Universal, being highly enthusiastic about the wonderful, entertaining and box-office character of Deanna Durbin's first Technicolor picture, "CAN'T HELP SINGING," has gone the limit in promoting the picture with the most strategic type of national advertising.

Not only has Universal already placed an extensive advertising campaign in all the mass-circulation magazines,* but it has also prepared extensive plans for newspaper, radio and billboard advertising.

This advertising will reach approximately 85 million persons.

* Full-page advertisements will appear in

and many other magazines, as well as every fan magazine.

PRINTED IN U.S.A.

THIS IS A TYPICAL ADVERTISEMENT RUNNING IN THE BIG MAGAZINES

Deanna... in TECHNICOLOR for the First Time!

More thrilling...with the Miracle Melodies of JEROME KERN!

Romancing in the arms of two men ...winning the West all over again!

Deanna

DURBIN

CAN'T HELP SINGING

IN TECHNICOLOR

with ROBERT PAIGE
AKIM TAMIROFF

SIX NEW *SONGS!*
"More and More", "Californ-i-ay",
"Any Moment Now" and others!

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN *Produced by* FELIX JACKSON *Assoc Producer* FRANK SHAW *Music by* JEROME KERN *Lyrics by* E. Y. HARBURG

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer and Leo Townsend • Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky • A UNIVERSAL PICTURE

(*Continued from page* 40)

re in years. Bergen, McCarthy and W. C. Fields are st caught by the camera in passing. Poor picture. errible business. Played Sunday-Tuesday, Oct. 15-17.—lanche Gibson, Max Theatre, Cherokee, Okla. Small wn patronage.

TEXAS MASQUERADE: William Boyd—Used on a ak end of double bill. Good for Western fans and ds. Played Friday, Saturday, Nov 17, 18.—A. C. Ed-ards, Winema Theatre, Scotia, Calif. Small lumber town atronage.

Universal

ALI BABA AND 40 THIEVES: Jon Hall, Maria Mon-z—This is a fine show, fine color, fine print, fine busi-ess. But the percentage basis left us holding the bag. layed Saturday, Sunday, Nov. 18, 19.—Johnnie Hynes, ommunity Theatre, Conde, S. D. Small town and rural atronage.

HIS BUTLER'S SISTER: Deanna Durbin, Franchot one—I believe that this is one of Miss Durbin's best. t is excellent entertainment from start to finish. There as not a kick in a house full. I did good business. It is ot an outstanding film, but it is good show business. layed Sunday-Tuesday, Nov. 12-14.—W. J. Fleischer, ew Franklin Theatre, Franklin, Minn. Small town pat-onage.

RECKLESS AGE: Gloria Jean, Judy Clark—Lots of omedy and music in this small budget show. It pleased ll on Family Night. Played Tuesday, Nov. 21.—E. M. reiburger, Paramount Theatre, Dewey, Okla. Small own patronage.

SHE'S FOR ME: David Bruce, Grace McDonald—Just verage film fare. I played it with a Hopalong Cassidy nd did good business. However, I believe that Hop-long was the drawing part of the program. Played riday, Saturday, Nov. 10, 11.—W. J. Fleischer, New ranklin Theatre, Franklin, Minn. Small town patron-ge.

SONG OF NEVADA: Roy Rogers, Mary Lee, Dale vans—Double billed this picture with "Louisiana Hay-ide." It sure was the answer to the exhibitors' prayer. Played Thursday-Saturday, Nov. 23-25.—Harland Ran-in, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—They will never come any screwier than this. It was thoroughly enjoyed by my audience and that is all that matters. Anything that will give them a laugh is welcome.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—This is a wacky film at its best. No one has given us anything as wild as this for a long time. Our people ate it up. We did excellent Sunday business. But our first winter snowstorm held us to average business for Monday night. This one is right down Cary Grant's alley and how he gets as crazy as he is in this film is one for the book. Some may not like it because they don't know what it is all about. If you can, get the idea over in your advertising that it is "crazy." If the patrons come expecting that, then you will have a hit on your hands. We did hear a few people pan it as they left, but there was no mistaking the roaring laughter during the picture. Played Sunday, Monday, Nov. 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

THRU THE COLORADO ROCKIES: Fitzpatrick Traveltalks—If you have played any of these we do not have to tell you of their quality. This one ranks among the best. We find these reels the right thing for relief on any program these days.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

PLASTICS INVENTOR: Walt Disney Cartoons—Another good Disney cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

AMERICANS ALL: March of Time—This is one of those attempts on the part of the editors to "talk" the audience into "thinking," and as such it does not belong on the screens of entertainment theatres. It would be swell in the classroom, if you could get the studeents to sit there and listen.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MIGHTY MOUSE AND TWO BARBERS: Terrytoons—Clever cartoon in color with Mighty Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MIGHTY MOUSE AND TWO BARBERS: Terrytoons—Well, if your program requires something fast, furious and funny, then get hold of this one. It is well done, with never a dull moment. It is just what the audience likes and it went over big here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SKI SLOPES: Sports Reviews (Color)—Nice film fare. The country here is too flat for good skiing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHORT PRODUCT PLAYING BROADWAY

Week of December 4

ASTOR		
	Safety Sleuth	MGM
	Feature: Meet Me in St. Louis	MGM
CRITERION		
	Seeing El Salvador	MGM
	One-Man Newspaper	Universal
	Pied Piper of Basin Street	Universal
	Feature: Bowery to Broadway	Universal
GLOBE		
	Listen to the Bands	Vitaphone
	Lost and Foundling	Vitaphone
	Feature: Dark Waters	United Artists
HOLLYWOOD		
	Booby Hatchet	Vitaphone
	Their Dizzy Day	Vitaphone
	Feature: To Have and Have Not	Warner Bros.
MUSIC HALL		
	Inside China Today	20th Cent.-Fox
	Feature: Together Again	Columbia
RIVOLI		
	Jasper's Paradise	Paramount
	Feature: Frenchman's Creek	Paramount
RIALTO		
	Cartoons Ain't Human	Paramount
	Private Pluto	RKO
	Popular Science	Paramount
	Feature: Enter Arsene Lupin	Universal
ROXY		
	Sultan's Birthday	20th Cent.-Fox
	City of Paradox	20th Cent.-Fox
	Feature: Something for the Boys	20th Cent.-Fox
STRAND		
	Let's Go Fishing	Vitaphone
	Buckaroo Bugs	Vitaphone
	Their Dizzy Day	Vitaphone
	Feature: Very Thought of You	Warner Bros.

WHAT TO DO WITH GERMANY: March of Time—Interesting for those who want to think. Too heavy for small town audiences.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WRECK OF THE HESPERUS: Terrytoons—Good cartoon. They liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Vitaphone

LET IT BE ME: Merrie Melodies Cartoons—A poultry broadcasting studio with a little romancing thrown in with the singing comprises this cartoon. Only fair as we could see it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

LET'S GO FISHING: Sports Parade—Entertaining two-reeler in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OLD GREY HARE: "Bugs Bunny" Specials—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Several New Theatres Are Planned for the South

A permit for the construction of a drive-in theatre in Knoxville, Tenn., has been obtained by Jack Comer and W. E. Drumbar. In Ft. Payne, Ala., Amusement Enterprises, Inc., plans the construction of a house with Tucker & Howell of Atlanta, Ga., as the architects. In Columbus, Ga., Lucas & Jenkins of Atlanta plans a new theatre with Roy A. Benjamin of Jacksonville, Fla., architect. Savannah Theatres Company plans a theatre in Savannah, Ga.

Haralson Joins Monogram

B. H. Haralson has been added to the Monogram sales force at the Dallas exchange, and will cover the east Texas territory. Under the new setup, Jerry Frey will travel west Texas, and Don Cole the southern part of the state.

Good Film Gross Seen After War

"It is generally believed that the film business will be good after the war, though income may decline somewhat from current peaks," the *Wall Street Journal* predicted last week.

Pointing to the financial situation in two companies, the publication said that Columbia had been more heavily penalized by excess profits taxes than most companies "because it does not have a large property investment on which to base exemption." It was noted that net profits had gained, but not in proportion to the gain in operating income.

"Columbia has benefited greatly by the current boom in motion pictures, but has carried only a small part of this to net," the paper reported, predicting the company would benefit materially from any tax reduction that may eventuate.

Pointing to the Radio-Keith-Orpheum decline to $1.08 a share for the 39 weeks ended September 30, the publication recalled that profits were still running "far above those in 1942." The new earnings represent a drop of 47 cents a share. Noting that the company had higher income payments this year than last, the newspaper observed that taxes were not the entire cause of the drop. It pointed out that the company provided $1,000,000 for contingencies in 1943 not set up this year.

New Officers Installed by Boston Legion Post

At the annual installation of officers of the Macaulay Post of the American Legion in Boston last week at the Copley Plaza, the officers installed were: Commander, Edward Dobkin; senior vice-commander, Harry Springler; junior vice-commander, John F. Foley; adjutant Richard C. Sullivan; finance officer, Joseph Kantor, and chaplain Dr. A. Edward Melincoff.

Harry P. Smith, Patrick F. Healey, Kenneth Forkey and Alvin G. Kenney became members of the executive committee, headed by Harry Browning.

James M. Sheeran was appointed chairman of the advisory committee, John F. Foley of the entertainment committee; John C. Sweeney, housing committee; Benton J. Johnson, publicity committee; Richard C. Sullivan, collections for servicemen committee.

Oregon Tax Receipts Are $230,000 for Three Months

Oregon's amusement tax receipts for the three-months' period ending September 30, totaled $230,000, of which Oregon's theatres paid most. This sum gives a fair check on theatre attendance. Amounts distributed to various counties will include Baker, $2,015; Benton, $1,103; Douglas, $2,575; Josephine, $2,225; Klamath, $1,040; Lane, $4,443; Marion, $7,539; Multnomah-Portland, $34,505, and Umatilla, $1,754.

Cleveland Variety Club Holds Annual Election

At a meeting of the Variety Club in Cleveland November 11, Meyer Fine, vice-president of Associated Circuit, and M. B. Horwitz, general manager of the Washington Circuit, were elected chief barkers to succeed Bernard Kranze, RKO district manager. Tony Stern, Warner theatre booking manager, was elected first vice-barker. Reelected were: I. J. Schmertz, 20th Century-Fox, treasurer; Edwin R. Bergman, 20th Century-Fox, secretary.

Theatre and Hotel Planned For Post-War Boston

Post-war plans for the erection of a new $2,500,000 hotel and theatre in Boston by the Ford Hotel interests, who now control hotels and other buildings in Buffalo, Toronto and Montreal, were known last week. John C. Udd, president of the company, made the announcement through George W. Harvey, president of the local Fords Corporation.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TOGETHER AGAIN (Col.)

Intermediate Reports:

Total Gross Tabulated	$226,200
Comparative Average Gross	199,600
Over-all Performance	113.2%

BALTIMORE—Hippodrome (SA) Vaudeville	111.1%
BUFFALO—Lafayette (DB) Ever Since Venus (Col.)	141.6%
CINCINNATI—RKO Capitol, 1st week	197.6%
CINCINNATI—RKO Capitol, 2nd week	104.6%
CLEVELAND—RKO Palace, 1st week (SA) Vaudeville	102.8%
CLEVELAND—RKO Palace, 2nd week (SA) Vaudeville	86.9%
DENVER—Denver (DB) Mark of the Whistler (Col.)	106.6%
DENVER—Esquire (DB) Mark of the Whistler (Col.)	109.8%
DENVER—Aladdin, MO 1st week (DB) Mark of the Whistler (Col.)	116.6%
INDIANAPOLIS—Loew's	112.5%
KANSAS CITY—Midland (DB) Shadows in the Night (Col.)	95.5%
NEW YORK—Music Hall (SA) Radio City Music Hall Stage Presentation	111.6%
PITTSBURGH—Harris	128.9%
SAN FRANCISCO—Orpheum (DB) Mark of the Whistler (Col.)	130.5%

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FRENCHMAN'S CREEK (Para.)

First Reports:

Total Gross Tabulated	$660,800
Comparative Average Gross	509,000
Over-all Performance	129.8%

BOSTON—Metropolitan	111.5%
KANSAS CITY—Newman	224.8%
NEW YORK—Rivoli, 1st week	203.8%
NEW YORK—Rivoli, 2nd week	176.3%
NEW YORK—Rivoli, 3rd week	146.0%
NEW YORK—Rivoli, 4th week	146.0%
NEW YORK—Rivoli, 5th week	132.2%
NEW YORK—Rivoli, 6th week	110.1%
NEW YORK—Rivoli, 7th week	104.6%
NEW YORK—Rivoli, 8th week	99.1%
NEW YORK—Rivoli, 9th week	88.1%
NEW YORK—Rivoli, 10th week	88.1%
SAN FRANCISCO—Fox	138.8%
ST. LOUIS—Ambassador, 1st week	141.3%
ST. LOUIS—Ambassador, 2nd week	113.7%
WASHINGTON—Earle, 1st week (SA) Vaudeville	123.0%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	95.1%

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PRINCESS AND THE PIRATE (RKO)

First Reports:

Total Gross Tabulated	$255,000
Comparative Average Gross	200,000
Over-all Performance	127.5%

BUFFALO—20th Century	155.3%
CINCINNATI—RKO Palace, 1st week	126.7%
CINCINNATI—RKO Palace, 2nd week	84.5%
CINCINNATI—RKO Lyric, MO 1st week	96.5%
CINCINNATI—RKO Lyric, MO 2nd week	122.8%
KANSAS CITY—Orpheum, 1st week	107.1%
KANSAS CITY—Orpheum, 2nd week	95.2%
KANSAS CITY—Orpheum, 3rd week	95.2%
LOS ANGELES—Hillstreet, 1st week (DB) My Pal. Wolf (RKO)	167.5%
LOS ANGELES—Hillstreet. 2nd week (DB) My Pal, Wolf (RKO)	108.1%
LOS ANGELES—Pantages, 1st week (DB) My Pal. Wolf (RKO)	202.6%
LOS ANGELES—Pantages, 2nd week (DB) My Pal, Wolf (RKO)	124.1%
OMAHA—Brandeis, 1st week (DB) My Pal, Wolf (RKO)	119.2%
OMAHA—Brandeis, 2nd week (DB) My Pal, Wolf (RKO)	119.2%
SAN FRANCISCO—Golden Gate (SA) Vaudeville	134.2%

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THE VERY THOUGHT OF YOU (WB)

First Reports:

Total Gross Tabulated	$330,000
Comparative Average Gross	320,000
Over-all Performance	103.1%

BALTIMORE—Stanley, 1st week	111.8%
BALTIMORE—Stanley, 2nd week	99.3%
BUFFALO—Great Lakes, 1st week (DB) Dark Mountain (Para.)	118.6%
BUFFALO—Great Lakes, 2nd week (DB) Dark Mountain (Para.)	101.3%
LOS ANGELES—Warner's Downtown, 1st week	101.1%
LOS ANGELES—Warner's Downtown, 2nd week	90.7%
LOS ANGELES—Warner's Hollywood, 1st week	110.0%
LOS ANGELES—Warner's Hollywood, 2nd week	86.5%
LOS ANGELES—Warner's Wiltern, 1st week	108.0%
LOS ANGELES—Warner's Wiltern, 2nd week	86.2%
MILWAUKEE—Warner (DB) Minstrel Man (PRC)	107.9%
MILWAUKEE—Alhambra, MO 1st week (DB) Minstrel Man (PRC)	104.1%
NEW YORK—Strand, 1st week (SA) Abe Lyman's Orchestra	113.2%
NEW YORK—Strand, 2nd week (SA) Abe Lyman's Orchestra	82.5%
PHILADELPHIA—Boyd, 1st week	128.2%
PHILADELPHIA—Boyd, 2nd week	112.8%
PHILADELPHIA—Arcadia, MO 1st week	117.5%
SEATTLE—Orpheum (DB) Reckless Age (Univ.)	108.1%

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AND NOW TOMORROW (Para.)

First Reports:

Total Gross Tabulated	$192,300
Comparative Average Gross	141,800
Over-all Performance	135.6%

BUFFALO—Buffalo (DB) National Barn Dance (Para.)	141.6%
DENVER—Denham	137.7%
LOS ANGELES—Paramount Downtown	151.3%
LOS ANGELES—Paramount Hollywood	151.2%
MILWAUKEE—Palace (DB) Sergeant Mike (Col.)	113.6%
NEW YORK—Paramount (SA) Glen Gray's Orchestra, others	127.7%

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BRAZIL (Rep.)

First Reports:

Total Gross Tabulated	$61,200
Comparative Average Gross	58,300
Over-all Performance	106.7%

BALTIMORE—Mayfair	128.7%
CLEVELAND—Loew's Ohio	109.0%
PHILADELPHIA—Stanton, 1st week	143.5%
PHILADELPHIA—Stanton, 2nd week	80.0%
PITTSBURGH—Fulton	100.0%
ST. LOUIS—Fox (DB) End of the Road (Rep.)	90.6%

Increase Ticket Tax from 10 to 20% In Rio de Janeiro

by ALFREDO C. MACHADO

in Rio de Janeiro

The levy of a new 10 per cent tax on admission prices to all entertainment houses in Rio, including films, has become effective. This new tax has been imposed to raise money for a National Fund for Statistical Research, and increases to 20 per cent the municipal tax levied on admission tickets to film houses, already subject to a 10 per cent tax.

This new levy has created an interesting case which has been the object of attention by Rio's newspapers. Prior to the additional tax, admission tickets sold at six cruzeiros, plus 60 centavos to cover the original municipal tax. With the new 10 per cent tax, all the picture houses increased the price of tickets to seven cruzeiros and centavos, which represents in fact the right calculation after adding to the price the 10 per cent tax.

However, the Vital Ramos de Castro circuit, owner of the Cinema Plaza, did not follow this rule. The management reckoning that the previous admission price was of six cruzeiros and 60 centavos—the proper course to be followed was to add 20 per cent—the total amount of the two taxes—to the original price and reach thus the round sum of eight cruzeiros.

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According to recently disclosed statistics, out of 33 pictures released during September in São Paulo, 29 were American, one Argentinian, one French, one English and one Mexican. Of 33 released in August, 30 were American, two were Argentinian and one Mexican.

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The Cooperativa Cinematografica Brasileira, a distributing agency of domestic newsreels, has released the following data covering its activities at the end of three years of operations: Producers membership: in 1942, 27; 1943, 30; 1944, 33 Employees: 1942, two, 1943, 11; 1944, 19; Films (prints): 1942, 20; 1943, 1,013; 1944, 2,158 Agencies: 1942, one; 1943, one and nine redistributing agents; 1944, one and 12 redistributing agents; Capital: 1942, 27,000 cruzeiros; in 1943 300,000 cruzeiros; 1944, 330,900 cruzeiros; Receipts: 1942, 925 cruzeiros; 1943, 2,269,489 cruzeiros; 1944, 4,437,910 cruzeiros. The Cooperativa, which covers in its distribution line the production of the best domestic concerns, extende also its financial support in the manufacturing o the following long reels: "Caminho do Ceu", "Moleque Tiao," and "E Proibido Sonhar."

▽

"Sonhando de Olhos Abertos" ("Up in Arms" resulted in the greatest surprise of the year. I spite of the large amount of money invested i publicity prior to its release at the Cinema Plaz of the Vital Ramos de Castro circuit, nobody expected the enormous success registered—thre weeks of exhibition with full houses and five dail shows. Danny Kaye, the star of the pictur already may be considered a great boxoffice success in Brazil.

▽

Empresa Vital Ramos de Castro has added new house to its circuit, which brings to 10 th number of its theatres. The new house is located i the residential district of Botafogo, and will operate under the name of Star.

Bequests to Theatre Staffs

Employes of three Harrisburg, Pa., theatr were remembered in the will of C. Floyd Hopkin area manager for the Wilmer and Vincent-Fabi circuit, who died October 16 in Temple Universi Hospital, Philadelphia. The will provides $5 each to his secretary, Mrs. Mary Ellen Perrig and his managers, John D. O'Rear, Colonial theatre; Girard Wollaston, Rio theatre and John Rodgers, State theatre. Bequests of $300 each a listed for Mrs. Estella Hicks, Mrs. Bertha Olse Rio theatre, and Miss Genevieve Funk of Coloni theatre staff. All other employes of the thr theatres for at least a year are to receive $50 eac

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Tips on Tieups

Jack Matlack, publicity director for the J. J. Parker Theatres, Portland, Ore., whose showman talents won last year's Quigley Grand Award, a Quarter Plaque and numerous citations during the current fiscal year, in addition to the War Showmanship Award in 1942 and 1943, has forwarded some pertinent and timely information on his personal formula for promoting window space.

For the benefit of those exploitation-minded theatremen who would like to emulate part of Mr. Matlack's skill and for those in the past who have been restrained through lack of experience, we reprint herewith some of the gifted theatreman's suggestions.

"Personality is, of course, an important factor in the success of an exploitation man. Sincerity and honesty are the basis of your relationship with the prospective merchant. Remember that you may want to renew your contact later.

"Never approach a merchant, an editor, or any other person from whom you expect cooperation with an idea that you yourself are not sold on. Your own enthusiasm frequently begets similar response from the prospect.

"If the idea is weak, try to strengthen it by approaching it from another angle, turn it over in your mind until you are confident that in presenting the thought the merchant can foresee *mutual* benefits. If your prospect feels that you are trying to slip something over on him, you most certainly will fail in your mission. The main objective is to try to convince the merchant that you are giving him a little more than he is going to give you.

"Most intelligent business people deem it a privilege to have the opportunity of associating their establishment with anything representing Hollywood. They realize and appreciate the attraction which photos of movie stars hold for the pedestrian when properly displayed in windows. His response becomes generally favorable when he is made to perceive the glamour which such promotions add to his line of merchandise.

"One last but very important word of caution. An unpardonable sin is committed if you do not write a letter of thanks to the people from whom you have received cooperation. A 'thank-you' letter is your welcome back for additional promotions in the future."

△ △ △

Distinguished Showman

The front page of the gravure section in last week's *Sunday* (Washington) *Star* features a portrait of 28-year-old Lt. Col. John F. Martin, A.A.F., one of the Columbia District area heroes who rose through the ranks from buck private to his present grade and post as deputy commander of a Thunderbolt fighter squadron.

Col. Martin has been awarded the Distinguished Flying Cross with one oak leaf cluster, the Air Medal with 10 oak leaf clusters, and most recently won the British Distinguished Flying Cross. In addition, his squadron won a Presidential Unit Citation.

Before he became noted for his exploits in behalf of the nation, Col. Martin was assistant manager of the Pitts theatre in Culpeper, Va.

△ △ △

Theatreman's Objective

Sid Shane, former manager of the Colony theatre in Brooklyn, in France these past months, has been taking turns putting on shows and movies for the boys in his outfit and in combat duty.

In a recent letter to his wife, the redoubtable showman writes: "I'm fine, no kidding. The movie business I got myself in is working okay and here's something I want you to do. Call *Motion Picture Herald* and ask for Gert Merriam or Chet Friedman. Tell them I sent you a letter from here and quoted in it that my biggest ambition right now is to show 'Hitler's Children' in Berlin. Tell them I'm going to do it, too!"

△ △ △

Digging for Pay Dirt

It is remarkable what some managers will do in order to obtain some free publicity.

Lew Breyer, manager of the Bijou theatre in Holyoke, Mass., recently tuned in to the "Truth or Consequences" broadcast from New York. One of the "lucky" contestants on the radio show was told to take a train to Holyoke where he would find $1,000 in silver buried in a certain vacant lot.

Even before the broadcast had concluded, the alert Mr. Breyer had gathered together an assortment of pickaxes, shovels and other implements, hied himself to the given location and, with a good portion of the local populace and news photographers looking on, proceeded to dig up the adjacent area.

For his labors, Mr. Breyer's picture and his theatre name appeared in most of the New England newspapers and through the wire services in many other sections of the country.

Considering the labor shortage, the wonder is just how many offers the zealous theatreman got from excavation contractors, not to consider the risk involved should Mr. Breyer's draft board learn of his high physical prowess.

(Editor's Note: Mr. Breyer did not locate the silver.)

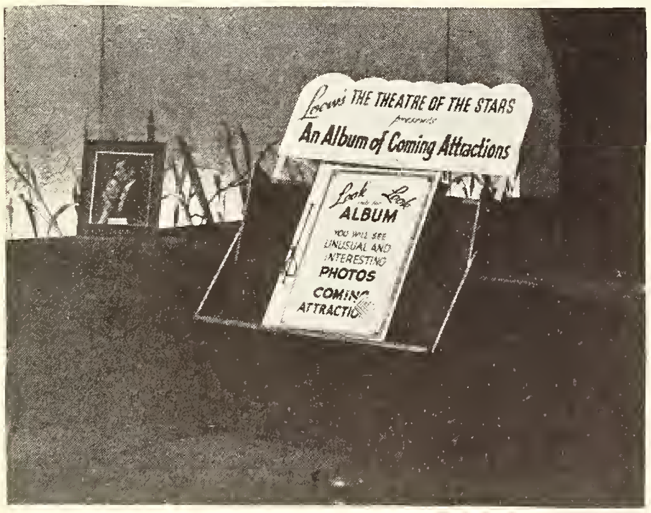
—CHESTER FRIEDMAN

SEAT SELLING SHOWMANSHIP

Harry Greenman, manager of the Penn, Pittsburgh, Pa., used a street ballyhoo to plug "Bride by Mistake". The bride distributed chocolate kisses to passers-by.

At the Princess theatre, Sioux City, Iowa, manager Bill Eagen constructed a fal
front to help exploit current engagement of "Sweet and Lowdown".

Left, entire window of this music shop in Cleveland w
promoted by manager Ed Miller to exploit "Irish Eyes A
Smiling" date at the Hippodrome. Tieup was also consu
mated with city's public libraries affording extra public
for the film.

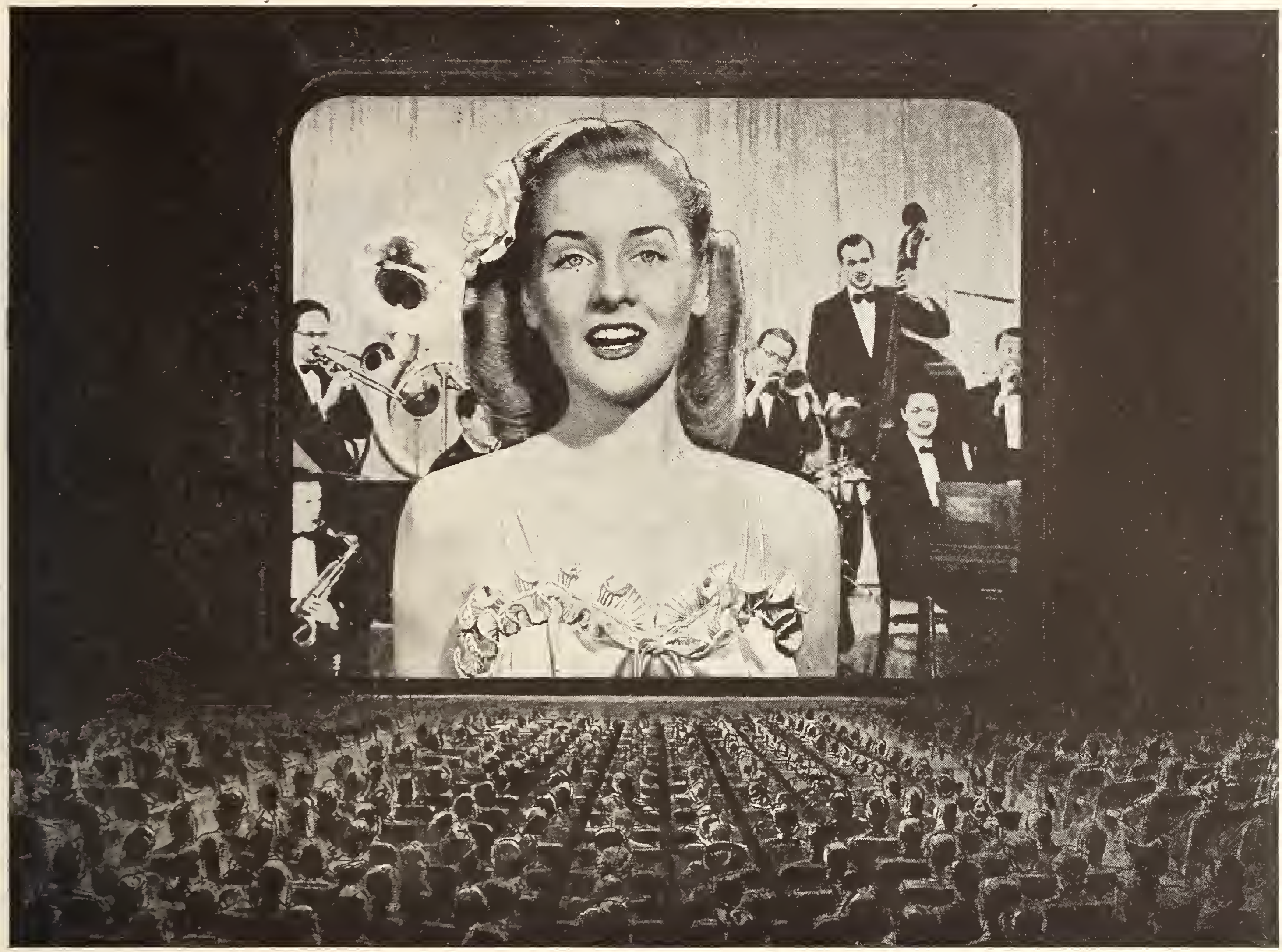

Loew's THE THEATRE OF THE STARS presents
An Album of Coming Attractions
Look Look ALBUM
YOU WILL SEE UNUSUAL AND INTERESTING PHOTOS
COMING ATTRACTIO

Carl Rogers, manager of the Esquire, Toledo, is publicizing coming attractions with an album displayed in the theatre lobby.

Right, Bob Kennedy arranged his lobby display at the Telene s
theatre, Oakland, Cal., with an advance plug for "Navy Yar
"This Is America" series.

STUDIO
"BEYOND THE BLUE HORIZON" WITH LAMOUR
ALSO WALT DISNEY'S GAYEST HIT "DUMBO"
DUMBO

At left, Harold Stetson promoted his own "Technicolor Week" at the Studio in Phoenix, Ariz.; built this attractive front with multicolor background.



How your SOUND has improved!

If you were in the motion picture industry back in '26 when Western Electric first brought sound to the screen, you'll remember that *any* sound was good enough to draw crowds to theatres.

The public thought that early sound was great—and it was! But Western Electric engineers knew that tremendous improvements in sound recording and reproduction could and must be made. They've never stopped working on the problem—and they've never stopped getting results.

Let's look back a minute. In 1931, Western Electric introduced *Noiseless Recording*—a vast improvement that did away with hissing and scratching background noises.

In 1932 came Western Electric *Wide Range Sound Recording* that successfully took care of everything from a whisper to an earthquake.

The next step ahead was *Mirrophonic Sound Recording* which brought still greater naturalness of tonal quality to the screen.

Because these changes have come gradually, it's hard to realize how tremendous the improvements have been. But you know 1926 sound wouldn't draw any crowds in 1944.

Has sound recording reached its peak of perfection today? Western Electric engineers of the Electrical Research Products Division say, "No!" They are confident that new knowledge gained in their years of war work will lead to still finer sound in the pictures of tomorrow.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS — MORE WAR BONDS — AND STILL MORE! ★

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

JACK ALGER
Majestic, LaSalle, Ill.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

HAROLD F. CHESLER
Princess, Bingham Canyon, Utah

H. S. CLOUGH
Strand, Alameda, Cal.

A. J. COFFEY
Carolina, Hickory, N. C.

LOU COHEN
Poli, Hartford, Conn.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

ROBERT COX
Kentucky, Lexington, Ky.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

WILLIAM EAGEN
Princess, Sioux City, Ia.

ED GOTH
St. George, Stapleton, N. Y.

RONALD F. HART
Odeon, Yeovil, Somerset, Eng.

WILL HARPER
Empress, Kilowna, B. C.

THOR HAUSCHILD
Arcade, Cambridge, Md.

HOWARD HIGLEY
Allen, Cleveland, Ohio

BILL HOYLE
Lichtman, Washington, D. C.

HUGH HYNES
Grand, Rocky Ford, Colo.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

ARTHUR J. KEENAN
Merrimack, Lowell, Mass.

JULIUS LAMM
Uptown, Cleveland, Ohio

LARRY LEVY
Colonial, Reading, Pa.

GEORGE MAC KENNA
Lafayette, Buffalo, N. Y.

BOB MAYNARD
Savoy, Hamilton, Ont.

HAL S. MORTIN
State, Syracuse, N. Y.

RITA MORTON
RKO Albee, Providence, R. I.

LESTER POLLOCK
Loew's, Rochester, N. Y.

CARL ROGERS
Esquire, Toledo, Ohio

MORRIS ROSENTHAL
Poli, New Haven, Conn.

FRANCIS B. SCHLAX
Kenosha, Kenosha, Wis.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

GERTRUDE TRACY
Ohio, Cleveland, Ohio

BROCK WHITLOCK
Loew's, Richmond, Va.

BILL WRIGHTSMAN
Keith, Indianapolis, Ind.

Essay Contest for "Romance" Date

Don Alexander of the Minnesota Amusement Company's advertising department, and James Eshelman, manager of the Paramount, St. Paul, went to work on a gala premiere of "An American Romance" which netted them a raft of publicity and exploitation for the date.

Through the courtesy of Fred M. Truax, Commissioner of Education, and James Marshall, Superintendent of Schools, an essay contest was arranged on the subject, "The Romance of Living in America." Prize winners received a $25 War Bond; $10 in War Stamps and guest tickets to the theatre. The high school principals were supplied with literature and posters on the contest for use on bulletin boards.

A flashy and colorful front was constructed for the occasion with decorations covering the entire block in which the theatre is located. Four sides of lampposts were enclosed with compo board from lights down and carried premiere copy, while nine by seven foot colored enlargements of the stars were used atop the marquee.

Women's Clubs Invited to Special Screening

A special screening was held for a representative group of women and various city officials, each of whom was given a comment card, which in turn was used for advance publicity in the theatre lobby and newspaper advertising. Supplementing the theatre's own radio campaign, announcements were had daily over KSTP, with spots on that, and stations WCCO, WDGY and WTCN. In addition, Brooks Henderson, news commentator on MGM's 5:45 program, gave the picture heavy billing.

Local papers came through with stories and art and the American Railway Express trucks carried posters.

Gaitskill Utilizes Local Boy Angle for "Arsenic"

Melvin Gaitskill at the Paris, Paris, Kentucky, tied up with the fact that a local boy played a part in a production of "Arsenic and Old Lace" which was given in Lexington last season, by contacting his family who operate a clothing store and obtaining a window display with local interest copy comparing the local boy's performance with the one in the film. Mel also had book displays at two local stores and a small standee in the entrance to the public library.

On "Irish Eyes" he used a large shamrock for a lobby display, embellished with stills and a 3-sheet cutout of June Haver. He had record counters at the local Newberry store and a song leader at the Lions Club used tunes from the picture and plugged the playdate. Melvin had several good newspaper shots plugging the fact that Election returns would be broadcast at the theatre. These were approximately one column by three inches in size.

Wickwire Uses Street Bally On "Delinquent Daughters"

When Bob Wickwire played "Delinquent Daughters" at the State, Cambridge, Md., he used a novel street ballyhoo consisting of an old car being driven around town four days in advance of playdate carrying the following lettering: "It's worthwhile going out of your way in an old car such as this to see the lowdown on juvenile delinquents in "Delinquent Daughters," Friday, Saturday," etc. This attracted plenty of attention and didn't cost anything.

Sommers Promotes Fashion Art

At the Madison theatre, Richmond, Ky., Bud Sommers got his local paper to use the three-column fashion art on Marsha Hunt. He had a complete window in a local jewelry store on wedding rings, etc., and used a street ballyhoo of a car with a large banner reading: "Just Married, Bride by Mistake," with the car towing old shoes, tin cans, etc. Bud further had a window in a local luggage store.

MacKenna Lands 76 Windows for "Together Again"

One of the numerous window displays pro moted by George MacKenna for the date o "Together Again" at the Lafayette theatre Buffalo, N. Y.

One of the outstanding tie-ups made o "Together Again" by George MacKenna an Bill Brereton at the Lafayette, Buffalo, wa with Oppenheim-Collins department store which ran a half-page ad in the *Courier Express* with a large illustration of Iren Dunne in the "Cabbage" hat. The picture titl was displayed in 36-point type at the top o the ad, and ample theatre copy was containe under the picture.

This tie-up was supported in the store by huge window, with a 40x60 colored blow-up o the same picture used in the ad. Stills wer scattered throughout the hat department as a additional plug.

In addition to the layout in Oppenheim-Co lins' store, the tie-up made with the big Mai Street store of Adam Hats was of no less importance. A 40x60 colored blow-up centered flock of other material on the picture. Th angle was that Charles Coburn wears Ada Hats. Theatre and date were well displaye Seventy-five other window displays were place in selected spots in regular theatre frames.

Gets Radio, Newspaper Breaks; Outdoor Campaign Used

Advance publicity landed was in both new papers. The *Courier-Express* ran roto copy week in advance and during run.

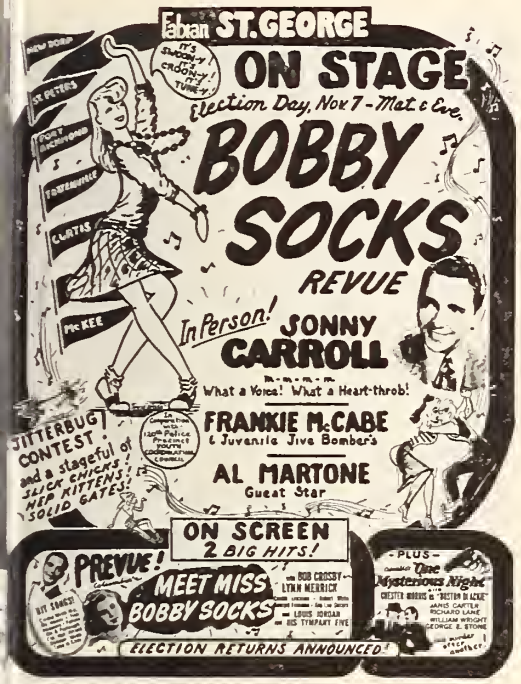
Polish Daily, which serves 250,000 Pole ran art and stories consistently in advance a during first days of picture showing.

Twenty-two lighted 24-sheet boards we used in advance and during run of picture a "Together Again" trailers were used two f weeks in advance of opening.

The entire five radio stations were used broadcast special transcriptions and a spec budget was set up to take care of this covera over a period of six days prior to openi Complete theatre copy was used as a tag.

The tail end of the Jimmy Fidler progra on Sunday night was sniped, taking advanta of the fact that Fidler had previously given t picture three bells and termed it the best p ture of the week.

Goth Puts Over Neat Revue For "Bobby Socks"



These heralds were distributed at football games and high schools to attract jitterbugs' attention to "Bobby Socks Revue" at the St. George theatre. Heralds were paid for by a local merchant who got co-op plug on reverse side.

Again proving that imagination and aggressiveness pay dividends at the box office, Edgar Goth, publicity director for the Fabian Staten Island theatres in New York put over a highly successful promotion at the St. George theatre which attracted capacity crowds.

Demonstrating how timely use of trends, fads and phrases can be welded together, Goth's idea for a "Bobby Socks Revue" was tied in with the engagement of the film production, "Meet Miss Bobby Socks."

A tieup was made with the Police Youth Coordinating Council and a local concern was promoted as sponsor. The sponsor paid all costs including several thousand heralds which were distributed at high schools and football games; newspaper and radio announcements; trailers and cost of producing the show and provided an orchestra.

Interest was created in the Revue through talent auditions. A series of jitterbug eliminations was conducted and finalists appeared in the Revue which was staged on Election Night.

Publicity accorded the event was widespread and enthusiastic by local news editors. In spite of the fact that Election Night is commonly a poor night for theatre attendance, Goth reports that the 3,000-seat house was filled to capacity.

Loth's Personal Endorsement

In advance of his opening of "Song of Bernadette" at the Uptown theatre, New York City, Cliff Loth sent out a letter of personal endorsement of the film to his special mailing list.

Cliff also uses a rubber stamp imprint on all his envelopes which reads: "For Victory. Buy Your War Bonds Now. Immediate Delivery Here Day and Night."

Photographic Competition Held For "Seven Sweethearts" Date

Conducted in conjunction with the Auto Electric Photo Company and Joyce Cox, local jeweler, was the "Seven Sweethearts" photo contest arranged by C. Smith of the Metro theatre, Perth, Australia, in advance of that picture. Stills mounted on a large heart and placed on an easel were displayed in front of the theatre with the following wording:

"Seven Sweethearts Photographic Competition. Seven prizes for Seven Sweethearts. If you consider that you bear a resemblance to any of these Seven Sweethearts, let us have your photograph now." Those portraits which were submitted for the contest were displayed on a large lobby board.

Transcriptions were played at all radio stations in advance, 5,000 pamphlets were distributed in shops, cars and by hand and the entire staff of usherettes were dressed as Dutch girls during the engagement and acted as hostesses distributing programs.

"Impatient Years" Screenings Held for Music Contacts

David Idzal at the Fox theatre, Detroit, in connection with his engagement of "The Impatient Years" held a special screening for all musical contacts, consisting of radio station musical conductors, program directors, arrangers, music publishers, proprietors of music stores, etc. Screenings were also held for the clergy and critics and women's radio program directors.

Full sets of orchestrations were planted with leading hotel and night club orchestra leaders, with the name of the picture mentioned over the public address system. Spot announcements were placed on stations WMJ,, WXYZ, CKLW, WJBK and WJR a few days ahead of the opening, and special plugs were obtained from various program directors.

Pollock Gives Kaye Photos On "Canterville Ghost"

Since contacts had been made for the radio appearance of Sammy Kaye over Station WSAY, Lester Pollock at Loew's theatre, Rochester, tied in by offering gratis photos of Kaye to the first 300 persons calling at the studio. Spot announcements and stories regarding the maestro's appearance were run. For three weeks the theatre received spot announcements after Kaye's broadcast on Thursday night calling attention to the fact that he would make a personal appearance at the theatre.

10,000 special heralds were printed for distribution to schools, factories, etc., a special front was constructed for the engagement, counter displays and window cards were planted and the local dailies came through with stories and art on the arrival of Kaye and his orchestra.

Cox Gives "Good Old Days" Circus Campaign Trimmings

A boy and girl dressed in old fashioned costumes drove around the streets of Lexington, Ky., in a horse and buggy to ballyhoo Bob Cox' date on "Good Old Days." The rig, which was appropriately bannered, stopped at intersections to attract attention.

The general circus idea was carried out on the front with a 24-sheet; and two three-sheets which were made into an "A" Board for the sidewalk; stills were used profusely. An advance teaser campaign was used three days in advance and window cards were planted about town in advantageous locations.

Co-op Ads Help Groom To Sell "Went Away"

Some exceptionally fine newspaper ad cooperation was landed by Arthur Groom at Loew's State, Memphis, for his date on "Since You Went Away." The Memphis Steam Laundry used an ad on Claudette Colbert; Lux National ad was used on the opening day and a front page story in the Memphis *Press-Scimitar* two days after opening. The Sunday *Commercial Appeal* gave the theatre a banner line across the top of the amusement page and art breaks and stories in other papers.

Women of the Travelers Aid Society wore special arm bands, distributed 150 Travelers Aid USO cards and placed them in prominent store windows and hotels, and Bond cards tied to the picture were also used. Lithographed bus and tack cards were issued profusely and large hand-painted cards measuring 70 by 24 inches were used on the rear of 13 delivery trucks covering the city. The local representatives of McKesson and Robbins selling Calox came through with Shirley Temple-Calox windows and playdates. Radio tieups were had with Stations WMC, WREC and WMPS.

Teaser Lobby Stunt Used On "Arsenic and Old Lace"

As an attention-getter and teaser slant ahead of "Arsenic and Old Lace," at the Radio City theatre, Minneapolis, Frank Steffy used a lobby stunt two weeks ahead of the opening. The stunt consisted of a bottle marked arsenic, a decanter partially filled with elderberry wine, a goblet of wine, broken glass and a piece of old lace. This was displayed in a glass-enclosed case located in the theatre lobby.

Steffy reports the stunts as creating plenty of comment as it had the patrons guessing as to what it was all about. The title and cast names were purposely left off the display; the regular lobby selling on the attraction went in a week in advance.

Theatre Managers . . .
Auditorium Managers . . .
Promoters . . .

The Name

"GRAND OLE OPRY"

is the exclusive property of

WSM

NASHVILLE, TENN.

and may not be used in any form without our permission. If in doubt, write or 'phone us.

Thank you.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

MEET ME IN ST. LOUIS

In conjunction with the world premiere of "Meet Me in St. Louis" at Loew's State, St. Louis, Martin Burnett arranged for Mayor Kaufman to issue a proclamation commending M-G-M for its creation of a motion picture that "recaptures and brings to life again in a charming, delightful and entertaining manner those graceful days that follow the turn of the century in St. Louis." The Chamber of Commerce also cooperated in every way.

Invitations were issued to a list of prominent St. Louisians, newspaper and radio personnel; the invitations themselves being elaborately printed in two colors. The *St. Louis Post-Dispatch* carried a full-page roto of a running story, and a full page of cooperative ads was also landed in the *Star-Times.* A contest was promoted using the 17 street addresses of famous landmarks, with a War Bond and Margaret O'Brien merchandise offered as prizes to the winners.

Spot announcements were used on KXOK, KMOX, KSD and KWK, all stations using the Trolley Song and giving credits to the world premiere, theatre and date. Four hundred street car and bus cards were used measuring 18 by 27 and carried a special block and alternating colors.

Famous-Barr Company, Stix-Baer & Fuller Company, Scruggs-Vandervoort-Barney, Inc., came through with special windows and ads on Margaret O'Brien merchandise.

Merchant Co-op Scored in Full Page Newspaper Ad

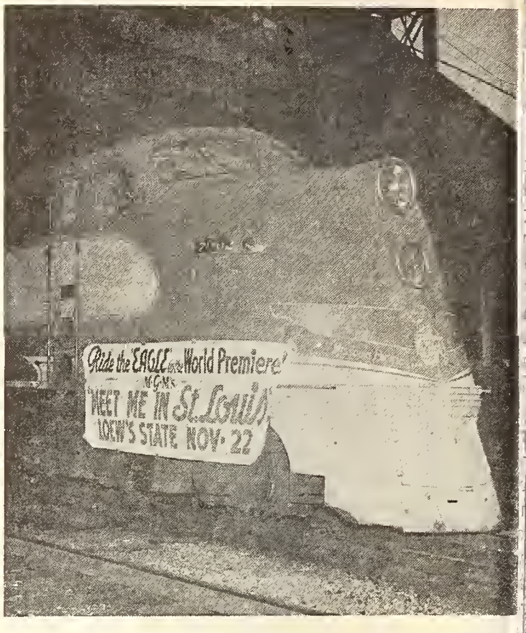
A tieup was made with the Curtis Publishing Company on the story of Margaret O'Brien in the December issue of *Women's Digest,* and 500 one-sheets were used on all street corner newsstands, bookstore windows and all other magazine counters in the city and county. Sally Benson, the Author, was interviewed by the *Star-Times* and *Post-Dispatch,* each carrying a three-column story with art. Three thousand Margaret O'Brien and Judy Garland autographed stills were given as souveniers at the premiere.

A full-page co-op ad was landed in the *St. Louis Star-Times* sponsored by local merchants, which featured a "Meet Me in St. Louis" landmark contest. A $100 War Bond, merchandise prizes and guest tickets to the theatre were awarded to readers who identified correctly landmarks located at addresses which were listed in each of the cooperating merchants' ads.

MRS. PARKINGTON

Arnold J. Coffey at the Carolina theatre, Hickory, N. C., arranged a teaser campaign in advance of his opening, instructing the cashiers upon answering the telephone to say "Good afternoon, or good evening, Carolina theatre. Mrs. Parkington is here." The girls also called a large list of patrons and when they answered the phone, the girls would ask if "Mrs. Parkington" was there. On receiving the answer "no," the girls said "Oh, I beg your pardon, I thought this was the Carolina theatre."

Coffey further arranged for the hotel bellboys to page "Mrs. Parkington" in the lobbies and dining rooms during the busiest hours and porters paged "Mrs. Parkington" in bus stations and railroad stations. Stair risers carried copy reading: "Mrs. Parkington is coming Sunday," "Mrs. Parkington will be here Sunday" and "Meet Mrs. Parkington here Sunday." A card was placed on the water fountain reading: "Have a drink on 'Mrs. Parkington,'" and cards were placed on seats in the lounge with copy: "Reserved for Mrs. Parkington, she will be here Sunday."



Tieup with the Missouri-Pacific R.R., resulted in this unusual plug for world premiere of "Meet Me in St. Louis". Pictured is the crack streamliner, "The Eagle", displaying banner announcing film's opening at Loew's State in St. Louis.

Numerous window displays with stills, photos, playdates and other copy were landed about town; and the city was covered with cards, heralds, strips, and plenty of paper including one's, three's and six's. A six-shee and plenty of art was used in the lobby in advance and during the run of the picture. Coffey also promoted cooperative ads and a two column cut was planted in the local colleg paper in connection with a contest in whicl students wrote letters on the subject: "If a gir winks, she kisses." Guest tickets were awarded

By Cosmo-Sileo

Ben Serkowich, publicity director for the Capitol theatre, New York, cashes in on national tieup with Curtis Publishing Company to exploit "Thirty Seconds Over Tokyo" on Broadway newsstands.

Brock Whitlock at the Loew theatre, in Richmond, Va., used an eye-attractor lobby displa which was done by a local artist. This displa was a portrait done in oils of Greer Garson an Walter Pidgeon and flanked by scene still Brock reports that the display was so attractiv that patrons offered to purchase the portrait a the end of the engagement.

Truck Banners Ballyhoo Film For Pollock in Rochester

Les Pollock at Loew's theatre in Rocheste N. Y., sniped the Railway Express trucks wit "Parkington" copy, and a tieup was made wit the Manson News Agency, which purchased block of tickets at regular admission price The agency also agreed to the bannering their 12 trucks calling attention to the stor which ran in the *Cosmopolitan,* at the san that patrons offered to purchase the portrait.

Edwards Department Store featured a Gree Garson coiffure ad and Edwards and Sible Lindsey & Curr's book departments and Scran ton's bookstore came through with displays.

Station WHAM plugged the picture fo times a week a few weeks ahead of the openin and the Eggleston Restaurant sniped the menus with "Greer Garson and Walter Pi geon in 'Mrs. Parkington' starting," etc., et This was later changed to "now showing" du ing the run. A special lobby display was co

(*Continued on opposite page*)

PROMOTIONS PLENTIFUL FOR "BRAZIL"

(*Continued from opposite page*)

tructed for the engagement and fashion stills f Frances Rafferty in furs were displayed by Projansky's and Hunter's and Bernard Held's ur stores.

BRAZIL

Widespread promotion heralded the New York premiere of "Brazil" at the Republic heatre as arranged by Lilliam Fletcher, manager, and Jack Berk, special exploitation man or Republic Pictures. The opening day promotion included a theatre party to which a group of Brazilian officers, headed by Col. Ary Lima, head of the Brazilian Air Mission at Lakehurst, N. J., escorted Miss Sonia Correia, daughter of the Consul General for Brazil in New York.

Through the courtesy of the Brazilian Government Trade Bureau, a display of Brazilian products was shown in the lobby, flanked by American and Brazilian flags. Literature about he film was distributed at the exhibit of the Pan American Women's Association at Madison Square Garden, the president of the association displaying a 40 by 60 blowup of a scene from the picture.

Dance Teachers and Societies Receive Announcements

Notice of the opening was sent to a list of members of the American Brazilian Association and other societies. Dancing schools affiliated with the Dance Educators of America and the N. Y. Society of Teachers of Dancing are displaying a poster illustrating sequences from the Veloz and Yolanda samba titled "The Brazil" on their bulletin boards.

Numerous music store tieups have been arranged with appropriate credits. School promotion included the distribution of special sets of stills for display use, and Dr. Irene Cypher, of the American Museum of Natural History, discussed this material with a group of 60 teachers of Pan-American history, who will use it as a springboard for discussions about Brazil.

The Judith Allen radio programs for Republic Pictures heard over WMCA Mondays, Wednesdays and Fridays, are highlighting "Brazil" and a pair of tickets is being offered to the first 10 persons sending in correct answers to various questions about the film.

An elaborate overhead sign and special front have been constructed for the engagement. The advertising campaign includes a full showing of 24-sheets, the use of three-sheets in subways and elevated stations, as well as the ferry terminals of the West Shore, Erie, Lackawanna, Jersey Central and Staten Island lines; radio spot announcements and a five-minute show on radio stations, the latter programs being advertised on the radio pages of all newspapers, and extensive advertising in every New York newspaper.

Through the courtesy of John B. Glenn, president, the Pan-American Trust Company of 70 Wall Street is displaying 11 by 14 photographs from "Brazil."

Pan American Club Contacted In Cleveland

In Cleveland, Gertrude Tracy, manager of Loew's Ohio theatre, contacted the local Pan-American Club and made arrangements for them to send down girls dressed in Brazilian costumes to sell War Bonds in the theatre lobby. The Wurlitzer Music Company tied in with a window display and counter display on Tito Guizar albums and sheet music. A display was also promoted in the main reading room of the Cleveland Public Library.

All the movie critics on the local papers received a box of Brazil nuts, compliments of the theatre, and The Nut House sniped all boxes with stickers carrying playdates, etc., on "Brazil." They also used stickers on their bags. Record bags and folders in McCrory's five and dime and a counter display were also landed in Woolworth's tying up with the Decca records.

M. L. Plessner, publicity head for Fanchon and Marco, employed this attractive lobby display (at left) several weeks in advance of the opening of "Brazil" at the Fox in St. Louis. At right, exterior view of the Republic theatre in Times Square where the picture made its New York bow.

Music Store Tieups Dominate Campaign in St. Louis

Newspaper advertising, radio coverage, billboard posting, and special publicity and theatre display material backed the engagement of "Brazil," at the Fox theatre in St. Louis, Mo.

M. L. Plessner, Director of Advertising and Publicity for the Fanchon and Marco handled the campaign. Display advertisements were used in the *Globe-Democrat, Post,* and *Star*. Radio spot announcements and special five-minute transcribed shows were used on Stations KXOK, KMOX, KSD, KWK, WEW, WIL, and WTMV. The latter programs were advertised on the radio pages of local newspapers. Other advance advertising included the back cover of the program for a recital at the Kiel Auditorium by Tito Guizar, who co-stars with Virginia Bruce.

Music store tie-up windows were arranged at the St. Louis Band Amusement Co. and the Humleth Music Company stores, both in the heart of the shopping district.

A 24-sheet size display sign, with large silver title cut-out letters and featuring Tito Guizar as the "Romantic Idol of Latin America," was used in the lobby in advance of the opening.

A special display front highlighted the romantic angle of the film through the use of blowups of Latin beauties in the film, with the marquee line, "Brazil! Latin Rhythm and Romance!"

SOMETHING FOR THE BOYS

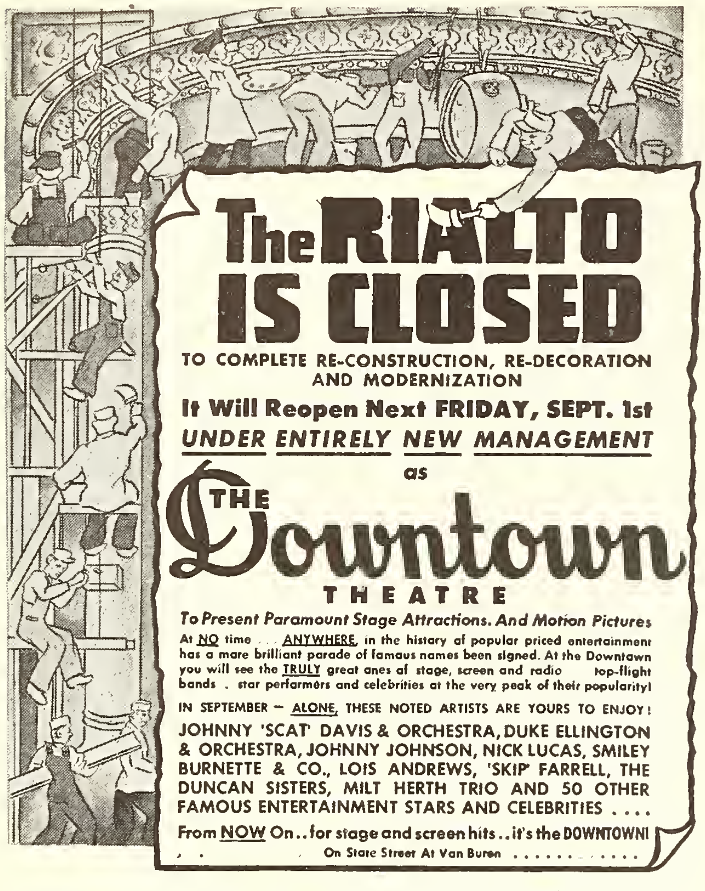
Ken Hoel of the J. P. Harris theatre, in Pittsburgh, Pa., opened "Something for the Boys" with a Bond preview on a reserved seat sale arrangements, tickets being sold at 200 Bond booths and leading stores throughout the city. Radio and newspapers played up this angle and the house was sold out in advance.

Tieups were arranged with all local hotels and night clubs and their orchestras featuring and broadcasting two numbers from the picture. The local post office promoted a campaign to "Mail Something for the Boys" before December 1. The post office distributed 40,000 heralds on that angle. Music tieups were made in the windows of Kresge's and with the Home Title and Trust Company promoting the saving of "Something for the Boys" for their use when they return.

Publicity included roto pictorial pages introducing the new star, Vivian Blaine, with followup stories on her in the newspapers. Special stories were had on Perry Como, who happened to be appearing at another theatre, but who makes his screen debut in this musical. News stories were landed daily in all papers reporting tieup of "Something for the Boys" with the Sixth War Loan campaign, and local columnists who attended a press reception for Perry Como came through with stories.

Radio coverage featured a 15-minute program on Station WJAS using Perry Como records, sponsored by Kaufman's, largest department store in the city. Gimbel's also sponsored an interview with Como over Mutual. Teaser ads ran daily in all the papers 10 days in advance; regular display ads, running simultaneously with the teasers, started appearing six days ahead of the opening and cooperative ads were run by Boggs & Buhl Department Store selling "Something for the Boys" to enjoy, purchaseable at that store. Local dance studio ran a two-column by five-inch ad featuring Carmen Miranda.

RECENT NEWSPAPER ADS



The RIALTO IS CLOSED

TO COMPLETE RE-CONSTRUCTION, RE-DECORATION AND MODERNIZATION

It Will Reopen Next FRIDAY, SEPT. 1st

UNDER ENTIRELY NEW MANAGEMENT

as

THE Downtown THEATRE

To Present Paramount Stage Attractions. And Motion Pictures

At NO time . . . ANYWHERE, in the history of popular priced entertainment has a more brilliant parade of famous names been signed. At the Downtown you will see the TRULY great ones of stage, screen and radio . . . top-flight bands . . star performers and celebrities at the very peak of their popularity!

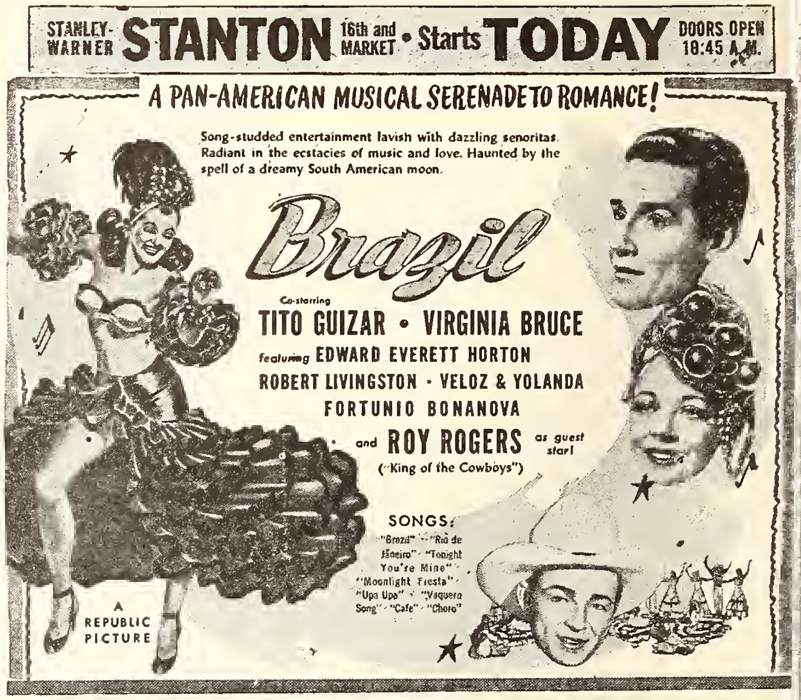
IN SEPTEMBER — ALONE, THESE NOTED ARTISTS ARE YOURS TO ENJOY!

JOHNNY 'SCAT' DAVIS & ORCHESTRA, DUKE ELLINGTON & ORCHESTRA, JOHNNY JOHNSON, NICK LUCAS, SMILEY BURNETTE & CO., LOIS ANDREWS, 'SKIP' FARRELL, THE DUNCAN SISTERS, MILT HERTH TRIO AND 50 OTHER FAMOUS ENTERTAINMENT STARS AND CELEBRITIES . . . .

From NOW On . . for stage and screen hits . . it's the DOWNTOWN!

On State Street At Van Buren . . . .

Jack Hess, publicity manager for the former Rialto, Chicago, drew this clever ad announcing change of policy and name to the Downtown.



STANLEY-WARNER STANTON 16th and MARKET • Starts TODAY DOORS OPEN 10:45 A.M.

A PAN-AMERICAN MUSICAL SERENADE TO ROMANCE!

Song-studded entertainment lavish with dazzling senoritas. Radiant in the ecstacies of music and love. Haunted by the spell of a dreamy South American moon.

Brazil

Co-starring TITO GUIZAR • VIRGINIA BRUCE

featuring EDWARD EVERETT HORTON

ROBERT LIVINGSTON • VELOZ & YOLANDA

FORTUNIO BONANOVA

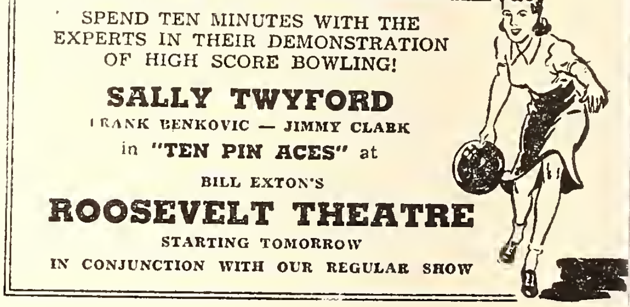
and ROY ROGERS as guest star! ("King of the Cowboys")

SONGS: "Brazil" • "Rio de Janeiro" • "Tonight You're Mine" • "Moonlight Fiesta" • "Upa Upa" • "Vaquero Song" • "Cafe" • "Choro"

A REPUBLIC PICTURE

Lou Colontuano used extra budget to advertise "Brazil" at the Stanto theatre in Philadelphia.

Right, Bill Exton ran a series of ads on sport pages to plug bowling short at the Roosevelt, Kenosha, Wis.



CALLING ALL LADIES!

SPEND TEN MINUTES WITH THE EXPERTS IN THEIR DEMONSTRATION OF HIGH SCORE BOWLING!

SALLY TWYFORD

FRANK BENKOVIC — JIMMY CLARK

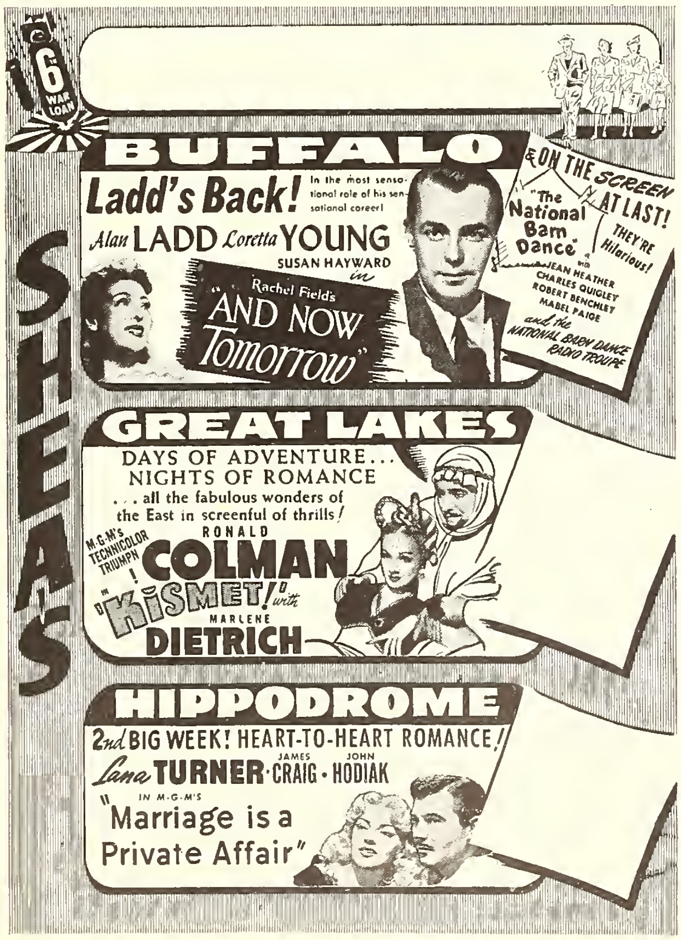
in "TEN PIN ACES" at

BILL EXTON'S

ROOSEVELT THEATRE

STARTING TOMORROW

IN CONJUNCTION WITH OUR REGULAR SHOW



6th WAR LOAN

SHEA'S

BUFFALO

Ladd's Back! In the most sensational role of his sensational career!

Alan LADD Loretta YOUNG SUSAN HAYWARD in Rachel Field's "AND NOW Tomorrow"

& ON THE SCREEN AT LAST! "The National Barn Dance" with JEAN HEATHER, CHARLES QUIGLEY, ROBERT BENCHLEY, MABEL PAIGE and the NATIONAL BARN DANCE RADIO TROUPE. THEY'RE Hilarious!

GREAT LAKES

DAYS OF ADVENTURE... NIGHTS OF ROMANCE ... all the fabulous wonders of the East in screenful of thrills!

M-G-M's TECHNICOLOR TRIUMPH! RONALD COLMAN in "KISMET!" with MARLENE DIETRICH

HIPPODROME

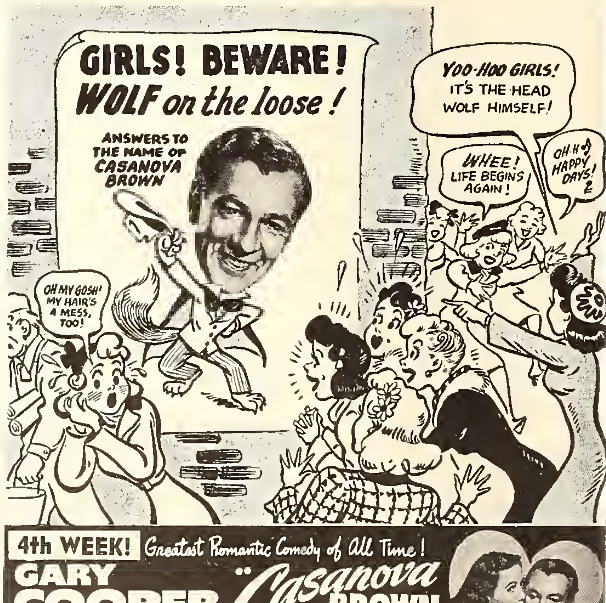
2nd BIG WEEK! HEART-TO-HEART ROMANCE!

Lana TURNER • JAMES CRAIG • JOHN HODIAK

IN M-G-M'S "Marriage is a Private Affair"

Left, Charles B. Taylor, ad director for Shea's, Buffalo, N. Y., created this attractive layout with provision for Bond copy and individual theatre copy.

At right, another of Norman Kassel's clever cartoon ads plugging fourth week of "Casanova Brown" at the Woods theatre, Chicago. Kassel is publicity director for Essaness circuit.



GIRLS! BEWARE! WOLF on the loose!

ANSWERS TO THE NAME OF CASANOVA BROWN

YOO-HOO GIRLS! IT'S THE HEAD WOLF HIMSELF!

WHEE! LIFE BEGINS AGAIN!

OH-H HAPPY DAYS!

OH MY GOSH! MY HAIR'S A MESS, TOO!

4th WEEK! Greatest Romantic Comedy of All Time!

GARY COOPER TERESA WRIGHT FRANK MORGAN in "Casanova BROWN"

WOODS

LATE SHOWS AFTER MIDNIGHT

Randolph at Dearborn 7:45 A. M. Continuous

PERSONALS

In New Posts: Frank Weinstein, Harris' State theatre, Hartford, Conn. Joseph Spivack, Music Box theatre, New Britain, Conn. Bob Maynard, Savoy, Hamilton, Ontario, Can. Charlie Carver. Warner's Frankford theatre, Philadelphia. Bob De Fino, Warner's Lane, Philadelphia. Thomas Hickey, Rialto, Lewiston, Pa.

Cliff Geiseman, RKO Golden Gate theatre, San Francisco, has resigned to join the Joe Blumenfeld theatres there. Robert Corbin succeeds Geiseman.

Happy Birthday: Ralph Aversa, H. Lisle Kreighbaum, A. J. Menard, E. William Sparr, Melvin R. Katz, Hibbard A. Henderson, Ray M. Butterfield, Francis N. Andary, Davis S. Gantz, Bert Silver, Ben Tisdale, Harry H. Olsen, Joseph R. Shearer, Louis E. Piret.

Sam Rosenblatt, William J. Russell, Johnnie Lomac, J. D. Kennedy, Don F. Monroe, James J. Rabinowitz, Joseph G. Ehrlich, Charles E. Wheland, Maurice Sidman, Paul W. Hiltner, J. Fred Crosson, Newell T. Howard, J. Remi Crasto, Jerome Schur, L. E. Berry.

Oran Cohen, Fred Spinelli, L. G. Tewksbury, J. Francis Stein, Earl D. Smith, M. C. Roskopf, Howard R. Cohn, Gerson Nadell, Wilford N. Sklar. Jeppe M. Thomsen, Fred E. Hamlin, Burton Hoffman, Wayne Hawkins, Larry Levy, William A. Cherry, Larry R. Levy, Betty Jane Watson.

Herzoff's Contest Sells "Laura"

A stunt for "Laura" which garnered some interesting newspaper space was devised by Archie Herzoff, publicity director of the B&K Chicago Theatre, Chicago, where the picture opened for a week, and was moved to the Apollo for an indefinite run.

Being a murder mystery, Herzoff held a screening for Chicago judges, detectives and newspaper police reporters, with prizes to those identifying the murderer and contributing the motives for the murder. The screening was halted just before the murderer's name was revealed, and the participants were given score cards to record their information. First prize was a $50 war bond, and a box of candy to each of the next five winners. The stunt grabbed good space and picture layouts in the Chicago *Times,* and *Herald-American.*

Schwartz Started Career At Loew's State, New York

Sidney S. Schwartz, assistant manager of Warner's Beverly theatre in Beverly Hills, Cal., was born in New York City, November 3, 1916, and started in the business as usher at Loew's State theatre here in 1937. After two months at that post, Sidney joined the staff of the Paramount theatre and worked there for six years. At the time of his resignation, Schwartz was treasurer; from that post he went to the coast and his present assignment.

Kaden Manages House For Ansell Theatres

Starting in showbusiness in 1920, Harry Kaden worked as usher, cashier, assistant manager and then manager. He has worked at the Art, Manhattan and Heights theatres and now manages the latter house for the Ansell Theatre Corp., in Brooklyn. Harry was born April 10, 1900, is married and the father of two children.

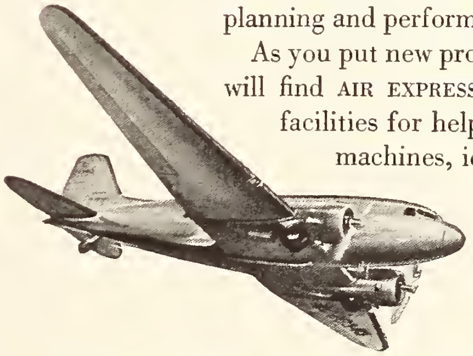
Dad blast it, are we out of these things again!

Specify Air Express

MILLIONS of dollars are lost annually by the ordinary slow-downs of business and industry due to the constantly recurring need for tools and materials and *waiting for delivery!*

AIR EXPRESS can close many of those gaps between planning and performance, save many of those dollars!

As you put new production plans into operation, you will find AIR EXPRESS at your service with expanded facilities for helping you cut the high cost of idle machines, idle labor, idle goods.



A Money-Saving, High-Speed Tool for Every Business

With additional planes now available for all important types of traffic, 3-mile-a-minute Air Express directly serves hundreds of U.S. cities and scores of foreign countries. Thousands of shippers are saving substantial sums through Air Express, employing its economy and efficiency in an ever-increasing number of ways.

WRITE TODAY for "Quizzical Quiz"—a booklet packed with facts that will help you solve many a shipping problem. Dept. PR-13, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS
AIR EXPRESS
Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

WANTED TO BUY

WANT TO BUY SEVERAL LARGE BURCH OR Manley popcorn machines. BURKE MATTHEWS, 3200 Gonzales Street, Austin, Tex.

STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

COMPLETE SOUND RECORDING TRUCK, READY for shooting on location or studio; worth $15,000, bargain at $7,975; Cinesound 16mm. continuous sound and picture printers, $975; Askania-Debrie type 35mm. studio camera, 3 Astro F2.3 lenses; 6 magazines, synchronous motor; gyro tripod; all features; worth $3,000, now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

386 FULL UPHOLSTERED BACK CHAIRS, NEWLY re-covered with velour and rebuilt with metal back board, box spring seat with Spanish leatherette and metal bottom board, $8.50 each; 380 5-ply veneer back chairs, with new box spring seats, newly re-covered with Spanish leatherette and completely rebuilt, $6.50 each. Inquiries invited. CAPITOL MOTION PICTURE SUPPLY, 630 Ninth Avenue, New York, N. Y.

COMMERCIAL VACUUM CLEANER, ALL AT-tachments. reconditioned, $150; LI arc lamps, $75; triple 30 amp. Forest rectifier, rebuilt, $197.50; 36″ exhaust fan, including motor, 10,400 cfm, $125; Luxlite Series I lenses. $5.75; stereopticons, 500W, $19.95. Come to New York—make your selection here—enough equipment for 15 theatres. Complete sound projection, including lenses, lamphouses, and sound screen from $975. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE — COMPLETE THEATRE EQUIPMENT. Must vacate January 1st. A1 condition. Price $1,000. A. KELSO, Orland, Ind.

900 BEAUTIFUL LATE MODEL IRWIN CHAIRS, reupholstered heavy panel backs and box spring cushions, $7.50; 565 late American chairs, recently upholstered, fine quality leatherette heavy panel backs and box spring cushions, $7.50; 700 American veneer chairs, three-ply backs and seats, reconditioned, $4.50. Ask for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE—COMPLETE EQUIPMENT FOR SMALL theatre available for immediate delivery. All in good operating condition including Superior heads, magazines, bases, Ashcraft lamps, Kni-Tron rectifiers, Jensen speakers, film cabinets, ticket chopper, electric rewind, etc., blower ventilator, (5 HP), ozone machine and 345 Heywood seats. CENTURY THEATRE, 6513 Fourteenth Ave., Detroit, Mich.

SIGN PAINTING

SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.000 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

HELP WANTED

FAST EXPANDING PACIFIC COAST INDEPENDENT theatre circuit has openings for managers and assistants. Wonderful opportunity for postwar advancement. Good salaries and pleasant working conditions. In applying state age, previous experience and referenecs. Answer BOX 1798, MOTION PICTURE HERALD.

WANTED: PROJECTIONIST. GOOD POSITION FOR responsible man. HABLE'S PALACE THEATRE, Winchester. Va.

POSITIONS WANTED

EXPERIENCED PROJECTIONIST. GO ANYWHERE. Draft exempt. Best references. BOX 1806, MOTION PICTURE HERALD.

NEW EQUIPMENT

BOX OFFICE HEATERS, 14″ BOWL TYPE, $7.95; aluminum reels, $3.19; Army surplus RCA public address amplifiers, $95; hearing aid equipment, 25% off; screen masking, flameproofed, 89c; film cue markers, $3.25; water coolers, 15 GPM, $220; Flextone washable sound screens, 30½¢ sq. ft.; Automatic curtain controls, $95.60; 3/16″ curtain cable, 11¢ ft. jewelled aisle lights, $2.97. Winter bulletin ready. S. O. S. CINEMA SUPPLY CORPORATION, New York 18.

THEATRES

TO LEASE OR BUY SMALL THEATRE IN MEDium size town. Middle West preferred but not absolutely necessary. BOX 1805, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York

Decency Legion Reviews Seven New Pictures

The National Legion of Decency this week classified seven new films as follows: In Class A-1 unobjectionable for general patronage, is "National Velvet." In Class A-2, unobjectionable for adults, are: "Adios Juventud," "Destiny," "Marthe Richard," "My Gal Loves Music," "Winged Victory." In Class B, objectionable in part, "Waterloo Bridge."

Recordings from Film Made by Deanna Durbin

Deanna Durbin last week recorded for Decca Records the six Jerome Kern-E. Y. Harburg songs from her latest Universal Technicolor film, "Can't Help Singing." This is the first time in two years that Miss Durbin has made recordings. Decca is endeavoring to have the records available to coincide with the opening of the picture Christmas Day at Loew's Criterion in New York.

OBITUARIES

James O'Neill, Former Actor, Dies at 68

James O'Neill, 68, former actor of stage an screen during its early days, died November 27 a his home in New York. Funeral services were hel in St. Malachy's Church and burial was in th Actors Fund plot at Kensico Cemetery.

Mrs. Aileen Rothacker

Private funeral services were held December at Forest Lawn, Hollywood, for Mrs. Aileen A Rothacker, wife of Watterson Rothacker, vice president of Quigley Publishing Company, o leave of absence to the Office of War Censorshi of which he is west coast director. Mrs. Rothacke who died December 1 following a long illness, i also survived by one daughter, Mrs. Eugene F O'Neil; one brother, W. C. Aldous, and fou grandchildren.

Gerald Steinberg

Lieutenant Gerald Steinberg, son-in-law of I. J Hoffman, Warner theatre zone head in Nev Haven, has been reported killed in action in Franc November 12. He was attached to General Patton' Third Army.

Richard H. Fitzgerald

Lieutenant Richard H. Fitzgerald, U. S. A., ha been reported killed in action at Leyte. He wa the son of Harold J. Fitzgerald, head of Fo Wisconsin Amusement Corporation.

Earle Brown

Earle Brown, 72, character actor of screen an stage, died in Hollywood November 29. He ha been in the film business for 20 years, and for merly was with United Artists.

Lee's Widow Upheld in Insurance Claim

The New York State Court of Appeals in Albany this week unanimously upheld the lowe courts, and granted the widow of Arthur Lee, former film executive, double indemnity against th Guardian Life Insurance Company for his accidental death in a 1942 crash of a Clipper nea Spain. The insurance company had offered t pay single indemnity, claiming that Mr. Lee, as passenger, was not entitled to double insurance.

Paramount Film to Play Fox Midwest Circuit

Paramount's "National Barn Dance" has bee set by Elmer C. Rhoden, president of Fox Midwest Theatres, to play all key theatres in th circuits in Kansas, western Missouri, and souther Illinois.

The film was to be given its first major run o the circuit at the Fox Tower theatre, Kansas Cit December 8, and has been set for a simultaneou day-and-date engagement at the Electric an Kickapoo theatres in Springfield, Mo., beginnin December 15. In Joplin, Mo., it starts at the Fo December 17.

The booking lineup was arranged by R. C. Li Beau, Paramount's Kansas City district manage and R. M. Copeland, Kansas City branch manager, with Rhoden and Lon Cox, Fox Midwes buyer and booker.

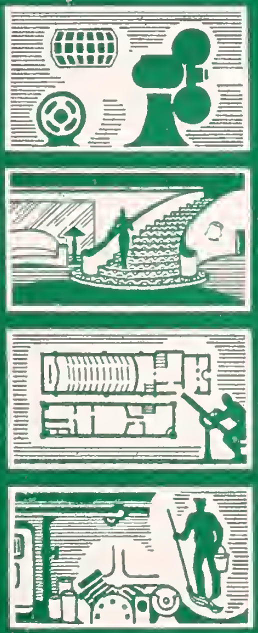
DeMille Reissue Released Generally December 1

The modernized production of Cecil B. D Mille's "The Sign of the Cross," was released ger erally by Paramount December 1, after successfu test runs in many cities, Charles M. Reagan, vice president in charge of distribution, announce Grosses in large and small situations were in th higher levels, he said. At the first run Denha theatre, Denver, the picture grossed far more tha such recent releases as "Double Indemnity," "Ha the Conquering Hero," "I Love a Soldier" an "Rainbow Island," according to Mr. Reagan.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



Why you
should do
your planning
NOW!

PHYSICAL OPERATION • MAINTENANCE

DECEMBER 9, 1944

YOUR RCA THEATRE SUPPLY DEALER HAS

Westinghouse
MAZDA LAMPS

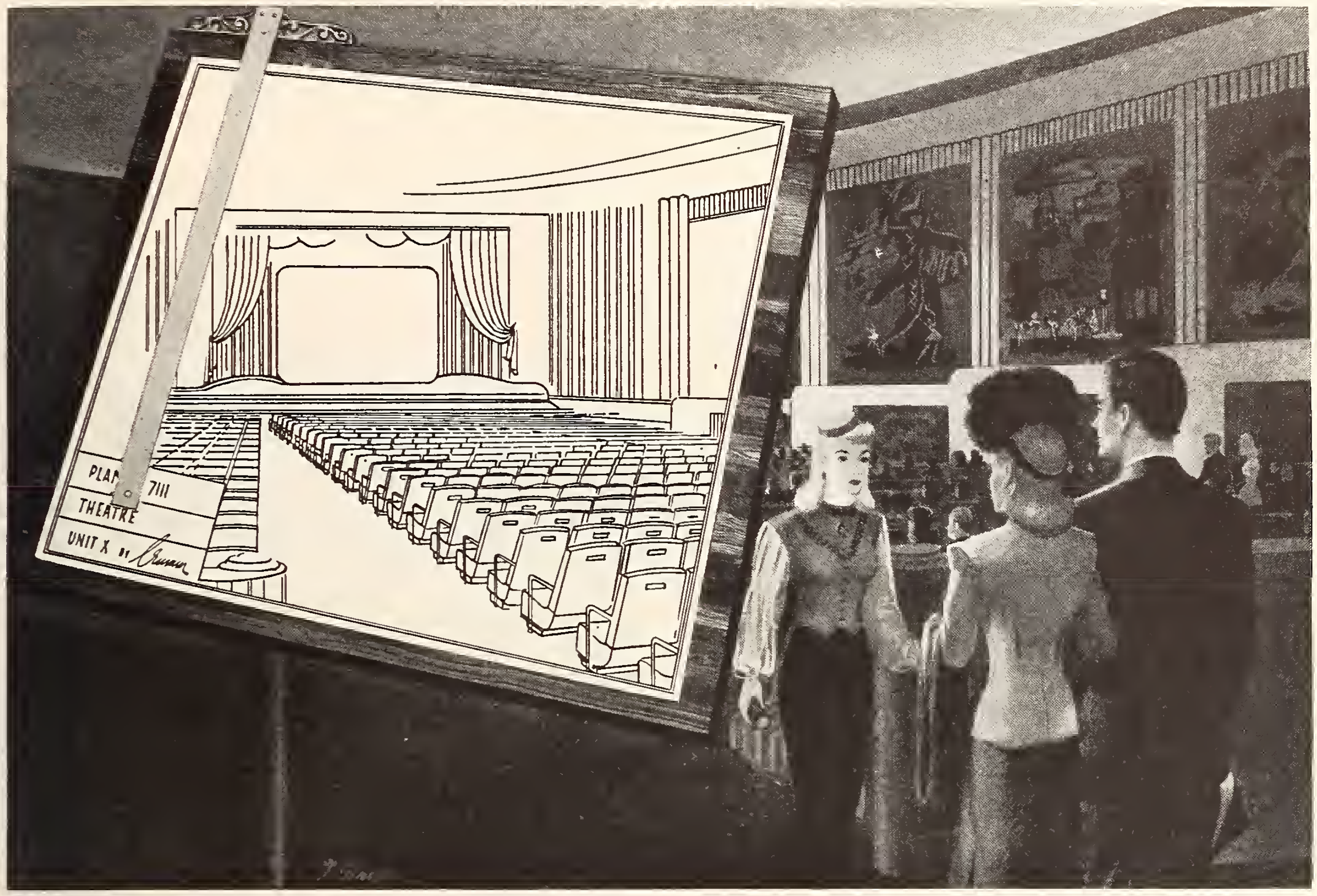
See your RCA Theatre Supply Dealer for Westinghouse Floodlights, Spotlights, Fluorescent, Lumiline and Projection Lamps—for Exciter Lamps, Lamps for marquees, Rectigon Bulbs, and Lamps for all general lighting needs inside or outside your theatre.

BUY WAR BONDS

RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

70-4131-118



Tomorrow's Added Attraction

is on Architects' Drawing Boards Today

Tomorrow's movie-goers will choose the theatres that offer Modern Air Conditioning as an added attraction to good entertainment. They want comfort, so that their enjoyment of the performance will be complete.

The theatre business was among the first to recognize the patron-pulling power of air conditioning. Thousands of theatres have been air-conditioned. The owners of a large percentage of these recognize the need for modernization of their systems. The owners of thousands of others, who lack air conditioning, recognize its business essentiality. That's why most theatre postwar plans include Modern Air Conditioning.

Modern Air Conditioning means Westinghouse—and its years of pioneering research and engineering experience.

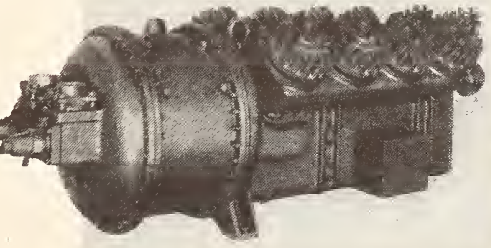
For essential war uses in factories, hospitals, airports, military bases, etc., Westinghouse Air Conditioning and Industrial Refrigeration Equipment is available today.

For executives, architects and engineers now planning postwar building and modernizing, dependable data and competent application engineering assistance are ready.

Phone your nearest Westinghouse office, or write on your letterhead to Westinghouse Electric Elevator Company, 150 Pacific Avenue, Jersey City 4, New Jersey, for your copy of a new booklet, "How To Plan Your Postwar Air Conditioning Today."

HERMETICALLY-SEALED FOR DEPENDABILITY

Westinghouse pioneered the Hermetically-Sealed Compressor. Hermetically-sealed means light weight · small size · low maintenance and operating costs · high efficiency · long life.



Westinghouse

PLANTS IN 25 CITIES . . OFFICES EVERYWHERE

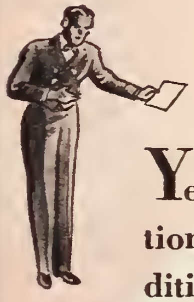
Air Conditioning

Westinghouse presents John Charles Thomas • Sunday 2:30 E. W. T., N. B. C.
Ted Malone • Mon. Wed. Fri. 10:15 E. W. T., Blue Net.

The World's Finest

Here's the normal, comfort
lounge chair position of
Push-Back Theater Seat. T
when a patron gets up to lea

Theater Chair



Yes, it's ready . . . and production will start as soon as conditions permit. Then we can unveil the World's Finest Theater Chair — the new Kroehler Push-Back . . . the only theater seat that combines lounge chair comfort with Push-Back conveniences.

gentle movement of the body des the seat back—allowing equate passing space for e patron to leave quickly.

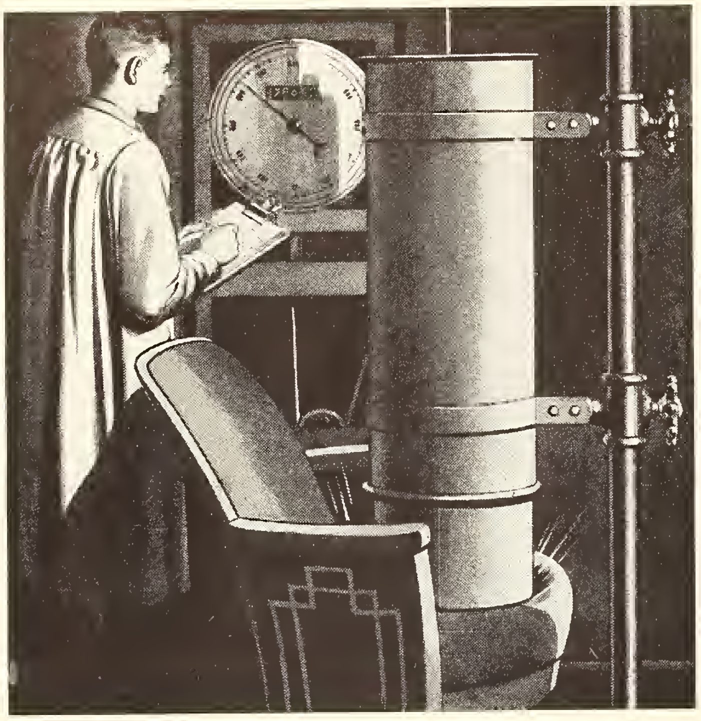
Relax, and the chair slides back to its normal position. There's been no standing up, no stepped-on toes, and no inconvenience.

Let your patrons enjoy your shows in luxurious comfort with continuous visibility of the screen. Eliminate prolonged human blockades when someone enters and leaves the rows ahead. Don't make them stand when anyone enters.

Plan today for better box office tomorrow. Let our consulting engineers help you.

KROEHLER MFG. CO.
Theater Seating Division
666 Lake Shore Drive • Chicago, Ill.

KROEHLER *Push-Back* **SEATS**



One of the many ways American Seating Company protects your seating investment. A heavy, sand-filled cylinder drops repeatedly on the chair under test, to determine whether the construction is proof against failure.

Planning your postwar theatre?

...*so are we!*

OUR constant research and testing of theatre chairs and materials have always resulted in the very highest standards of construction. This fact is amply demonstrated by the way American Seating Company chairs are withstanding hard, prolonged wartime use.

Many of the research and testing methods developed especially for our war production will apply to our forthcoming peacetime products. They will result in new improvements that will pay even further dividends to theatre owners. When final Victory comes American Seating Company will be your source for the best in theatre seating—as it has for over half a century.

American Seating Company
GRAND RAPIDS 2, MICHIGAN
WORLD'S LEADER IN PUBLIC SEATING
Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating
Branch Offices and Distributors in Principal Cities

ROBIN-IMPERIAL STEDYPOWER MOTOR-GENERATOR SETS

"The Box-Office Lifeline"

Backed by 55 years' electrical experience and 35 years' theatre experience.

"They generate (not rectify) the current."

PROPER CHARACTERISTICS — DEPENDABILITY — ECONOMY

Designed specifically for use with direct current operated projection arcs, the most easily controlled, reliable, efficient, constant and uniform high intensity light source.

Built in all ratings and combinations.

Write for literature and complete details.

J. E. ROBIN, INC.
330 W. 42nd Street • New York City

Said 'n' Done

STATEMENTS AND REPORT
ABOUT THEATRE EQUIPMEN
MATERIALS AND SERVIC
AND THOSE WHO SELL THE

Four Sizes of "Slimline" Lamps

The new line of four extremely "thi fluorescent lamps—the longest measuring o 1 inch in diameter, and nearly 8 feet in leng announced recently at Nela Park headquart of General Electric's lamp department, cludes two ¾-inch diameter sizes, one proximately 3½ feet long; and anot slightly more than 5 feet in length, and other 1-inch diameter lamp approximately feet long.

Diameters of the two longest lamps in new Slimline are each approximately one-h those of the popular 40-watt, and 5-foot 1 watt sizes, respectively, in the present fluo cent lamp line.

"While our war participation continue G.E. lamp department officials point out, " are announcing preliminary information the new F-lamp line at this time to h lighting equipment manufacturers in plann for the time when restrictions are lifte

All four lamps in the new "Slimline" be of the instant starting type, none requir starters. An outstanding feature of the n lamps pointed out is that, for the first ti hot cathode fluorescent lamps are rec mended for operation at more than one w tage and current value.

Each lamp will have a single pin base, be of hot cathode design, and (to begin wi will be furnished in white color only. At t present stage of development, the new s lamps have an estimated life rating from 2, to 6,000 hours, depending on frequency "on" and "off" lighting in service.

•

FRANCIS KEILHACK *has been appoin manager of the Kansas City, Mo., branch National Theatre Supply, W. E. Green, pr dent, has announced. Arthur de Steph former manager of that territory, has b made supervisor of both the Kansas City St. Louis branches.*

Takes Over Rectifier Sales

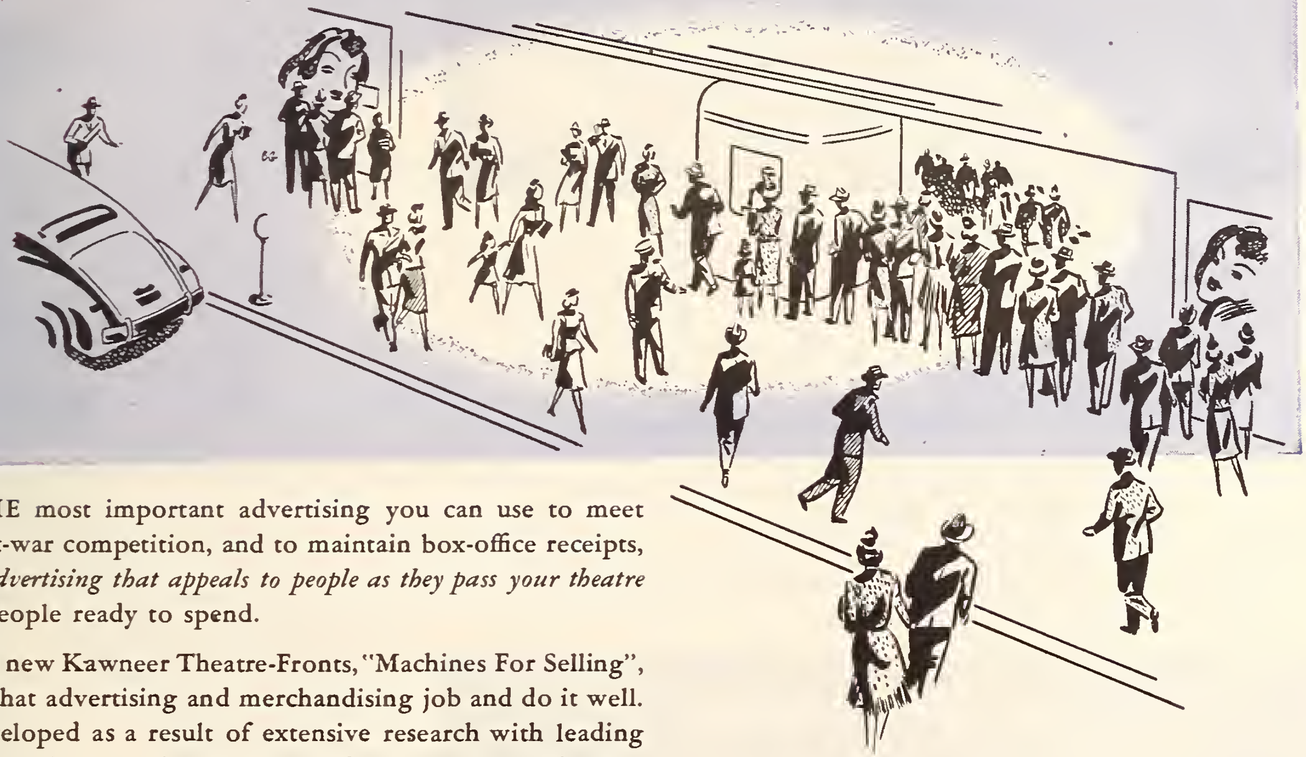
Distribution of Rect-O-Lite tube-type re fiers manufactured by the Baldor Elec Company of St. Louis, has been taken by the Theatre Equipment Section of RCA Victor Division of RCA, it is annour by G. A. Schock, head of the Apparatus D sion of the Baldor firm.

"It is expected," Mr. Schock said, " Rect-O-Lite rectifiers will be available increasing quantities in a few months, u provisions of the War Production Boa limitation order L-325. The distribu agreement just concluded with RCA an pates this increase in availability, as well as vast deferred requirements which must be when normal peacetime output is resum

No. 1 POST-WAR PROBLEM

Keep them coming—

MAINTAIN BOX-OFFICE!



THE most important advertising you can use to meet post-war competition, and to maintain box-office receipts, is *advertising that appeals to people as they pass your theatre*—people ready to spend.

The new Kawneer Theatre-Fronts, "Machines For Selling", do that advertising and merchandising job and do it well. Developed as a result of extensive research with leading authorities on architecture and advertising, they offer new products and new services which create better display facilities and greater power to pull people in.

You can get maximum results from the front of your theatre by investing in a new "Machine For Selling", properly designed to meet your individual requirements.

Send the coupon today for additional information.

THE KAWNEER COMPANY, 2512 Front St., Niles, Michigan
Please send copy of booklet on Kawneer "Machines For Selling".

Name______________________________

Theatre______________________________

Address______________________________

Kawneer
THEATRE-FRONTS

MACHINES FOR SELLING!

CONSULT YOUR ARCHITECT

Whether It's

OUTSIDE

MODERNIZE YOUR LOBBY BILLING NOW
WITH WAGNER LOBBY DISPLAYS
SELL YOUR SHOW EFFECTIVELY

INSIDE

Wagner Translucent Plastic Changeable Letters serve equally well, compelling greater attention and attracting more business.

Hundreds of theatres are discarding their old style, solid, opaque letters for these attention magnets. Affording sharply silhouetted copy by day and the colorful brilliance of neon by night, Wagner letters permit fullest utilization of the light which shines through them.

They are available, without priorities, in four beautiful, non-fading colors which go all the way through the letters. There is no surface color to chip or scale off. Painting is never required. Obtainable in 4" and 10" sizes, and in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up.

Wagner Lobby Display units are quality constructed of pre-war materials. Made of sheet steel, with attractive white enamel finish, they are easy to install in any desired length. Letters are mounted on the bars in the middle or firmly held in position at the top or bottom by slipping under the clips.

NOW AVAILABLE

Aluminum letters for replacement and for those who believe that greater durability is more important than advertising value.

See your theatre supply dealer or sign man, or write for literature and name of nearest dealer.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

Acoustic Tools for The Sound Engineer

Reviewing ELEMENTS OF ACOUSTICAL ENGINEERING, by Harry F. Olson, E.E., Ph.D.; New York: D. Van Nostrand Company, Inc. Price $6.00.

THE SUBJECT of acoustics, like its first cousin aerodynamics, has appeared so recently on the horizon of applied science that most investigators have done little more than glimpse its bare outline. But recently a few hardy explorers have approached it closely and of these none is more articulate or better qualified to write a documented reference text on the subject than Dr. Harry F. Olson, Acoustic Research Director of RCA Manufacturing Company.

His "Elements Of Acoustical Engineering" first appeared in 1940. That it now emerges in its third wartime printing is a tribute not only to Dr. Olson, but to the utility of this newest of applied sciences.

Because pioneers in acoustics for many years confined their investigations of sound to its behavior in enclosures such as public auditoriums, laymen came to accept the term "acoustics" in its narrow sense of "architectural acoustics." Dr. Olson's book adopts the original meaning and broadly encompasses the whole realm of sound and vibration.

Beginning with the analysis of sound originating at a point source, Dr. Olson traces the phenomenon as wave motion through various elastic media to its final perception by the sense of hearing. Moreover, his discourse takes into account almost every practical instrumentality so far devised for the production, reproduction and measurement of sound.

Perhaps the most singular feature of Dr. Olson's treatment of his subject is his facile use of analogies. In charting a course from an acoustical problem to its solution, Dr. Olson does not ask the engineer to employ new methods. Instead, he deftly singles out the elements common to acoustics and of mechanics and electrical circuits.

He then demonstrates how any acoustical problem may be solved by the familiar techniques of the two established sciences. Automobile mufflers, for example, become electrical wave filters and a radio-equipped living room, in Dr. Olson's eyes, looks precisely like the spring suspension system of a Mack truck! If you can design a filter-circuit to end the 60-cycle hum in a theatre sound system, then with Dr. Olson's book you're fully equipped to deal with wardroom vibration on a battleship.

After the most searching exploration of sound waves, acoustical radiating systems and acoustical elements generally, Dr. Olson investigates all of the better known instruments of acoustics: microphones, loudspeakers, corrective networks, measuring apparatus, architectural acoustics and finally speech, music and hearing. In the realm of sound systems he includes the telephone, binaural and auditory perspective reproduction, sound motion pictures, radio and the phonograph.

The text covers 328 pages, is fully illustrated, and contains literally hundreds of valuable references to former articles and books by the author and his contemporaries.

In Planning
Postwar Equipment Purchases
Remember

The Proof of Superiority

of

STRONG

Projection Arc Lamps

Is In Their Wide Acceptance and Use

As the *only* projection lamps manufactured complete within one factory, they can always be so engineered as to guarantee the best screen lighting.

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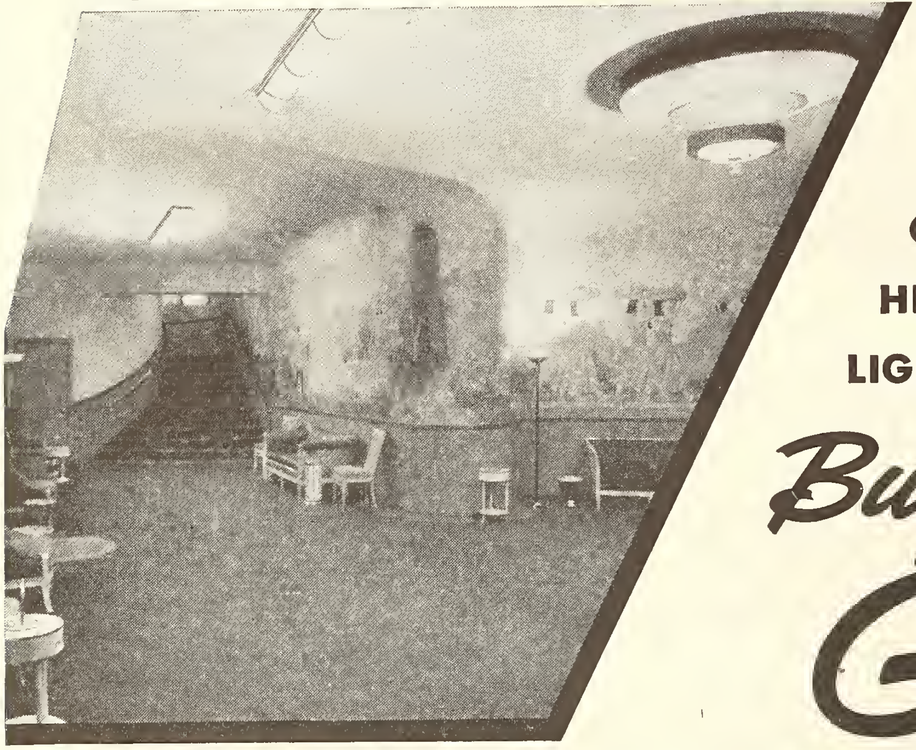

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Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor **RAY GALLO, Advertising Manager**

Display Improvement Now

One department in which theatres can overcome the ravages of war immediately, or begin deferred modernization, is that of attraction advertising. The necessary equipment for this work is available.

Before the war the "typographical" style of attraction sign was revolutionizing this kind of advertising. The silhouette panel had already rendered earlier types obsolete when the multiple-line display using several sizes of interchangeable letters came along. The silhouette letter itself had improved marquee advertising simply by making it more legible (and, of course, it practically eliminated breakage). Then the "typographical" method made the display more eye-arresting, more informative, more forceful, and we had genuine attraction *advertising,* in light, at last.

Theatre designers working on post-war plans are providing for this newer type of attraction advertising as an integral element of front architecture, either in immediate association with a marquee, or in closer relationship with the building. Thus the important function of program advertising at the point of sale is finally getting, along with other functions of the theatre, the creative recognition it has deserved.

Among existing theatres there are many which would take on a livelier, fresh appearance with hardly more than the installation of this modern display equipment. Such theatres can take that step now in the direction of post-war improvement.

Footnote on the Future

We moderns have become such spoiled people, demanding as necessities things that once were rare luxuries, that the removal of a carpet industry from our world is something of a calamity. The American carpet industry hasn't been altogether taken out of civilian circulation by the war, but nearly so; and it is going to requiere considerable time to provide all of us with all of the woven floor fabrics we need, of the kinds we want.

Theatres need soundly made wool carpeting; so do hotels. Then there is the home market to supply with various types. Both hotels and homes, to pick just two classifications, need more yardage than theatres; however, the requirements of theatres right now are estimated in some sectors of the carpet industry to be a million and a half yards, and we think this is low. It is probably based on normal replacement, whereas post-war replacement will be decidedly abnormal, while there will be an unprecedented number of new theatres to consider.

The carpet industry, which is predominantly in war goods production, is short of just about everything that goes to make a good carpet; the reserve stocks are gone. No jute at all. Before carpet manufacturing can get to rolling again in normal fashion, raw materials will have to begin flowing in at something approaching a normal rate. It is estimated that from two to three years will be necessary for that industry to return to its 1941 level of operations.

But as soon as military demands ease off substantially, carpet manufacturers will have fabrics for theatres as well as their other markets. They say that there is no intention to slight any group of buyers—each will get a share right from the start. Saleswise, theatres are in the contract classification, and in this, we are told, the manufacturing percentage is higher now than ever before.

A Post-War Warning

From the vantage point of a quarter of a century or more in close association with the motion picture theatre business, and some hectic months in wartime Washington as a motion picture official of the Office of Civilian Requirements, John Eberson, the New York theatre architect, advises exhibitors to get their construction planning done immediately.

It is Mr. Eberson's belief that the theatre operator who waits until the Government lets down the bars to civilian building, to get a plan on paper, the necessary ground, and assured financing, will have to wait a lot longer to build his theatre. He says why elsewhere in this issue.

Mr. Eberson's own organization in New York is already busy on 30 or 40 theatres, nearly all of them, of course, for post-war construction. This should be true of all architects competent to design theatres, he said to the writer of these lines—not for the benefit of the architects, he emphasized, but for the good of the theatre business. He sees the physical rejuvenation of this business long retarded unless a major portion of it is ready to go ahead when products and labor begin to flow back into civilian channels.

John Eberson has so devoted himself to the creation of theatres for American exhibitors, many of them super-dupers, both here and abroad, that one identifies him as much with the film industry as with the construction business. Though working several decades in architecture, he talks box office like a conference of picture company sales managers, and approaches a problem in foyer design like Hollywood considering a story treatment. To Hollywood went his son Drew after getting his degree in architecture.

Drew Eberson joined his father as a partner a year or so before Pearl Harbor. He is in India now, Colonel in the engineering division which built, among other things, including many airports, the gasoline pipe-line recently completed for supplying B-29's. He has some blemishes to recall the times the Japs came over to try to stop them.

The father hopes the Colonel will be back soon to take some of the load off. Then he'll stop neglecting his bulbs, and may see what can be done about raising super-duper turkeys.

How the Seabees Do It

Just so that projectionists back home won't feel too badly about having to keep the show going with equipment held together with bobby pins (if any) and reprocessed prewar chewing gum wads, the Navy Department tells us about Ronald L. Harwood, electrician's mate, f/c, who used to be projectionist at the Ritz theatre in Crawfordsville, Ind. Harwood enlisted in the Navy Seabees in April, 1943 and sometime later landed at an advanced base in the Pacific, where he was placed in charge of one of the four base theatres.

Like you and you and you, his major problem was maintenance. Three to seven months were needed to get parts from the States. Seabee machinists often made new star wheels and gears for immediate replacements.

Once four 2,000-foot reels got pushed off a table, Harwood mentioned the damage in telling his troubles to a Seabee machinist. Later the same day the machinist brought him four new cast aluminum reels, beautifully machined. He had just made them.

Another time a rectifier broke down shortly before a show. Harwood got hold of some d. c. welding equipment and hooked it up to his projector. When the stock of exciter lamps ran out before replacements had arrived, Harwood substituted automobile head lamps, fashioning jigs to align them.

Projectionist Harwood with the Seabees.

Of five failures to get a show on the screen, two were due to fumigation for bed bugs and sand fleas.

Finding the art of finagling effective in jungle technology, Harwood tried it in other departments. He made friends with airplane pilots and talked them into transporting films

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to and from the island. Transferred to Oahu Island, where he was made manager of his battalion theatre, he "promoted" equipment for eight theatres and designed two others.

It's a long way to Crawfordsville!

Historical Correction

These columns last month contributed some information on the early projectors, and submitted that the first American commercial projection of a motion picture, was at Koster & Bial's Music Hall in New York in April, 1896, and that the projector employed was Thomas Armat's Vitascope. This has not met Terry Ramsaye's standard of accuracy.

The editor of MOTION PICTURE HERALD, author of "A Million and One Nights," history of the motion picture, has demurred in the following memorandum:

"The first commercial offering of the Armat projector, which was the first actually successful motion picture projector in the United States and the first to make important impress on the development of the art, was at the Cotton States Exposition in Atlanta, Ga., in September of 1895. Contemporary, but ineffectual, was a flickering attempt known as the Latham Eidoscope, a device of dubious history and no developmental consequences, which had in fact been given a feeble commercial introduction in lower Broadway, New York, in May of 1895.

"The Lumiere Cinematographe to which you refer, was given a shop demonstration in France in May of 1895, and was commercially introduced in Paris in December of that year, and was brought to New York to compete with the Armat Vitascope in June of 1896, following the Vitascope Broadway presentation in April of that year. The Lumiere device, incidentally, was presented at Keith's Fourteenth Street, then a vaudeville house, today a picture house.

"As further information, I have had from Louis Lumiere, in his own hand, a letter in which he has set forth the fact that he built his Cinematographe after examining the Edison Kinetoscope, a peep show machine, at Werner Brothers' exhibition in Paris in the summer of 1914. M. Lumiere has, himself in person, never made the sweeping claims for him which have characterized most of the French writings and the frequent discoveries of dilettantes in motion picture history."

Mr. Ramsaye assures us that the facts are amply of record. —*G. S.*

Conferring a fourth Army-Navy "E" award for production excellence on the DeVry Corporation, Chicago. Shown are Leo J. Polubicki and E. S. Schweig (left), and John Lang and Joseph Netzel (right), 25-year-men; with Naval Inspector T. W. Daniels, and William C. DeVry, president of the company.

Plan Now!

for the construction job ahead

DVISES AN ARCHITECT LONG A FIGURE IN THE OTION PICTURE INDUSTRY — AND EXPLAINS WHY

Staff photo

By JOHN EBERSON

THE MOTION PICTURE thea- e business faces the largest construction job its history. And it should plan that job *now*.

It is important, I firmly believe, that the eatre business be ready with blueprints, sites id financing for the new houses it will need, soon as the military situation—presumably, ctory in Europe—allows the Government to lax its restrictions on civilian construction.

Because the demand for materials and labor ill rise steadily after that time, as construc- on gets underway in residential housing and many industries, theatre operators should so plan *now* the work that will be necessary modernize and rehabilitate their present roperties.

Delay may be costly, it likely would force ostponement of many projects and thus ex- nd over too many years a program that is ready urgent. Without suitable physical icilities for entertaining its public, which now ontains many new faces, the motion picture idustry would be hampered in its competition ith an expanding array of recreational in- rests of the postwar world.

I have seen the motion picture claim a irger and larger public the world over, not nly as the art of picture making improved, ut as the industry put finer and finer means f exhibiting that art within easy reach of ie people. This, in my opinion, is a funda- iental of motion picture merchandising. To iaintain the large volume of sales that this idustry requires, you've got to wrap the roduct in a fresh, attractive package—and ut it where it can be seen every day.

Now what will the exhibition establishment f this industry be when we begin to return o normal peacetime life? Well, even before ie war a large part of it had seen its best ays. Today at least 30% of our theatres are bsolete—as curious as your grandmother's edding dress and about as well adapted in iaterials and construction to remodeling. This bsolescence is of various kinds; some theatres ave badly deteriorated structurally; to try o modernize many old houses within feasible ost would be like putting a streamlined hood n a Model-T Ford; a number of them could ot be touched without running into prohibitive building code requirements. The industry therefore is faced with the replacement of around 5,000 of its exhibition units as rapidly as it can.

That is a huge program of building replacement in even a line of business requiring simple structures, with relatively few equipment provisions and little attention to physical comfort and psychological conditioning. Motion picture theatres, however, are not simple structurally, and they have, as buildings, both mechanical and environmental functions. To build them and render them ready for operation takes more time and skill, and a greater variety of materials, than are required by most types of buildings of comparable size.

They also take more money. The theatre business itself will not finance all of its new construction, of course; many new exhibition units will be components of buildings embracing stores, offices, etc., and of community centers, that will be constructed by non-theatrical interests. But as always, for the film industry to get the kind of theatres it wants where and when it wants them, it will rely upon its own resources and initiative.

POST-WAR LOCATIONS

There is another condition of the present exhibition establishment which operates much like obsolescence. When a section of a town deteriorates, or changes importantly in character, what was once a good location for a theatre may be one no longer. Thus locations can become obsolete. This process has probably been speeded up by the war, which has shifted population not only from one state and national region to another, but within cities. Factories have been built in residential districts, industries have sprung up in cornfields. The post-war housing program, which contemplates a million new homes a year, will create brand new communities, many of them constituting suburban areas desiring their own amusement and commodity services.

While many theatres erected to serve developing communities will mean deterioration of existing theatre locations, much of such construction will represent necessary expansion of the industry's present exhibition facilities to accommodate a larger audience resulting from increasing population and wartime development of the theatre-going habit. Any estimate of the theatre construction program ahead must therefore anticipate, in addition to the replacement of almost a third of the theatres now existing because they are in some way definitely obsolete, expansion of exhibition facilities in proportion to the growth of the motion picture public.

A construction program of such size cannot be started in a jiffy or achieved overnight. Even if the Government were to withdraw all limitations on civilian building tomorrow, and all financial and physical provisions had been made to begin the work, completion of this program would require four or five years. But the Government may maintain some measure of control over labor and materials throughout a period of readjustment following a victory in Europe; and in any case, the demands of other industries than ours are certain to make some of the materials and many of the skills that we shall need, very scarce for a long time.

It is likely to be, under the best of conditions that can be reasonably expected, a case of first come, first served. The exhibitor who is ready with actual plan, site and financing to go ahead, will be the only one in a position to take advantage of the Government's go-sign. In view of the job to be done, it is important to the motion picture industry that the ability to go ahead be as widely distributed over the business as it is possible to have it.

There is no reason for delay in planning. Some theatre operators may be waiting to see what new materials and advanced methods are going to come out of the war. I know of nothing to come so new and better that it is worth waiting for at the sacrifice of future

(*Continued on page* 19)

Outlining for the Theatre Operator

What Makes a Good Heating Installation

John J. Sefing's
Ways & Means

IN THE PLANNING of a new theatre, a general all-around knowledge of the various pieces of heating equipment, and what constitutes a good heating system installation, will not only be of benefit in the designing stage, but will contiribute toward years of trouble-free and efficient performance. This does not mean that the theatre owner must know all about intricate heat-load problems—that's for a heating engineer to know; but it should profit him to be familiar with a heating system sufficiently to tell, without much trouble, if the proper provisions are being made, and whether the installation is done according to the best practices.

In the layout of the heating system he ought to make sure that there is sufficient space provided for the installation and future operation of the boiler so that it is not placed at the last minute in some two-by-four space left in the basement. This has happened many times, with the result that the boiler could not be operated, serviced or maintained at peak efficiency. The space for the boiler room should be so planned that all the heating system pipe runs in the theatre can be installed to the boiler in the shortest and straightest line possible, and without being located in inaccessible places. A generous amount of clear, working space should be allowed around all sides of the boiler, not only for the proper piping connections at the boiler, but for convenience in future operation and maintenance.

The chimney should be so located that the flue piping from the boiler to the chimney is as short and straight as possible and is without sharp or tricky bends. The height and size of the flue opening of the chimney will depend on the type and make of the boiler to be installed. This is very important to the proper and efficient operation of the boiler.

It is better for the chimney to be a little oversize rather than under the size recommended by the heating people. Whenever feasible, the chimney should extend at least 4 feet above the nearest roof, trees, etc., when a coal-burning boiler is to be used.

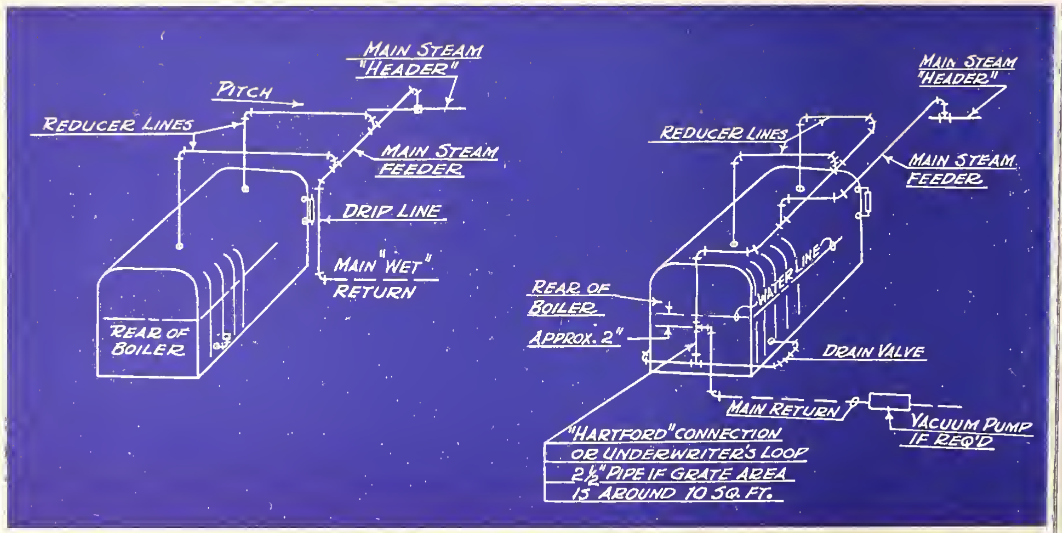
COAL STORAGE

Make sure that sufficient space is allowed for the coal storage bin or bins, that this coal storage space is reasonably near the boiler, and that the enclosing walls are of brick or of other heat-insulating material. The bin should be so designed that the coal stored there will never have to be piled high against the ceiling, but that space will be left for the collection and dissipation of excessive heat. Have sufficient ceiling height to accommodate the boiler and its piping without constructing special pits later on. In case different kinds of coal are to be used, the bin should be partitioned so that each particular kind of coal has its own storage space. This is especially necessary when a large amount of coal will be stored.

Any steam pipes that must run through the coal bin must be well insulated against heat transmission. Adequate ventilation should be provided for the boiler room so that in the event excessive and dangerous amount of heat is generated in the coal bin, it can be readily and easily exhausted. The coal bin should be constructed as nearly air-tight as possible to prevent undue oxidation as well as entrance of water. The above precautions are suggested expressly for minimizing the possibility of spontaneous combustion in large amounts of stored coal.

Proper provision should be made for convenience in filling the coal bin as well as for the removal of ashes from the boiler room. Whenever physical conditions warrant it, a good type of ash hoist or elevator should be installed.

The floor of the boiler room should always be of concrete and of good composition to prevent water seepage and be finished with a



Above are diagrammed heating system piping connections. FIGURE 1 (left) shows the old style connections of the boiler; FIGURE 2 (right) indicates the new style.

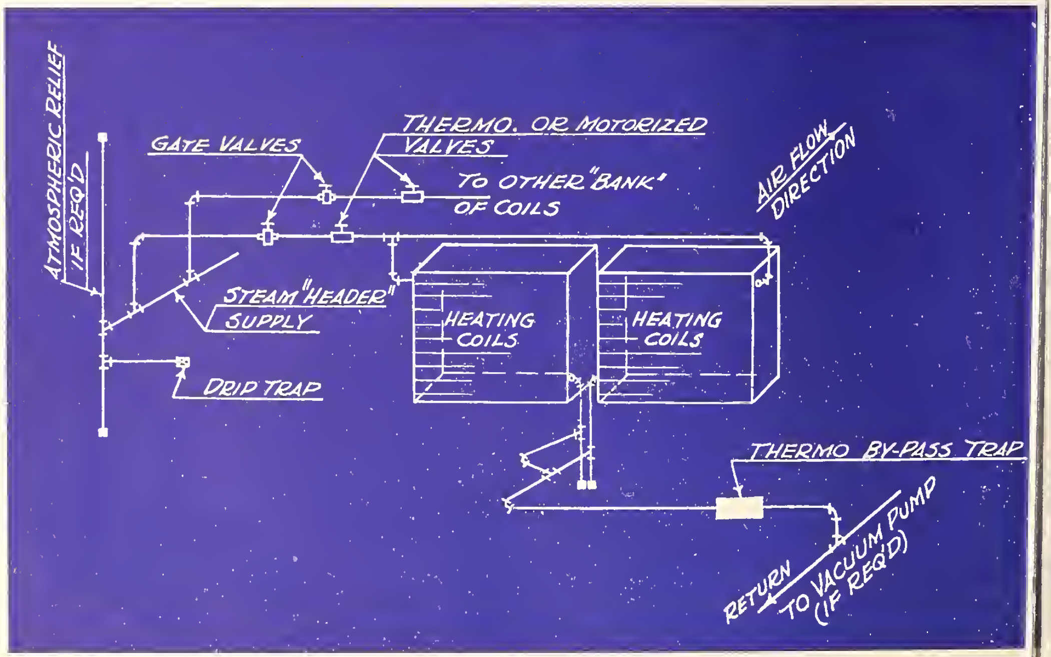


FIGURE 3. Scheme showing piping connections at indirect heating coils for atmospheric and vacuum systems using a central fan for movement of hot air.

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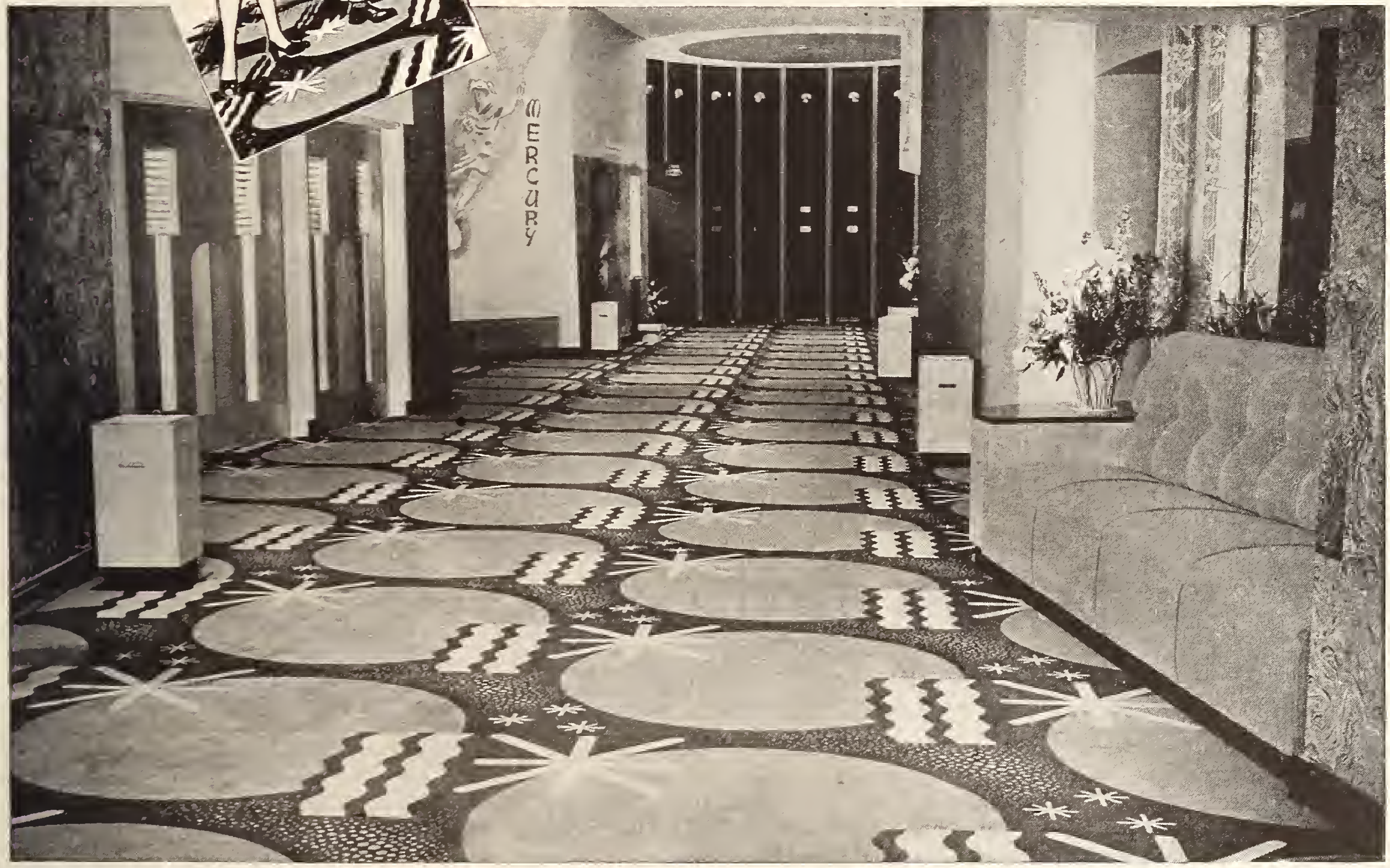

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grade, smooth, and even toward the drain to the sewage line. It is very important that this drain be installed in the floor, but it should be so located far enough from the boiler so that there will be the least chance blocking up with ashes and coal dust.

WHAT KIND OF SYSTEM?

A general outline and discussion of the various systems used for the heating of theatres will enable the average layman to familiarize himself with the make-up of an ordinary heating plant (the details of installation may be left to the judgment of the heating contractor, and the actual design of a particular system to a heating engineer).

Steam-heating layouts are of three types. The first is the *gravity*, or indirect radiation; the second is the *vacuum system,* using either direct or indirect radiation; the third is the *high-pressure system* having gravity circulation with return-trap, or pump, from the radiators or heating coils used in a central fan or forced-blast system of heating.

A steam heating plant may be divided into four distinct parts: (1) boiler; (2) radiators or coils; (3) the supply and return pipe ducts for carrying the hot-blast air. The types of boilers used in theatres are (1) *horizontal tubular;* (2) *fire-box;* (3) *sectional boilers,* having vertical or horizontal sections.

The horizontal tubular boiler has been used extensively in the past for heating large buildings, especially where large quantities of steam are required for hot-blast systems. This type of boiler is quite efficient for radiators—say, over 3,000 square feet of radiating area—and is well adapted to the burning of soft coal However, for high-pressure work, this type of boiler is provided with man-holes having strongly reinforced edges, while the heads above the tubes have strong, durable braces to hold safely the high pressure from the inside.

With low-pressure steam, and other things being equal, the chance of an explosion is very small. The size of this particular boiler runs from 3 feet in diameter and 8 feet long, to 8 feet in diameter and 20 feet long. The size of the tubes where hard coal is used is 3 inches in boilers up to 12 feet long; over this length 4 inch tubes are used. Where soft coal is burned, the diameter of the tubes is 3 inches regardless of the size of the boiler.

This type of boiler is installed with half fronts and full-fronts. For the half-front setting, the front end extends somewhat beyond the brick work and is covered with a cast iron frame with two access doors to the flues. For a full front type, a cast iron front runs the full width of the boiler and extends from the floor to the top of the brick setting. (In theatres constructed in recent years, the horizontal tubular boiler has been less often installed than formerly.)

The fire-box boiler is similar to a horizontal tubular boiler except that it has a fire box at the front end. This fire-box has double walls, and the space between these walls i filled with water so that a greater percentage of heat is generated than is possible with th regular tubular boiler. This type of boile handles 1,500 to 3,500 feet of direct radiation and is well suited to the burning of hard coa or coke. Fire-box boilers have the same brick setting as ordinary horizontal tubular boilers

The sectional cast iron boilers have now generally replaced the tubular boilers for heating theatres, principally because of their safety from explosions. In case an explosion should occur in a sectional boiler, it would in all probability be confined to only abou two sections.

SECTIONAL BOILER ADVANTAGES

This type of boiler is made up of a number of vertical sections which are set in fron of each other on a cast iron base which form the ash pit. In one type of boiler the sections are connected together by push-nipple fitting tightly into adjacent sections, while i another type each section is connected to thre drums, one above the boiler, and one on each side near the bottom. The former type i called a push-nipple boiler, the latter screw nipple. The push-nipple boiler is more easil installed and it affords a freer circulation o steam and water; however, in the event section breaks, the entire plant must be shu down until a new section can be installed On the other hand, if a section of the screw nipple boiler goes, it can be disconnected fron the drums and the openings plugged, permitting the boiler to operate temporarily withou removal immediately of the disabled section

An advantage of sectional boilers is tha the capacity can be varied, within certain limits, by increasing or decreasing the number o sections. In external appearance nearly al vertical sectional boilers are quite alike, although the arrangement of the flues or passages for the heat differ somewhat in different makes. This applies equally well to stee fire tube boilers.

As a general rule, those boilers which hav the greatest amount of heating surface in pro

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portion to the grate area are likely to prove the most economical in fuel consumption.

The boiler should be provided with the very best gauges, safety-valves, etc., and if oil is to be used as a fuel, the most efficient oil burner should be used regardless of initial cost.

Steam boilers are generally rated according to the amount of direct radiation they will supply, including, in some cases, all piping. These ratings, as a rule, allow for a generous factor of safety so that it is quite all right to use a boiler having a rating 30% in excess of the actual direct radiation *when the steam mains are insulated,* and about 45% when they are not insulated. Each foot of indirect radiation (coils) is generally figured as equivalent to 1¾ feet of direct radiation. However, it should be remembered that no exact rule can be given for proportioning heating surfaces, heat design, loads, etc., for the architect or heating contractor to follow in laying out the heating system. In all cases, it would be well to be guided by the advice and layout work of an experienced heating engineer.

The various systems of steam-pipe heating can be divided into two general classes, *gravity circulating,* and *non-gravity.* In the gravity system the condensation from the various radiators returns to the boiler by its own weight, or gravity, without the help of any mechanical means or device. The non-gravity system requires some special equipment, such as a pump or return trap, to return the water to the boiler.

Wherever high-pressure steam boilers are used, the non-gravity system must be employed, but it is very seldom that this high-pressure steam is carried into the radiators or coils, as it is generally first passed through a pressure-reducing valve. However, where low-pressure steam is used and it is necessary to place some radiators below the water line in the boiler, a non-gravity system must be employed so that the condensation collects in a tank or receiver and returns to the boiler by a return trap or pump. When a gravity circulation system is used the lowest radiator must be at least 4 feet above the water-line of the boiler.

COMMON HEATING TERMS

At this point a general description of the various terms used in the heating work might prove helpful in better understanding the layout work.

The main steam header is the pipe leaving the boiler, which carries the steam to the risers or branches that supply the radiators or coils.

The pipes in which the condensed steam (water) flows from the radiators or coils are called *returns.*

The main "wet" return is the pipe which connects with the boiler below the water-line; or, in a non-gravity system, connects with the receiver or pump.

The *risers* are those pipes which run in a vertical direction to supply the radiator.

A *relief,* or *drip,* is a small pipe run from a steam main to a return. This drip pipe is used at all points where water is likely to collect in the main.

The *pitch* is the inclination given to any pipe, radiator or coil when it is nearly in a horizontal direction.

The *water-line* is the height at which the water will stand in the returns. However, in

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a low-pressure system, the water-line is practically the level of the water in the boiler.

Severe concussions or knocks which often occur in the pipes and radiators is called *water-hammer.* This water-hammering is the direct result of improper arrangement of the piping in size and pitch.

An *air-trap* is an upward bend in a pipe which accumulates air to such an extent as to prevent proper circulation in the heating system. To avoid this air-trap, a small pipe or air-valve for the escape of the air should be connected with the highest portion of the bend and extended to some pipe.

STEAM SYSTEM PIPING

In steam heating there are two systems of piping employed. One is the ordinary *one-pipe* or *one-pipe basement* system. In this system, one large steam header main runs around the basement of the theatre to a point where the last radiator or riser is taken off and is then connected into a return main. This return main conveys the condensate back to the boiler; or if there is no occasion for dropping the return below the basement floor, the steam main is continued around the basement and connected to the return in the rear of the boiler.

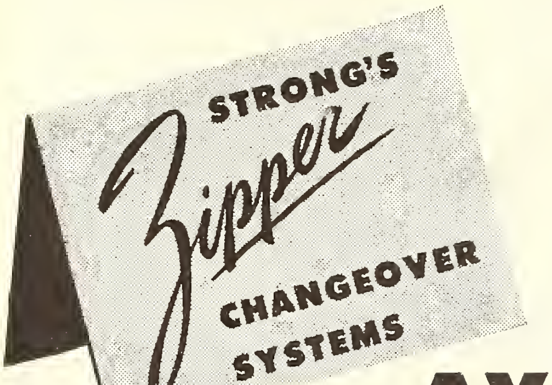
Figure 1 shows a typical piping connection at the boiler which in the past was considered good practice. In this layout the steam uptakes are run as high as possible, turned horizontally and carried out to the side of the boiler, then connected together again into the top of the boiler header through a stop valve. As will be noticed, no drips are provided on the steam feeder or runout, except a ver
small one on the boiler side of the stop valve
As a result, any water carried from the boile
will be forced over and into the piping system
When check valves are installed on the retur
connection to the boiler from either one- an
two-pipe gravity systems, they may becom
inoperative if a small piece of scale or dir
lodges on the seat and holds the butterfl
tongue open. Check valves also offer a cer
tain amount of resistance to the condensat
coming back to the boiler, and in gravity sys
tems can raise the water line in the far end o
the return several inches. However, thes
check valves cannot be omitted, for when th
steam pressure is raised with the boiler stean
valve closed, the water in the boiler will b
forced into the return piping system.

Figure 2 shows a typical piping connectio
at the boiler that largely overcomes this prob
lem. In this particular layout, the horizonta
branches from the steam uptakes are connecte
into the main steam feeders, and the steam i
carried toward the rear of the boiler. Th
main steam header to the theatre is taken o
behind the last horizontal boiler connection a
the rear of this main steam feeder, and a larg
size drip or balance pipe is dropped down int
the boiler return (this is known as the Har
ford Loop). In this way, any water carrie
over from the boiler flows with the stear
toward the rear of the boiler and is discharge
into the rear drip or balance piping. Th
Hartford Loop connection (or underwriter
loop) helps also to prevent the boiler fro
losing water. This particular piping conne
tion is very easily installed, for a direct co
nection is made without valves between th
steam side of the boiler and the return sid
by means of a small or close nipple conne
tion about 2 inches below the normal boil
water line from the return main to the boil
steam and return connection.

CENTRAL FAN FORCED-BLAST SYSTEM

Figure 3 shows a layout of typical pipi
connections at the heating coils of a centr
fan forced-blast system. The steam header
continued from the boiler room into the f
room, and taps or branches are taken off f
as many heating coil units as is require
Then these main taps or branches are sp
into as many connections as needed to ea
bank of heating coils. Each bank of coils h
at least one steam connection, although tv
should be employed when the banks of co
are exceptionally wide. As will be noted, ea
bank of coils has a steam connection at o
end, and on the return side all of the retur
are grouped through check valves and are th
passed through traps to the vacuum or atm
pheric return, as need be. For the remo
of trapped air from the coils, small air pi
should be tapped ahead of the blast byp
traps, and then through thermostatic tr
into a pipe connecting into the return beyo
the blast traps.

In good practice, thermostatic or motoriz
valves are installed in each steam main fr
the steam header so that each valve will op
or close automatically a complete row of c
across the entire coil bank. As a rule, the r
of coils nearest the outside fresh air int
are not equipped with an automatic valve
a gate valve is installed which is opera
manually to supply steam continuously
freezing weather. This allows for eno
steam to circulate so that the rest of the c
will not be frozen in exceptionally c



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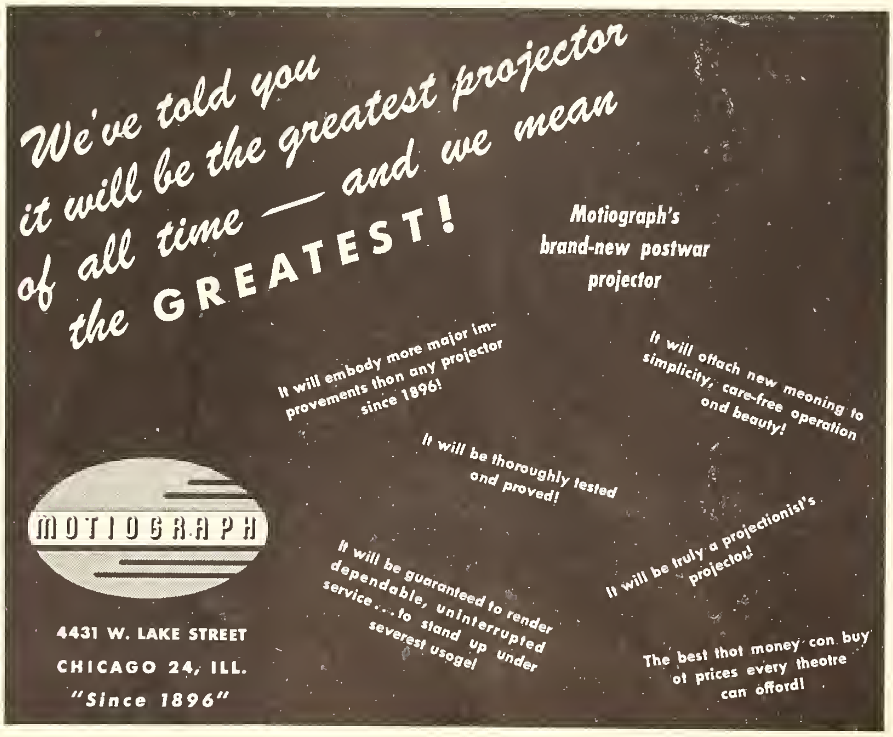
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eather. In a good layout the returns from ne coils are connected in parallel with the eam mains, and a separate trap for each bank f coils which have a separate steam control alve.

In steam and return pipes, proper provision nould be made for expansion and contraction ue to changes in temperature. Steam lines xpand as much as 1⅜ inches in 100 feet, and ne return lines about ⅞ inch. It should be emembered that there is a greater expansion n the piping at the time of erection and the rst steam run, than after the theatre has been n service for some time. However, proper rovision should be made to compensate for nis temperature effect by the installation of *wing* or *expansion joints.* The swing joints nould be used on riser and radiator runouts, nd the expansion joints in tight places, such s pipe tunnels, furred walls, etc.

EATING COIL PIPING

Indirect radiators or coils should always ave a flow and return pipe, and when a one-ipe system is employed the return riser must e entered into a return main below the water ne. When a vacuum system is used, it is rovided with an exhausting device for proucing a vacuum either on the return or on a ipe run connecting to the air valves. Genrally, in the vacuum system a pump is applied o the return pipe and by its action the presure is removed from the entire system. This ype of system is usually designed so that it oes not exceed ⅛-pound drop per 100 feet, r more than 1 pound total pressure drop in he system. The mains are pitched from the oiler about ½ inch in 10 feet and should not e less than 2 inches in diameter. When the steam main is 3 inches in diameter or over at the boiler or pressure reducing valve, its size should be 2½ inches at the far end of the run.

It is considered good practice to have the supply main, riser or branch to a riser, dripped separately through a trap into the vacuum return. In a vacuum system, a connection should not be made between the steam and return sides without a trap to prevent the steam from bypassing into the return line.

have you heard?

that the application of black or very dark paint to exposed radiators, heat piping, etc., will help to transmit the heat better?

that white, light blue and light green paints applied to heating surfaces are less durable than yellow, dark grey, dark green, black, etc.?

that ordinary aluminum paint offers more resistance to heat transfer when applied to radiators, heating pipes, etc., than does ordinary oil and lead paint?

that rust, dirt and scale can be removed more easily from air valves, pressure reducing valves, thermostatic traps, and valves in general by soaking them in carbon tetrachloride?

Cast iron, low pressure boilers have several tapped outlets in the top for the use of reducing the velocity of the steam in the vertical risers and to permit the trapped water to return to the boiler instead of being forced into the steam main and then dripped. Some steel heating boilers have only one steam outlet in the top, but the latest and best types have two such outlets, which help reduce the velocity in the steam uptake.

A heating installation should be designed and sized correctly and installed with extreme care, having proper connections and runouts that allow for expansion, thermostatic traps that are protected from scale, pressure reducing valves that have strainers, and sufficient number of drips at the necessary points.

•

PLAN NOW!

(*Continued from page* 13)

delays. The post-war theatre will be, like the post-war automobile, refrigerator, etc., just about what we had before the war—in all essentials, precisely the same.

Most of the improvements that will soon be available when industry can return to its regular interests, are known and can be taken into consideration now in planning. But some of importance in construction generally—lighter steel, for example—are of little or no significance to theatres. For revolutions in the arts of peace we can look to a world in peace rather than to a world at war. Theatre operators can safely do their planning now. And they should. There is much to be done if the motion picture is to hold its place through the post-war years.

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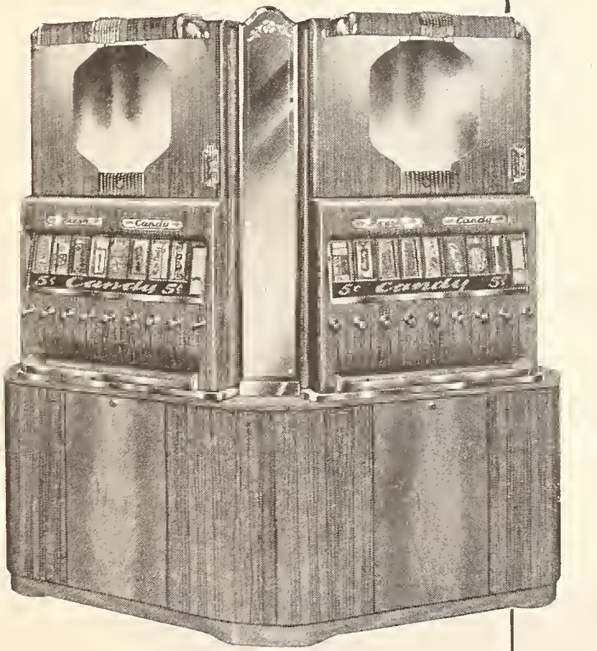

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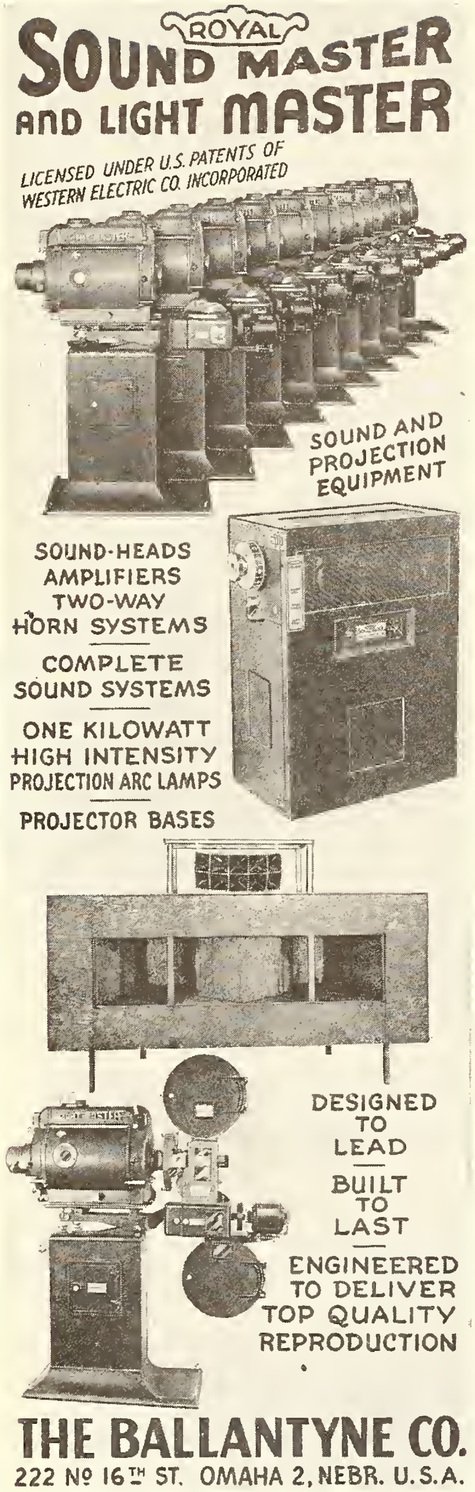
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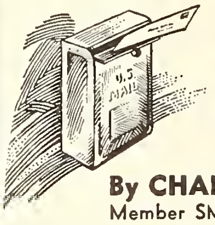

By CHARLES E. SHULTZ
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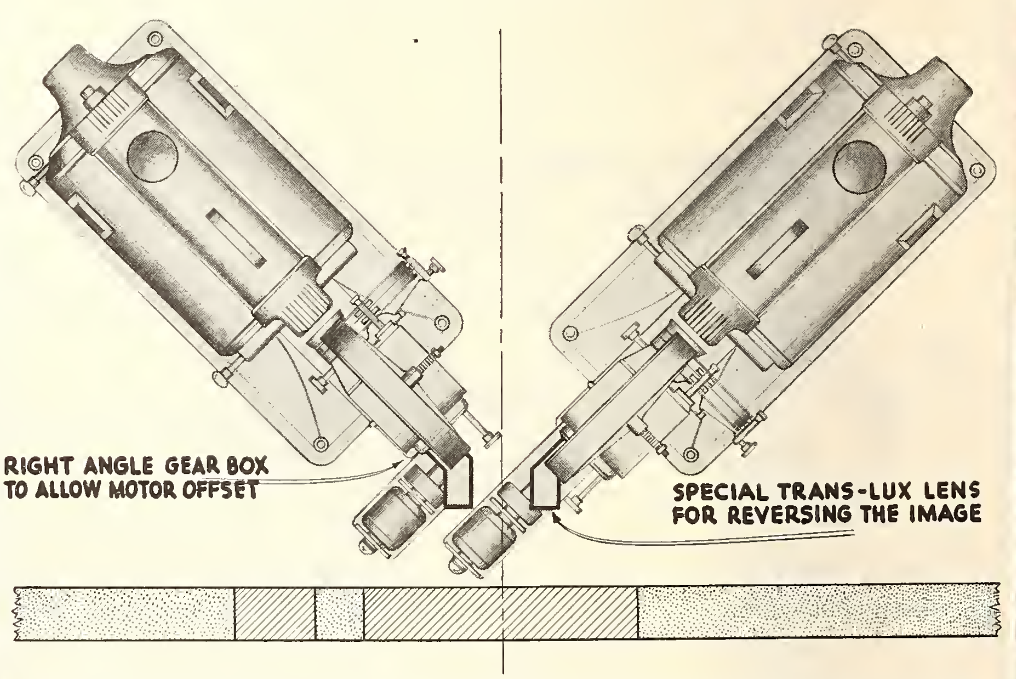
The Trans-Lux System Of Rear Projection

THIS IS THE story of a persistent pioneer, Percy N. Furber, developer of the Trans-Lux projection system that opened the way to a special kind of theatrical enterprise.

The early 1930's were a period of great change in the motion picture industry. The "movie" at last had found its mighty voice and with it the greater requirements of projection were being recognized by exhibitors everywhere. This revolutionary period found Mr. Furber deeply engrossed in practical plans for the introduction of a new form of theatrical enterprise, based on a technical development to meet limitations of building space so that standard store rooms could be used for motion picture presentation.

THE TRANS-LUX PROJECTION SYSTEM


RIGHT ANGLE GEAR BOX TO ALLOW MOTOR OFFSET
SPECIAL TRANS-LUX LENS FOR REVERSING THE IMAGE

Schematic representation of the Trans-Lux rear projection system, showing positions of the projectors relative to the projection axis. The shaded strip across the bottom indicates the projection port wall; the areas with diagonal lines are the ports, that at left the observation port for the right projector, the wide port that for both projection and observation from the left projector.

Mr. Furber's idea centered about the creation of a rear projection arrangement that would permit the use of a translucent screen and projection facilities contained within the amazingly shallow depth of some 25 feet. The fulfillment of this plan would be realized only when the following problems could be mastered:

1. The design and construction of an "ultra" short focal length lens.
2. An optical component within the projection lens for reversing the projected image upon the rear of the translucent screen.
3. A special arrangement of the projectors that would bring the centers of the lenses to within 12 inches of one another without interference to accessibility of threading and maintenance.
4. A technique for weaving a one piece, seamless translucent screen up to 18 feet wi from non-inflammable materials. He plac his optical problems before several exper in the optical field to obtain their advice as the best theoretical design for such an unusu system. They promptly advised him that h requirements were theoretically *impossible* accomplishment.

But Mr. Furber, was stubborn; he believ that there could be a practical solution of "theoretically impossible" problem. With u shaken faith in his ability to overcome t eemingly impossible, he began a series of ractical experiments. His research was aided y projectionist Lester Bowen, who shared his onviction that the idea was worthy of deeper xperimentation. Together they labored tireessly toward their difficult goal.

Their determined efforts were richly rewarded by the development of the optical ystem now used in the Trans-Lux projection ystem. The skeptical experts were forced to oncede that they had produced an optical device that was workable and satisfactory from oth a theoretical and practical standpoint. I ave drawn a schematic sketch of this system (*Figure A*) in order to help the reader visualize the arrangement of the projectors and the pecial features which distinguish it from conventional motion picture equipment.

Mr. Furber was aided in his experiments oward the weaving of a one-piece screen by D. F. Neuman, now factory manager of the Trans-Lux organization. These experiments ntailed rather revolutionary excursions into new methods of weaving silk into seamless perfection for great expanses of material. It s no mean feat to weave a seamless translucent screen containing over 235 square feet of area! Mr. Furber and Mr. Neuman not only perfected a production method of fabrication for such screens, but they made possible a control system by which the transmission and diffusion of the screen could be controlled at will.

This is of real importance because it makes possible the manufacture of a screen having the required characteristics for any type of auditorium. In other words, if the seating area s long and narrow, the screen is produced to transmit more light and diffuse less. Such a screen is directional in character. For seating areas of wide proportions, the screen is fabricated to transmit less light and diffuse the transmitted light more evenly. The average theatre of the Trans-Lux type uses a screen having a transmission value of approximately 55%, but in every case the screen is produced to suit the individual requirements of the theatre in which it will be used.

STORE SPACE THEATRES

Having reached a satisfactory solution of the difficult technical problems, just *what* had Mr. Furber really accomplished? His successful experimentation opened up a field for a specialized kind of theatrical enterprise, an enterprise requiring small initial capital outlay that could be located within standard store space in a centrally located spot from which transient patronage could be drawn from thousands of passers-by.

The necessarily limited seating capacity of such theatres dictates the necessity of short programs to allow rapid seat turnover, and the newsreel and short subject presentation offers an attractive invitation to an hour's relaxation for the tired shopper, traveler or business man awaiting his appointment, and overhead-per-seat is low. The organization operates a number of theatres and leases Trans-Lux projection equipment to other exhibitors.

The relatively low ceiling of the average store space is completely unsuited to the conversion of such a room for conventional theatre operation, in which the projection room must be placed at the upper rear of the auditorium, but they are completely satisfactory with the Trans-Lux projection system. The first Trans-Lux theatre opened in

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Philadelphia in 1931. It was immediately successful and has been followed by many others in metropolitan centers throughout the country. Mr. Furber, president of the Trans-Lux Corporation, invited me to visit the 60th Street Trans-Lux in New York, and there I enjoyed a most interesting day with Manager E. L. Cox, who exhibited rightful pride in guiding me on a tour of inspection through a spotlessly clean and well maintained theatre. Al Rosen of I. A. Local 306, the chief projectionist, was on duty when I visited the projection room. He has Super-Simplex heads and bases, Peerless Magnarc lamps, and RCA PG-140 sound equipment.

I was impressed by the fact that the small projection room offered unusual space about the projectors with unhampered room for threading and operating the equipment. The angular relationship of the machines permits a most compact arrangement without sacrifice of accessibility for operation or maintenance.

I stood at the observation port of the "backstage" projection room and looked out at a screen 14 feet in width only 14 feet away. The image is, of course, reversed from right to left, as viewed by the projectionist.

In order to visualize how tremendously wide of angle the lens system really is, imagine the projection room of the average theatre placed in the position now occupied by the first row of seats, with the beam from the lens spreading out at a 53° angle to cover the entire screen at this short throw. This is the case with the Trans-Lux system. The length of the throw is equal to the width of the screen. In contrast, the beam from a conventional projection system at the rear of the auditorium spreads out an angle of 10° or 11°.

It is not possible, of course, to place the speakers behind the screen with this system. The speakers are placed in a compartment directly below the screen, and the standard speaker complement is employed.

It is interesting to note that with the exception of the special Trans-Lux lenses, the offset sound head motor on one projector, and the translucent screen, the equipment is standard throughout.

I viewed the picture from the auditorium and found the projection steady, clear and well illuminated. I did notice a somewhat greater contrast between center and corner brilliance than that usually observed with conventional projection equipment, but the projection was definitely in keeping with generally recognized standards.

●

A Device to Prevent Crushing of Film Edges

THOMAS KULKA of I. A. Local 160, Cleveland, Ohio, has come up with a really constructive idea for the elimination of a common type of film damage that has plagued us all for, lo, these many years. Tom received many prints during his 20 years as a projectionist which were damaged in the manner shown in *Figure* 1. He studied this type of "edge crushed" film carefully and came to the conclusion that it resulted when an unevenly wound film is squeezed between the flanges of the exchange real as it is gripped in the fingers or jammed into the case.

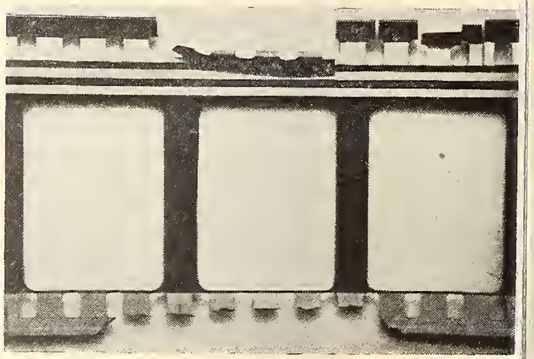
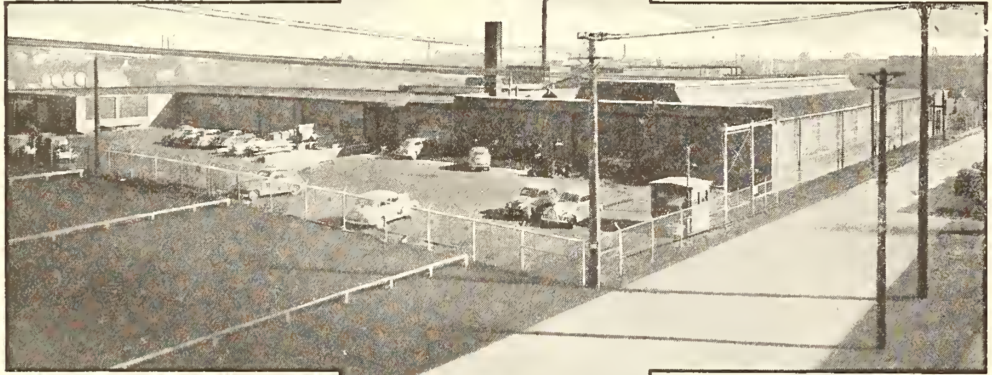


FIGURE 1. Crushed, folded film edges due to unevenly wound film being squeezed between reel flanges

The pretruding edges are bent over or crushed by the flanges just as though a great vice had closed upon them. The next time you pick up an unevenly wound reel on an exchange spool, squeeze the flanges together and listen for the "crunch" that is plainly audible as the edges are crushed between the flanges. Each time the reel is rewound different portions protrude, so the damage is increased with each rewinding and handling until the print is in terrible condition by the time it reaches the subsequent run theatres.

Tom reasoned that there were two logical means to prevent this trouble. The first, which he admits cannot be expected, is the use of precision rewinder equipment in every exchange and projection room, and its maintenance in perfect alignment and flawless mechanical adjustment. Even under these ideal conditions, a bent reel flange would cause uneven rewinding and defeat the purpose. His second was therefore a means for preventing

WHERE THE TransVerteR IS MADE



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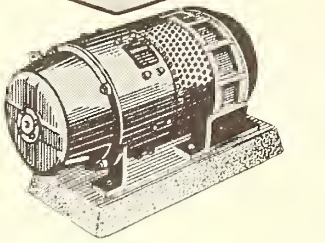

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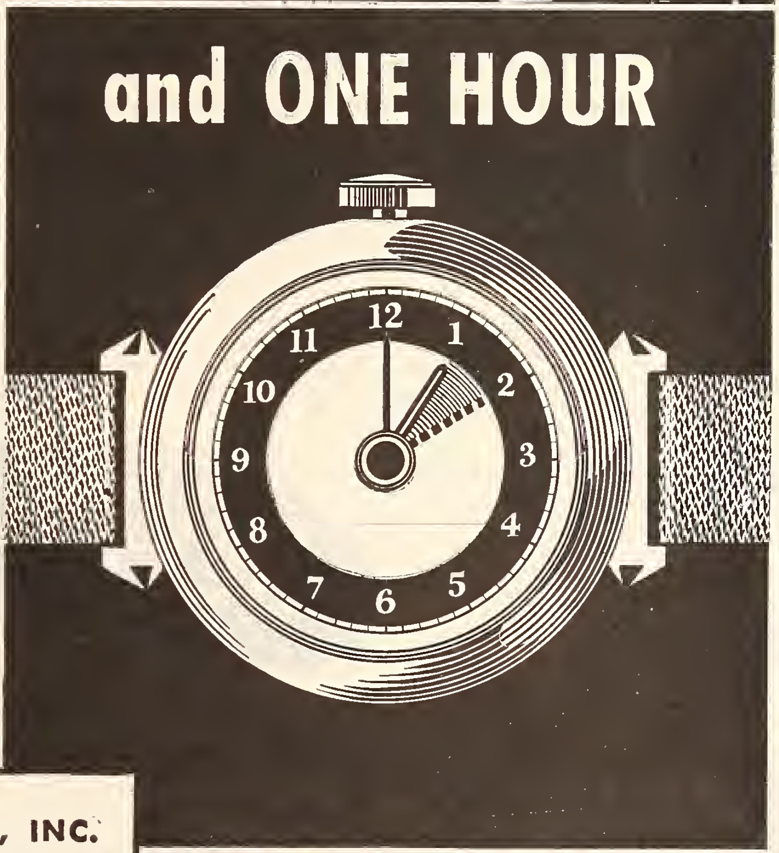

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the flanges of the reel from squeezing together and crushing the unevenly wound film. How he proposed to accomplish this desirable result is most easily understood by examining *Figures 2 and* 3.

Suppose in *Figure* 2 that a weight is placed on the upper flanges of a reel containing no film. The weight on each side of the hub will bend the flanges down toward one another. If film lies between the flanges, it will be forced to support the weight upon the thin protruding edges. If the weight is heavy enough, the protruding edges on both the top and bottom will be crushed down even with the main bulk of the roll of film.

If, however, a block of wood were inserted at the outer edges of the reel between the flanges, as shown in *Figure* 3, the weight could not move the flanges together and any film between the flanges would be protected from damage due to crushing. The use of the blocks of wood has changed the support of the weight to a bridge type of suspension capable of standing enormous weight safely.

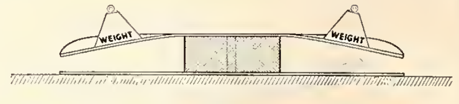

FIGURE 2. Reel with unsupported flanges.

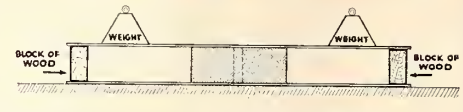

FIGURE 3. Reel with supported flanges.

This simple example illustrates the fact that if the flanges of the reel are supported around the outside periphery, they cannot close upon the film. No, Tom didn't use blocks of wood to solve his problem; he used an even better support from the standpoint of design, a curved piece of rigid material standing on edge and passing all the way around the roll of film.

The supporting band replaces the paper reel band used at present and is constructed from "vinylite" plastic. This material is non-inflammable, rigid enough for adequate protection, and flexible enough for easy handling. It is available in all colors and can be supplied in either opaque or translucent form. Best of all, it is inexpensive enough for this purpose.

Tom's exhaustive research in an effort to find just the right material for this purpose, is strikingly demonstrated by the thick file of correspondence that I examined on countless other types of materials and plastics that he found unsuitable for his purpose.

While engrossed on the business of designing a new and revolutionary reel band, he vowed to do away with the troublesome string that has always been used to secure the band about the roll of film. In place of the string, he has designed a simple clip which closes the band in any position by simply pressing it inward (*see Figures* 4 *and* 5). This clip is an integral part of the band and its design affords positive and fool-proof action. Tom calls his device "The Pro-Tex Reel Band" and has applied for patents on band and clip.

INCIDENTAL ADVANTAGES

To the projectionist, this device offers obvious advantages and improvements that will save him time and trouble, but it is the exchange which must purchase and distribute this band with their prints. In practice, the name of the exchange would be printed upon the plastic band with indelible ink that impregnated itself into the base material permanently, and the identifications concerned with the individual reel of film could be printed upon a sticker that would be glued to the band.

Each exchange could use an individual

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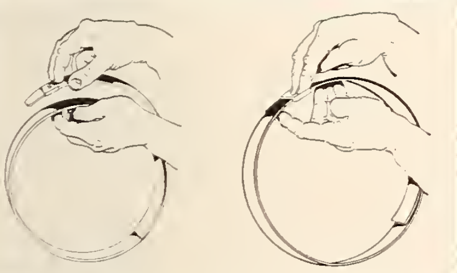

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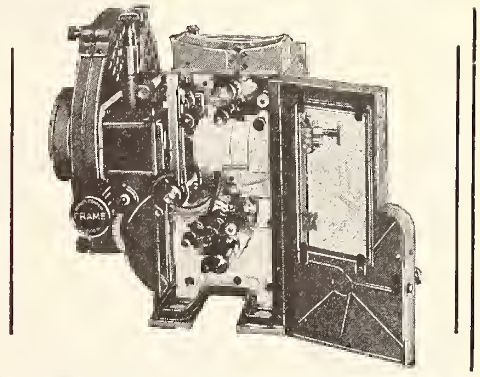

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the intermittent and shutter shaft that pr
duces "travel ghost." It is well to check th
intermittent flywheel for such end-play reg
larly and make adjustments promptly.

▶ Sluggish arc feed motor operation ma
often be traced to over-oiling of the moto
An oil-drenched commutator soon turns brow
in color, and good contact between the moto
brushes and the surface of the commutator
impossible. This difficulty can often be recog
nized by unusually slow action during the fir
reel or two, which requires considerable ac
vancement of the motor control rheostat t
maintain the proper arc gap. After the moto
has been in operation for some time it w
begin to pick up and the rheostat must b
dropped back to avoid freezing the carbon
Feed control motors should be oiled ver
carefully and only at the intervals recommended by the manufacturer of the lamp.

Charlie

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SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

SERVICE DATA

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hollywood Canteen

Warner Bros. — All-Star Musical, and Heart, Too

Nobody's marquee is big enough to accommodate the names of all the stars in this picture, and any showman with the faintest inkling of his customers' preferences can find in the list enough of their favorites to oversupply billing requirements. But that's only the uppermost fact of importance in consideration of a picture which has, to paraphrase another Warner picture, "all this and heart, too."

We'll get down to the list of names—so lengthy and stellar that the studio bills them in alphabetical order—in a couple of paragraphs, but the picture in whole claims attention first. It runs two hours and three minutes—after heart-breaking cutting from a much greater dimension—but you've got to clock it to know that, because it seems scarcely half that long in the seeing. And it's episodic, even spotty, meandering some of the time and sprinting from place to place like soldiers on leave some of the rest of the time. But that's what it's about—soldiers on leave—and the unstudied, unmeasured pattern which the picture follows fits the subject as a bomber fits its purpose. For achieving his supreme appropriateness of treatment to material and objective, Alex Gottlieb, producer, and Delmar Daves, director-writer, merit all the honors here are in store for them, which will be plenty, beyond question. However, they rate a very extra pecial kind of honor for managing to put into this heterogeneous cavalcade of individual entertainments a hunk of heart as big and warm and fine as he tears in a sweetheart's eyes when she bids her soldier goodbye, and the lump in his throat.

The device by which this appeal to honest emoion is made to strike with the impact of a War Department dispatch is so simple as to give rise to wonder why no craftsman faced with a similar opportunity has thought of doing it before now, which s the more reason for hailing its present doers. Robert Hutton, portraying a soldier back from the Pacific, arrives in Hollywood enamoured of Joan Leslie, meets her at the Hollywood Canteen, where Bette Davis and John Garfield stage an incident n which he gets to kiss her, enjoys her company during the weekend of his stay in town and goes away—she kisses him goodbye at the train—in love with her and knowing she feels the same way about him. That's all there is to it—all there is to he main line on which the whole of the story hangs, that is—but, and you can ask any soldier, sailor or Marine, it's a dream-fulfillment such as he screen accomplishes only in the rare moments when it touches the pinnacle of its usefulness.

Now for the players, in the order of their listing by the studio, whose names the picture puts in the hand of a showman playing the attraction. They re: The Andrews Sisters, Jack Benny, Joe E. Brown, Eddie Cantor, Kitty Carlisle, Jack Carson, Dane Clark, Joan Crawford, Helmut Dantine, Bette Davis, Victor Francen, John Garfield, Sydney Greenstreet, Alan Hale, Paul Henreid, Robert Hutton, Andrea King, Joan Leslie, Peter Lorre, da Lupino, Irene Manning, Nora Martin, Joan McCracken, Dolores Moran, Dennis Morgan, Janis Paige, Eleanor Parker, William Prince, Joyce Reynolds, John Ridgely, Roy Rogers and Trigger, S. Z. Sakall, Zachary Scott, Alexis Smith, Barbara Stanwyck, Craig Stevens, Joseph Szigeti, Donald Woods, Jane Wyman. And—in case you'd begun to think the list was endless—Jimmy Dorsey and his band, Carmen Cavallaro and his orchestra, the Golden Gate quartette, Rosario & Antonio, Sons of the Pioneers, Julie Bishop, Barbara Brown, Theodore Von Eltz, Mary Godron, Betty Brodel, Eddie Marr, Chef Milani and Robert Shayne.

The things this vast array of entertainers do are the things they do best, a wide variety of things, as the names suggest, and it's for each and every individual who sees the picture to choose for himself the things he deems best. Solely as one such individual, this fan is torn between the Jack Benny-Joseph Szigeti sequence, in which Jack kids along in typical fashion but closes with a few bars that betray the virtuosity he commonly conceals for commercial reasons, and the Cavallaro piano number, with orchestra, which can be compared with nothing similar in film history except Jose Iturbi's performances in a couple of MGM musicals. So much for that. It's every man, woman and child for himself, and there's more than plenty of everything for everybody.

There are no places on this planet, and no kinds of theatres, where this picture does not belong. As to what it will gross—how high is up?

Previewed at the studio. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, Dec. 30, 1944. Running time, 123 min. PCA No. 9819. General audience classification.

National Velvet

MGM—Two Hours That Seem Like One

Under Pandro Berman's superb production auspices and Clarence Brown's faultless direction, Mickey Rooney, Donald Crisp and sparkling support furnish 124 entertainment minutes that seem half that many. Filmed on a massive scale in faithful Technicolor, the Theodor Reeves—Helen Deutsch script, based on Enid Bagnald's novel, tells with warmth and feeling how a little girl (12-year-old Elizabeth Taylor, who captures stardom in her first picture) succeeds, by the force of a serene faith in what she believes, in riding her horse to victory in the Grand National Steeplechase. Because of these and other factors which do not yield readily to reportorial description, the picture is its own assurance of maximum yield in any situation against any competition.

Rooney turns in his best performance to date as an orphan, unscrupulous in intent but redeemed by the precepts of the family which befriends him. He keeps little spotlight for himself but troupes magnificently as the companion and aid of a child whose love of horses has brought her to ownership of one that carries her to her dreams. Crisp as the child's father and Anne Revere as her mother provide parental sequences rich in emotion, in humor, in earthy philosophy and human understanding, that rate with the top entertainment of screen history. They are featured in a cast that might have been born to the parts.

England in the late 'Twenties is the scene. Rooney comes to a small town to steal, remains to train a horse that changes the course of the family's life for a while but never its viewpoint or destiny, and then goes on his way, determined to make good and return when he has done so.

Most of the action takes place in a small town and is composed of small but vitally related incidents. But when the story moves to the running of the Grand National it steps up its tempo and expands its scale to present a sequence which dwarfs all racing pictures in history for excitement, suspense and spectacle. This is the sequence that will be talked about, but every sequence in the picture will be loved by all observers who are not at loggerheads with mankind.

Previewed at the studio. Reviewer's Rating: Excellent.—W. R. W.

Release date, not set. Running time, 124 min. PCA No. 10321. General audience classification.

Mi Taylor	Mickey Rooney
Velvet	Elizabeth Taylor
Mr. Brown	Donald Crisp
Mrs. Brown	Anne Revere

Jackie Jenkins, Angela Lansbury, Reginald Owen, Juanita Quigley, Mona Freeman.

Guest in the House

UA-Stromberg — Poison, Dripping Slowly

From the stage play by Hagar Wilde and Dale M. Eunson, Hunt Stromberg has produced a strong and intelligent attraction in "Guest in the House." It ranks well up toward the top of the heap in the current Hollywood cycle in psychological-pathological strain. No doubt, there will be those who will view it as the best of the lot.

Ketti Fring's screen play is a solid construction job. Behind it, of course, was the play itself. It had drama of substance to tell, thereby practically assuring an interesting and well-done film if those charged with the translation from stage to screen did their work well. They did, and the results now go on display.

The story revolves around a neurotic, on-the-mental-fringe girl whose bad heart makes her crafty, selfish, dominating and also unscrupulous. Her victims are a commercial artist, his wife and their child, an aunt, a model and a brother. The latter, a doctor, is emotionally swept away by his patient's lovely fragility although he knows some things, but not all, of her cruelties and ascribes them to her illness. Relations between the artist and his model are friendly and professional, nothing more, until the neurotic who is, or thinks she is, in love with the artist begins to undermine the happy establishment.

She uses slow, but deadly, drippings of poisoned words. Her method has her work on the child, who spies on her father and interprets perfectly innocent by-play as something sinister, if beyond her childish comprehension.

The poison is filtered through servants, who eventually quit, then to the wife and the aunt. The model, crushed, leaves and the wife finally goes as well. Through one device and another and always working through lies, her exaggerated illness and her persecution complex, Anne Baxter, as Evelyn Heath, eventually clears the household.

At that point, when need for pretense is over, she declares her love and, in what she thinks is her moment of triumph, overplays her hand. Ralph Bellamy sees the game for what it is worth. His senses return in a rush, and reunion with Ruth Warrick, his wife, follows quickly. Thwarted, Miss Baxter then seeks a second choice—the brother she had eliminated from the scene as part of her campaign of conquest. Her end, clearly indicated as suicide in the sea, comes about through her terrifying phobia against birds. Aline MacMahon, the aunt, plays on it and, morally, becomes the cause of girl's death.

In a difficult and exacting role, Miss Baxter easily outdistances any role she has heretofore attempted. But performances of all principals are of a high order—Bellamy as the husband, Miss Warrick as wife, Miss MacMahon, Marie McDonald as Miriam, the model; Jerome Cowan as Hackett; Percy Kilbride as the butler; Margaret Hamilton as the maid; Connie Laird as the child; Scott McKay as the doctor. Direction by John Brahm is deft, firm and most effective. The impact is heightened by the background music of Werner Janssen and his symphony orchestra.

One interesting thing is the unhurried procession of events among charming people in a charming country house on the Maine coast and how much good comedy proves the natural corollary of drama with power. Lighter moments are always pleasant, and never dragged in. Here, because they never are, they become a logical part of whole.

Previewed at the Village theatre, Westwood, Calif. Reviewer's Rating: Excellent.—Red Kann.

Release date, December 8, 1944. Running time, 122 min. PCA No. 10323. General audience classification.

Evelyn Heath..............................Anne Baxter
Ralph Bellamy, Ruth Warrick, Aline MacMahon, Marie McDonald, Jerome Cowan, Percy Kilbride, Margaret Hamilton, Connie Laird, Scott McKay.

Experiment Perilous

RKO Radio—Psychological Melodrama

With the names of Hedy Lamarr, Paul Lukas, George Brent and Albert Dekker to magnetize his marquee, the showman playing this film would appear to have little more to do about selling it than sit back and wait for the customers to come trooping in. But if he wants to attract more customers than the names alone will impel to attendance, he can disclose dramatically that the film is another in the current and generally popular cycle of psychological melodramas, going on, if he chooses, to mention the notable others of that type recently or currently in exhibition.

Until more of these have gone the rounds, there is inadequate basis for prediction as to national audience reaction. This one is a filming of a book by Margaret Carpenter, via a script by Warren Duff, who also produced the picture, for executive producer Robert Fellows, with Jacques Tourneur directing. The book was a best-seller and the film is a reasonably faithful transcript.

Brent's is the role which the camera follows, that of a doctor drawn by chance into the lives of a man (Lukas) and his wife (Miss Lamarr) who live in wealth, but unhappily, because of circumstances which the doctor's investigations gradually reveal. The circumstances are the aftermath of incidents in the infancy of the husband which have disordered his mind, but the picture ends—as if in concession to the action addicts who may have found the tracing of the psychological background a strain on their intellects—in a flurry of violent disaster and death which precedes the romantic pairing of the doctor and the then widow.

Some aspects of the story, inclusive of a scene in which the father voices doubts that his son is his own, and the requirement of mature knowledge for complete comprehension of the causes and effects dealt with, argue for exhibition to adults only.

Previewed at the Pantages theatre, Hollywood, where an audience drawn by "The Princess and the Pirate" reacted unevenly to the previewed production. Reviewer's Rating: Good.—W. R. W.

Release date, Block 2. Running time, 91 min. PCA No. 10310. Adult audience classification.

Allida ....Hedy Lamarr
Dr. Bailey ....George Brent
Nick ....Paul Lukas
Albert Dekker, Carl Esmond, Olive Blakeney, George N. Neise, Margaret Wycherly, Stephanie Bachler, Mary Servoss, Julia Dean, William Post, Jr., Billy Ward.

Sunday Dinner for a Soldier

20th Cent.-Fox—Comedy and Sentiment

While the title might represent this as a war story, the setting and incident are far removed from battle and only one character appears in uniform. It is instead a sentimental tale of a family dogged by poverty but enriched by affection and light-heartedness. As the soldier, who happens along about mid-way in the film to carry it forward to a happy climax, John Hodiak has the most impressive role and handles it with easy charm, but sterling performances by Anne Baxter, Charles Winninger and Anne Revere support the story throughout.

The setting is principally a ramshackle houseboat from which a trail of loose-planked walks lead precariously to the Florida shore. Three lively children, their older sister and their grandfather rush confidently back and forth at top speed on a variety of missions. Their desire to provide dinner for a soldier from a nearby camp, in spite of the many calls on Grandfeathers' small pension check, provokes a series of incidents at once humorous and pathetic, but usually avoiding the pitfalls of a "Mrs. Wiggs of the Cabbage Patch."

Several subplots are offered to engage the interest. A determined widow from town is more than slightly interested in Grandfeathers and a young man is eager to marry the sister and furnish support for the family. But the main theme of the invitation which was never reecived, the fried chicken which threatened to be Mary's pet hen and the accidental appearance of a soldier at the last moment, carries most of the burden.

Hodiak is a waist-gunner, just walking along the shore, who is embraced by the expectant family and who adopts them in turn at the close of a full and exciting day. Most of the family troubles are solved, although Grandfeathers seems destined not to escape the designs of the widow.

The screenplay is a charming but occasionally rambling extension, by Wanda Tuchock and Melvin Levy, of Martha Cheavens' short story. Lloyd Bacon's direction is sensitive and Walter Morosco's production well conceived.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. Cunningham.

Release date, December, 1944. Running time, 86 min. PCA No. 10208. General audience classification.

Tessa ....Anne Baxter
Eric Moore ....John Hodiak
Grandfeathers ....Charles Winninger
Anne Revere, Connie Marshall, Chill Wills, Robert Bailey, Bobby Driscoll, Jane Darwell, Billy Cunnings, Marietta Canty.

Farewell, My Lovely

RKO Radio—Detective Story

Exciting moments crammed with thrills and chills are to be found in "Farewell, My Lovely." It is a cleverly developed melodrama in which Dick Powell, a private detective, surmounts many obstacles in solving a complex case involving murders and the theft of a priceless jade necklace. Throughout the plot the element of crime detection is developed and emphasized.

From tracing the clews connected with one murder Powell, portraying Phillip Marlowe, a hardboiled detective, discovers the motives and the killer. Before solving the case the hero is beaten, almost strangled, and miraculously escapes death on numerous occasions. Because of his close connection with the case Powell is suspected by the police, and some of the criminals believe that he has possession of the jade necklace. At the conclusion the ability and courage of the detective are manifest, and he wins the approval of Anne Shirley. Miss Shirley's stepmother, played by Claire Trevor, is found responsible for two murders. The part of the stepmother calls for considerable dramatic effort which Miss Trevor supplies. Otto Kruger and Mike Mazurki, characterized as crooks, give good performances.

The screenplay was written by John Paxton and based on a novel by Raymond Chandler. Adrian Scott produced and Edward Dmytryk directed this swift moving melodrama which is effective in plot and presentation.

Seen in the home office projection room. Reviewer's Rating: Good.—W. R. W.

Release date, Block 2. Running time, 95 min. PCA No. 10158. General audience classification.

Marlowe ....Dick Powell
Mrs. Grayle...................................Claire Trevor
Ann ....Anne Shirley
Otto Kruger, Mike Mazurki, Miles Mander, Douglas Walton, Don Douglas, Ralf Harolde, Esther Howard.

Meet Miss Bobby Socks

Columbia—Voice Worship

Our vast numbers of bobby socks contemporaries who worship at the shrine of a "Voice" will find a candid reflection of themselves in this Columbia musical comedy.

To bring everything up to date, Muriel Roy Bolton's screenplay has Bob Crosby, war veteran, back in civilian life looking for a spot in radio. Louise Erickson, a smitten. 15-year-old fan, is determined to advance his career. With friends, she floods a broadcast station with letters, organizes a coast-to-coast fan club, launches a hilarious publicity campaign. A fat contract for the crooner is the result.

Although the story is essentially static, the enormous teen-age exuberance with which the film is sparked creates the illusion of action.

After Crosby rockets to fame, a hitch develops between him and his fans, serving as a basis for some dramatic moments. But the hitch is ironed out in the end.

The picture virtually throbs with songs, among them "I'm Not Afraid of Love," and "Come With Me, My Honey," rendered by Crosby. There are also numbers by a Chinese trio, the Kim Loo Sisters, and Louis Jordan and his Tympany Five. Glenn Tryon directed, with stress on jive, and Ted Richmond produced.

Seen at the Fox theatre in Brooklyn, where a weekday matinee audience greeted it with chuckles. Reviewer's Rating: Fair.—Mandel Herbstman.

Release date, October 12, 1944. Running time, 68 min. PCA No. 10230. General audience classification.

Don Collins ....Bob Crosby
Helen Tyler ....Lynn Merrick
Susan Tyler ....Louise Erickson
Robert White, Howard Freeman, Mary Currier, Pat Parrish, Sally Bliss, John Hamilton, Douglas Wood, Pierre Watkin.

Nevada

RKO Radio—New Cowboy Series

In the first of a series designed to travel the familiar Western road, RKO Radio presents Robert Mitchum as a new cowboy-hero. He handles the assignment skilfully, assisted by Guinn Williams and Richard Martin.

Unfortunately, Mitchum's material is not up to par. There's too much plot for the length of the picture, and consequently action is sacrificed to explanatory scenes. Too much dialogue slows up the story even further, and the heroine's deathbed speech is particularly unconvincing.

The screenplay by Norman Houston, based on a Zane Grey novel, concerns the discovery of the famous Comstock lode, and the attempts of an unscrupulous landowner to obtain the rich prize as his own. He commits murder to attain his ends. Mitchum, wrongfully accused of the crime, comes close to hanging. The error is exposed in time to save the cowboy's life, but the girl he loves is killed.

Craig Reynolds gives a good performance as the villain. Emmett Lynn's portrayal of Comstock adds needed comedy. Anne Jeffreys and Nancy Gates handle the two feminine roles with charm and conviction. Herman Schlom produced and Edward Killy directed.

Seen at the studio. Reviewer's Rating: Average. —THALIA BELL.

Release date, Block 2. Running time, 62 min. PCA No. 10185. General audience classification.

Jim Lacy (Nevada)	Bob Mitchum
Julie Dexter	Anne Jeffreys
Dusty	Guinn Williams
Hattie Ide	Nancy Gates

Richard Martin, Craig Reynolds, Harry Woods, Edmund Glover, Alan Ward, Harry McKim, Larry Wheat, Jack Overman, Emmett Lynn, Wheaton Chambers, Philip Morris.

Firebrands of Arizona

***Republic*—Western**

There's fun for all and laughs aplenty in the latest Sunset Carson-Smiley Burnette vehicle. And the humor, praise be, is intrinsic in the material, rather than added as an afterthought. Lesley Selander's direction should be credited with the high comedy level sustained throughout.

In Randall Faye's original screenplay it is Smiley, rather than Sunset, who gets the top spot. As a hypochondriac cowboy whose imaginary ills are the despair of his friends, he has a role tailor-made for him. As "Beefsteak Biscoe," the desperado who fears no man, he displays ability in an entirely different characterization. Earl Hodgins, as the sheriff who wants to hold a hanging and doesn't much care who gets hanged, contributes more comedy to the general merriment.

Lou Gray is the associate producer, and his results are a picture well above the run-of-the-mill western drama.

Seen at the Hitching Post theatre, Hollywood, where the habitues chuckled all through the presentation. Reviewer's Rating: Good.—T. B.

Release date, Dec. 1, 1944. Running time, 55 min. PCA No. 10307. General audience classification.

Sunset	Sunset Carson
Frog	Smiley Burnette
"Beefsteak"	Smiley Burnette
Sheriff	Earl Hodgins
Poppy	Peggy Stewart

Moulin Rouge

***David Brill*—Musical Comedy**

Charming romantic ballads are crooned and scores of lovely girls dance in filmy costumes in "Moulin Rouge," but the story takes precedence over the music. The locale of the story is gay Paris and the theme is the familiar singer's struggle for fame.

The actors who lend a good measure of vitality to the film are Rene Dary, who portrays the aspiring singer, and his manager-friend Lucien Baroux, who supplies the humor. Rene Dary, playing Lequerec, becomes discouraged when he is not accepted as a singer at the Moulin Rouge, the chief music hall in Paris. Lequerec, counselled by his companion, Loisseau, portrayed by M. Baroux, works for an undertaker and as a guardian of the huge town house. The first job did not suit his temperament, and the second afforded an opportunity to entertain for the owner of the Moulin Rouge and his star, Eva, played by Genevieve Callix. During the course of the story Lequerec is mistaken for a murderer, but eventually all the difficulties are ironed out and he is permitted to sing at the Moulin Rouge.

Besides the songs and dances of the usual type there is a strange jungle dance presented by Josephine Baker to the strains of a conga. This motion picture is somewhat lacking in speed of movement and that desirable spirit of gaiety. This is one of the few foreign films that is available at this time and it has sufficient entertainment value to be well received by the patrons of "art houses." English titles by Herman G. Weinberg are adequate.

"Moulin Rouge" was produced by Andre Hugon for the Cinema de France, and it was directed and written by Yves Mirande, who was the author-director of "32 Rue Montmartre," which was recently released in this country.

Seen at the 55th Street Playhouse, New York, where a matinee audience seemed satisfied. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 22, 1944. Running time, 65 min. Adult audience classification.

Losieau	Lucien Baroux
Lequerec	Rene Dary

Genevieve Callix, Pierre Larquey, Annie France, Simone Berriau and Josephine Baker.

Night Club Girl

***Universal*—Comedy with Music**

There's really no night club girl in this comedy—just a couple of kids from Missouri trying to crash Hollywood with a song and dance act, and a home town product called "soupy hash." During the run of the film the youngsters muff several chances at a night club job and come through finally on the success of the corn chowder.

The night club setting permits a succession of musical numbers which take some of the burden off the story. Headlining the acts are the Delta Rhythm Boys swinging two numbers, "Vingo Jingo" and "One O'Clock Jump." The Mulcays, a harmonica team, improvise on "Pagan Love Song"; Paula Drake sings "Wo-Ho," and Judy Clark does a number in Betty Hutton style.

The screenplay by Henry Blankfort and Dick Irving Hyland is light in weight and trite in dialogue, but there are no serious moments. Maxie Rosenbloom turns up as a night club proprietor, named Percival, while Leon Belasco draws some laughs as the excitable chef. The younger element—Vivian Austin and Billy Dunn as the brother-and-sister act, and Edward Norris as a soft-hearted columnist—keep the action lively.

Eddie Cline directed and Frank Gross was associate producer.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. C.

Release date, January 5, 1945. Running time, 61 min. PCA No. 10402. Gencral audience classification.

Eleanor	Vivian Austin
Clark Phillips	Edward Norris
Charlie	Billy Dunn

Judy Clark, Maxie Rosenbloom, Minna Gombell, Leon Belasco, Andrew Tombes, Fred Sanborn, Clem Bevans, Virginia Brissac, Emmet Vogan, Gorge Davis, The Mulcays, Paula Drake, The Delta Rhythm Boys.

Destiny

***Universal*—Melodrama plus Fantasy**

In "Destiny" the essence of melodrama and fantasy are combined and the result is an unusual film hardly to be classed in either category.

As the picture opens one is convinced that it is a melodrama because there is a bank robbery, the shooting of a warehouse guard and state troopers chasing two suspicious characters.

Cliff, played by Alan Curtis, was involved in the shooting. He had spent three years in San Quentin and upon his release had taken a factory job. He had been leading the life of a respectable citizen but fate seemed against him and he was innocently implicated in the bank robbery. In his flight from the police he encounters Gloria Jean, who portrays a blind girl who communes with nature. Here the fantasy is introduced. She understands lightning and storms and the flowers nod to her. In this dramatic role Miss Jean is a sensitive person who is able to recognize good and bad people. The blind girl, Jane, befriends Cliff and eventually they fall in love and he is exonerated by the police.

Roy Chansler and Ernest Pascal, the screenplay writers, give a happy ending to "Destiny." Reginald Le Borg directed and Roy William Neill was the associate producer of this film. A nice job is done in blending the elements of melodrama and fantasy and persons seeking the unusual will enjoy "Destiny."

Seen in the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, December 22, 1944. Running time, 65 min. PCA No. 105-18. General audience classification.

Jane	Gloria Jean
Cliff	Alan Curtis

Frank Craven, Grace McDonald, Vivian Austin, Frank Fenton, Minna Gombell.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

SAFETY SLEUTH (MGM)

Pete Smith (S-558)

In 1943 an enormous toll of deaths and injuries was exacted by accidents on the home front, representing a severe blow to the war effort. To combat this, American industry invented the Safety Sleuth, an expert who specializes in tracking down and removing the causes of industrial accidents. The reel, filmed with the cooperation of the War Department, hilariously depicts him at work. Pete Smith narrates and Will Jason directs.

Release date, November 25, 1944 10 *minutes*

NO DOUGH BOYS (Col.)

Three Stooges (6402)

Unlikely as it may seem, the Three Stooges in their latest adventures are mistaken for Japs. Modeling for a photographer in Japanese military uniforms, they go out to lunch without changing their get-ups. More through accident than design they arrive in German headquarters and prove their right to be there by a fancy exhibition of jiu-jitsu. They capture a couple of Japs as well.

Release date, November 24, 1944 16½ *minutes*

AS THE FLY FLIES (Col.)

Phantasy Cartoon (6702)

The national public menace of flies has been the subject of much research by an inventive professor. He has devised a machine for attracting them from the air, trapping and killing them. A prospective victim comes whirring in and things start to go wrong. Before the winner is decided—the fly, of course—the machine is no more.

Release date, November 17, 1944 6 *minutes*

AQUA MAIDS (Col.)

Sport Reel (6803)

Back again to Cypress Gardens, Fla., now that the cold weather has returned, this shows the beauties of sun bathing and water sports and the joys of just looking. Swimming to tempo, aquaplaning and water-skiing are among the skills displayed.

Release date, November 24, 1944 9 *minutes*

SCREEN SNAPSHOTS NO. 4 (Col.)

(6854)

A quick trip around Hollywood and a few scenes on location make up the latest Screen Snapshot reel. Alan Mowbray introduces the various sequences, mixing Leo Carrillo's rodeo, Bela Lugosi's trip to a Red Cross blood bank, Jerry Colanna's fashion show, Smiley Burnette's barbecue and Victor Mature's Tars and Spars show, as he mixes a cake.

Release date, November 22, 1944 9 *minutes*

DONALD'S OFF DAY (RKO)

Disney Cartoon (54,105)

Donald has been looking forward to a good game of golf and the day dawns perfectly, bright and clear. Before he gets his clubs out, rain threatens and he changes his mind to a day with a good book. Choosing a medical volume and eating licorice he soon finds symptoms of dire diseases and is not at all helped by the mischievous suggestions of his nephews. Before he can punish them, the sun appears and Donald sets off with his bag, only to be caught in a cloudburst.

Release date, December 8, 1944 7 *minutes*

ADVANCE SYNOPSES
and information

ISLAND OF THE DEAD
(RKO Radio)

PRODUCER: Jack Gross. DIRECTOR: Mark Robson. PLAYERS: Boris Karloff, Ellen Drew, Marc Cramer, Rose Hobart, Jason Robards, Alan Napier.

THRILLER. This story is laid on a small island off the coast of Greece during the Balkan war of 1912. An important Army officer goes to the island to visit the grave of his dead wife, and finds that her grave, as well as the graves of others, has been opened, and her body has disappeared. The officer threatens to transport all the natives of the island to the mainland for trial. But an epidemic of plague occurs, and he is marooned. An old native woman attributes the grave-robbing to vampires, but the officer refuses to listen. Nearly all the inhabitants die of the plague, and the officer, too, is stricken.

HOLD HIGH THE TORCH
(M-G-M)

PRODUCER: Robert Sisk. DIRECTOR: Fred Wilcox. PLAYERS: Elizabeth Taylor, "Lassie," Edmund Gwenn, Selena Royle, George Cleveland.

DOG STORY. This is the story of the rehabilitation of a dog who returns from a tour of duty with the Army's K-9 Corps. The animal has difficulty readjusting himself to civilian life, but with the aid of an understanding master the change is successfully accomplished.

WOMEN'S ARMY
(M-G-M)

PRODUCER: George Haight. DIRECTOR: Eddie Buzzell. PLAYERS: Lana Turner, Laraine Day, Susan Peters, June Lockhart, Agnes Moorehead, Robert Sully, Charles Trowbridge, Lee Patrick, Tim Murdock, Edith Leach, Mary Parker.

SERVICE DRAMA. Three girls, one a society girl, another a Colonel's daughter, and the third, of humbler origin, enlist in the Women's Army Corps. At first they have difficulty reconciling themselves to service life, but under the influence of the Colonel in charge, the three eventually learn to be good soldiers.

ONE AGAINST SEVEN
(Columbia)

DIRECTOR: Zoltan Korda. PLAYERS: Paul Muni, Marguerite Chapman, Larry Parks, Edgar Buchanan, Erik Rolf, Roman Bohnen, Trevor Bardette.

WAR DRAMA. Based on the stageplay of the same name, this film tells the story of Russian patriots fighting behind the German lines. The patriots attack the German headquarters, and, although one soldier and a girl are captured, they are later rescued, and the German headquarters demolished.

HOLD AUTUMN IN YOUR HAND
(UA-Bronston)

PRODUCER - DIRECTOR: Jean Renoir. PLAYERS: Zachary Scott, Betty Fields, J. Carrol Naish, Beulah Bondi, Percy Kilbride, Blanche Yurka, Charles Kemper, Norman Lloyd.

REGIONAL DRAMA. Adapted from the novel by George Sessions Perry, this is the story of a family of tenant farmers in the South, their daily life, and their continual struggle with the elements. Climax of the story comes when a windstorm all but ruins them.

PAN-AMERICANA
(RKO Radio)

PRODUCER AND DIRECTOR: John Auer. PLAYERS: Phillip Terry, Audrey Long, Robert Benchley, Eve Arden, Betty Jane Greer.

MUSICAL COMEDY. A weekly magazine sends a feature writer and a photographer to South America to do a series of stories covering the Latin-American countries. The writer, who is a woman, goes on the trip in order to meet her fiance and marry him. He is a Bostonian who lives in Rio de Janeiro for business reasons. On the trip she falls in love with the photographer, and eventually marries him.

SALTY O'ROURKE
(Paramount)

PRODUCER: E. D. Leshin. DIRECTOR: Raoul Walsh. PLAYERS: Alan Ladd, Stanley Clements, Gail Russell.

RACE TRACK DRAMA. Alan Ladd is cast as a hardboiled race-track owner, and Stanley Clements as a jockey who pretends to be several years younger than he actually is. They are both in love with Gail Russell. The climax of the story depends on the outcome of a race on which Ladd hopes to win enough money to pay off his gambling debts.

CHINA SKY
(RKO Radio)

PRODUCER: Maurice Geraghty. DIRECTOR: Ray Enright. PLAYERS: Randolph Scott, Ruth Warrick, Ellen Drew, Carol Thurston, Benson Fong.

WAR DRAMA. A doctor and nurse are engaged in humanitarian work among the wounded Chinese. He returns to the United States and while there meets and marries another girl and brings her back to China with him. She tries to persuade him to give up his work, which he refuses to do. The wife is killed in a Japanese bombing attack, and the doctor turns to the nurse for consolation.

MISS SUSIE SLAGLE
(Paramount)

ASSOCIATE PRODUCER: John Houseman. DIRECTOR: John Berry. PLAYERS: Sonny Tufts, Veronica Lake, Lillian Gish, Joan Caulfield, Billy de Wolfe, Bill Edwards, Roman Bohnen, Renny McEvoy, James Millican, Pat Phelan, Michael Sage.

ROMANTIC DRAMA. Miss Susie Slagle runs a boarding house for young medical students. This is the story of the vicissitudes of her boarders, and of the romances which develop between three of the young men and three girls who live in the college town.

SAN ANTONIO
(Warner)

PRODUCER: Robert Buckner. DIRECTOR: David Butler. PLAYERS: Errol Flynn, Alexis Smith, Raymond Massey, S. Z. Sakall, John Alvin, Robert Shayne, Chris-Pin Martin.

TECHNICOLOR WESTERN. Based in part on history, this is a story of the range wars which took place in Texas in the 1870's. Flynn plays an American who returns from Mexico to discover that a man he has considered his friend is leading a band of rustlers. When another friend of his is killed, he sets out to apprehend the killer. After a chase through the ruins of the Alamo, he does.

LEAVE IT TO BLONDIE
(Columbia)

DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Danny Mummert, Marjorie Ann Nutchie.

COMEDY. Blondie and Dagwood each give a check for $100 to the Crippled Children's Camp Fund. They have only sufficient cash in the bank to meet one of these checks. In an effort to raise additional funds, Dagwood enters a song in a contest and, to his surprise, wins more than enough money to cover both checks.

DEVOTION
(Warner)

PRODUCER: Robert Buckner. DIRECTOR: Curtis Bernhardt. PLAYERS: Olivia de Havilland, Ida Lupino, Nancy Coleman, Montague Love, Arthur Kennedy, Ethel Griffies, Dame May Whitty, Paul Henreid.

PERIOD DRAMA. Based on the lives of the Bronte sisters and their brother, Bramwell, this story traces the careers of the talented girls from their childhood in Yorkshire until the publication of "Jane Eyre" and "Wuthering Heights" and the subsequent death of Emily.

CRIME, INC.
(PRC Pictures)

PRODUCER: Leon Fromkess DIRECTOR: Lew Landers. PLAYERS: Leo Carrillo, Tom Neal, Martha Tilton, Lionel Atwill, Grant Mitchell.

GANGSTER MELODRAMA. Laid in the Prohibition era, this is the story of a young newspaperman who sets out to expose the racketeers in his city. He falls in love with the sister of one of the racketeers. The racketeer is killed, and his murder leads to the capture and arrest of the other criminals. The newspaperman and the girl marry.

THERE GOES KELLY
(Monogram)

SUPERVISOR: William Strohbach. DIRECTOR: Phil Karlstein. PLAYERS: Jackie Moran, Sidney Miller, Wanda McKay, Jan Wiley, George Eldridge, Edward Emerson, Jon Gilbreath, Henry Depp.

MELODRAMA. Two young men employed in a radio station fall in love with the office receptionist. The girl has a good singing voice, and is anxious for a job on the air. When the station's star vocalist is murdered, the two boys not only solve the murder, but arrange an audition for the girl and put her on the air in the star's place.

PILLAR TO POST
(Warner)

PRODUCER: Alex Gottlieb. DIRECTOR: Vincent Sherman. PLAYERS: Ida Lupino, Walter Huston, William Prince, Johnny Mitchell, Barbara Brown.

COMEDY DRAMA. The daughter of an oilman goes to a town adjoining an Army camp in order to obtain an account which her father's business requires. Since she cannot get reservations in the town unless she is an Army wife, she pretends to be married to a young Lieutenant whom she meets on the way. Complications are provided by the fact that the young man's commanding officer lives at the auto court where the girl is staying and believes the pair to be married. Eventually, they fall in love and do get married.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2219. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
....	Tahiti Nights	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6038	Dancing in Manhattan	Dec. 28,'44
....	Let's Go Steady	Jan. 4,'45
....	Youth On Trial	Jan. 11,'45
....	Eadie Was a Lady	Jan. 18,'45
....	I Love a Mystery	Jan. 25,'45
....	A Song to Remember	Special
6204	Sagebrush Heroes	Not Set
....	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
...	Return of the Durango Kid	Not Set
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Both Barrels Blazing	Not Set
....	Blazing the Western Trail	Not Set
....	One Against Seven	Not Set
....	Sing Me a Song of Texas	Not Set
....	Lawless Empire	Not Set
....	Leave It to Blondie	Not Set
....	Thousand and One Nights	Not Set
....	Men of the Deep	Not Set
....	Guy, a Gal and a Pal	Not Set
....	Crime Doctor's Trap	Not Set
....	Rockin' in the Rockies	Not Set

MGM

Prod. No.	*Title*	*Release Date*
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
....	Thirty Seconds Over Tokyo	Jan.,'45
..	Meet Me in St. Louis	Not Set
....	National Velvet	Not Set
..	Secrets in the Dark	Not Set
....	The Picture of Dorian Gray	Not Set
....	Thin Man Goes Home	Not Set
...	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
..	Music for Millions	Not Set
....	Anchors Aweigh	Not Set
....	Nothing But Trouble	Not Set
....	This Man's Navy	Not Set
....	Gentle Annie	Not Set
...	The Clock	Not Set
..	Blonde Fever	Not Set
....	Between Two Women	Not Set
...	Thrill of a Romance	Not Set
....	Main Street After Dark	Not Set
...	Women's Army	Not Set
...	Hold High the Torch	Not Set
...	Valley of Decision	Not Set
...	Without Love	Not Set
..	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
....	Alter Ego	Not Set
....	Twice Blessed	Not Set
....	Hidden Eye	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	A Wave, A Wac and a Marine	Nov. 3,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
...	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	Navajo Trails	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	They Shall Have Faith	Feb. 2,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	John Dillinger	Feb. 23,'45
....	G. I. Honeymoon	Mar. 9,'45
....	Little Devils	Mar. 30,'45
....	There Goes Kelly	Not Set
....	Model Murder	Not Set

PARAMOUNT

Prod. No.	*Title*	*Release Date*
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	Block 3	
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	
	SPECIAL REISSUE	
4432	Sign of the Cross	
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
...	Two Years Before the Mast	Not Set
....	The Unseen	Not Set
...	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Salty O'Rourke	Not Set
....	Miss Susie Slagle	Not Set
...	Duffy's Tavern	Not Set
....	High Powered	Not Set
....	The Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
....	The Virginian	Not Set
....	Scared Stiff	Not Set
....	Good Intentions	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	Marked for Murder	Dec. 29,'44
....	Hollywood & Vine	Jan. 1,'45
....	The Man Who Walked Alone	Jan. 15,'45
....	Fog Island	Jan. 31,'45
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Strange Illusion	Feb. 15,'45
....	Crime, Inc.	Not Set
....	Barber of Red Gap	Not Set

RKO

Prod. No.	*Title*	*Release Date*
	Block 1	
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	
	SPECIAL	
581	Casanova Brown	
582	The Woman in the Window	
551	The Princess and the Pirate	
	Block 2	
506	Girl Rush	
507	Falcon in Hollywood	
508	Farewell, My Lovely	
509	Nevada	
510	Experiment Perilous	
583	Belle of the Yukon	Special
....	Having Wonderful Crime	Not Set
....	The Brighton Strangler	Not Set
....	Betrayal From the East	Not Set
....	Wonder Man	Not Set
....	Island of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
...	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	Come Share My Love	Not Set
....	Enchanted Cottage	Not Set
....	West of the Pecos	Not Set
....	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Along Came Jones	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Follow Your Heart	Not Set

REPUBLIC

Prod. No.	*Title*	*Release Date*
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
....	Flame of Barbary Coast	Not Set
....	Lake Placid Serenade	Not Set
....	Big Show-Off	Not Set
....	Thoroughbreds	Not Set
....	Big Bonanza	Not Set
....	Grizzly's Millions	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Topeka Terror	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Darling Holiday	Not Set
....	Song for Miss Julie	Not Set
....	Great Stagecoach Robbery	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
...	Johnny March	Not Set
....	Behind the Ships	Not Set
....	Utah	Not Set
....	Lone Texas Ranger	Not Set

20TH-FOX

Prod. No.	*Title*	*Release Date*
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
	SPECIAL	
530	Wilson	Not Set
	(tentative)	
....	Keys of the Kingdom	Jan.,'45
....	Thunderhead	Jan.,'45
....	Billy Rose's Diamond Horseshoe	Feb.,'45
....	A Royal Scandal	Feb.,45
....	A Tree Grows in Brooklyn	Mar.,'45
....	Hangover Square	Apr.,'45
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	The Way Ahead	Not Set
....	Bon Voyage	Not Set
....	Circumstantial Evidence	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Molly, Bless Her	Not Set
....	Bullfighters	Not Set
....	First, Last and Always	Not Set

UNITED ARTISTS

Prod. No.	*Title*	*Release Date*
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Story of G.I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	Guest Wife	Not Set

UNIVERSAL

Prod. No.	*Title*	*Release Date*
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
....	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
....	Destiny	Dec. 22,'44
....	Can't Help Singing	Dec. 29,'44
....	Night Club Girl	Jan. 5,'45
....	She Gets Her Man	Jan. 12,'45
....	Under Western Skies	Jan. 19,'45
....	The Suspect	Jan. 26,'45
....	Patrick the Great	Not Set
....	House of Frankenstein	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	The Frozen Ghost	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Mummy's Curse	Not Set
....	Jungle Captive	Not Set
....	Frisco Sal	Not Set
....	Salome—Where She Danced	Not Set
....	Fairy Tale Murder	Not Set
....	Her Lucky Night	Not Set
....	Penthouse Rhythm	Not Set
....	Swing Out Sister	Not Set
....	Here Come the Co-eds	Not Set
....	It's Never Too Late	Not Set
....	Song of the Sarong	Not Set
....	Romance, Incorporated	Not Set
....	I'll Tell the World	Not Set

WARNER BROTHERS

Prod. No.	*Title*	*Release Date*
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
....	Objective Burma	Feb. 10,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Roughly Speaking	Not Set
....	The Corn Is Green	Not Set
....	Men Without Destiny	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Hotel Berlin	Not Set
....	This Love of Ours	Not Set

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classifications are also listed. Index to Service Data may be found in the Release Chart starting on page 2219.

An American Romance (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 19, '44, p. 62; Oct. 28, '44, p. 82; Dec. 2, '44, p. 42.

Arsenic and Old Lace (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—120.3%
Round Table Exploitation—Oct. 14, '44, p. 54; Nov. 18, '44, p. 54.

Atlantic City (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 26, '44, p. 48; Oct. 14, '44, p. 50; Nov. 11, '44, p. 66; Nov. 18, '44, p. 55.

The Climax (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 14, '44, p. 54; Dec. 2, '44, p. 42.

The Conspirators (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.8%.

Double Indemnity (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%
Round Table Exploitation—Nov. 11, '44, p. 68; Nov. 18, '44, p. 54.

Greenwich Village (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—105%
Round Table Exploitation—Sept. 9, '44, p. 43; Oct. 7, '44, p. 58; Nov. 11, '44, p. 72; Nov. 18, '44, p. 54; Dec. 2, '44, p. 43.

I Love a Soldier (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—104.5%
Round Table Exploitation—Sept. 2, '44, p. 56; Sept. 9, '44, p. 42; Dec. 2, '44, p. 43.

Irish Eyes Are Smiling (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.6%
Round Table Exploitation—Nov. 11, '44, p. 68, 70; Nov. 25, 44, p. 57.

Kismet (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 18, '44, p. 55, 58; Dec. 2, '44, p. 44.

Laura (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 18, '44, p. 58.

Marine Raiders (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—July 22, '44, p. 46; Aug. 26, '44, p. 53; Oct. 14, '44, p. 53; Nov. 25, '44, p. 55.

Marriage Is a Private Affair (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 25, 44, p. 54.

Music in Manhattan (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Sept. 9, '44, p. 42; Nov. 18, p. 63.

My Pal Wolf (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 28, '44, p. 53; Nov. 18, '44, p. 58.

National Barn Dance (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 28, '44, p. 57; Nov. 11, '44, p. 68.

None But the Lonely Heart (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 2, '44, p. 43, 44.

Our Hearts Were Young and Gay (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 25, '44, p. 56, 57.

The Princess and the Pirate (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 18, '44, p. 55.

Rainbow Island (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 23, '44, p. 53; Nov. 18, '44, p. 58.

LEGION of DECENCY *Ratings*

Class A-1	**Unobjectionable**
Class A-2	**Unobjectionable for Adults**
Class B	**Unobjectionable in Part**
Class C	**Condemned**

Since You Went Away (UA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—132%
Round Table Exploitation—July 29, '44, p. 75; Aug. 12, '44, p. 50; Aug. 19, '44, p. 60; Sept. 9, '44, p. 40; Sept. 23, '44, p. 51; Sept. 30, '44, p. 62; Oct. 21, '44, p. 48, 49; Nov. 4, '44, p. 79; Nov. 11, '44, p. 64, 74; Nov. 25, '44 p. 58.

Something for the Boys (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 2, '44, p. 43.

Song of the Open Road (UA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 3, '44, p. 65; July 15, '44, p. 58; July 22, '44; Nov. 18, "44, p. 55.

Summer Storm (UA)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—94.8%
Round Table Exploitation—Aug. 26, '44, p. 48; Sept. 23, '44, p. 50; Oct. 14, '44, p. 53; Nov. 4, '44, p. 72; Nov. 11, '44, p. 64.

Tall in the Saddle (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 25, '44, p. 57.

Together Again (Col.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 25, '44, p. 57.

When the Lights Go On Again (PRC)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 25, '44, p. 56.

Wilson (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—149.2%
Round Table Exploitation—July 29, '44, p. 72; Aug. 19, '44, p. 60; Sept. 9, '44, p. 45; Sept. 16, '44, p. 63; Sept. 30, '44, p. 60; Oct. 21, '44, p. 48; Nov. 4, '44, p. 72; Nov. 18, '44, p. 54, 55; Nov. 25, '44, p. 54.

The Very Thought of You (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 21, '44, p. 52, 53; Nov. 11, '44, p. 70.

Youth Runs Wild (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 28, '44, p. 53; Nov. 4, '44, p. 72; Dec. 2, '44, p. 43.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2204-2205, issue of Dec. 2, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2217, issue of Dec. 9, 1944.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	. .	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2218
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.. ..	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	..	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2218
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	..	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	....
Between Two Women (formerly Dr. Red Adams)	MGM	....	Van Johnson-Lionel Barrymore	Not Set	....	....	....	2142	....
Big Bonanza, The	Rep.	....	Richard Arlen-Jane Frazee	Not Set	....	....	....	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	....	Arthur Lake-Dale Evans	Not Set	....	....	....	2203	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	... .	...	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	. ..
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Not Set	69m	Nov. 25,'44	2194	2142	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	...
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	..
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Dec. 29,'44	....	....	....	2093	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	....	....	....	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Not Set	....	....	....	2216	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	....	....	2092	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	...
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	...
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	...	...
Conflict	WB	...	Humphrey Bogart-Alexis Smith	Not Set	..	..		1456	
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2218
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	..	....	...	2007	....
Cowboy and the Lady (Re-issue)	Film Classics		Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	..	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Jan. 15,'45	....	....	....	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	..
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 28,'44	....	....	....	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	.....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	....	....	....	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	....	....	....	2142	....
•Double Indemnity	Para	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2218
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2187
EADIE Was a Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 18,'45	....	....	....	2203	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD		Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
•Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23.'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	...	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910		....
Farewell, My Lovely	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	....	....	2203	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
•Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	168m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	55m	Dec. 2,'44	2202	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	....	....	....	2186	....
•Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	....	....	2131	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Brit.)	Gains.-GFD	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 27,'44	2067	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
•Goodnight, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	.	....	....	2093	....
Great Mike, The	PRC	...	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2032	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	..	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218

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Guest in the House	UA	....	Anne Baxter-Ralph Ballamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montaz-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2187
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry the Fifth (Brit.)	Two Cities-UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3		....		2093	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	....	....	....	2186	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	....
Hold High the Torch	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Jan. 1,'45	.	....		2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	123m	Dec. 9,'44	2213	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	...
House of Frankenstain (formerly The Devil's Brood)	Univ.	....	Lon Chaney-Boris Karloff	Not Set	...	....	....	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowall	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 25,'44	....	....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You (formerly With All My Heart)	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	....	....	....	1913	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2187
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	...
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2218
Island of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....
It Happened One Sunday (Brit.)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
It's a Pleasure (color)	RKO	....	Sonja Henie-Michael O'Shea	Not Set	....	....	....	2202	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moraland	Jan. 26,'45	....	....	....	2131	....
Jania	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
John Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Sir Cedric Hardwicke-Roddy McDowall	Jan.,'45	....	....	....	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	....	....	2203	....
Kismat (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2218
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1847	....
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	....	....	....	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2218
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	....	Pat Parrish-Jackie Moran	Jan. 4,'45	....	....	....	2203	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Devils	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	...
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Main Street After Dark	MGM	....	Edward Arnold-Selena Royle	Not Set	57m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirlay	July 1,'44	91m	Apr. 29,'44	1866	1835	2072

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Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Jan. 15,'45	....	....	....	2202	....
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 13,'45	....	....	....	2203	....
•Marked Trails	Mono.	..	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
•Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2218
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	.	Dorothy Lamour-Arturo de Cordova	Not Set	..	....	....	2093	....
Meet Me in St. Louis (color)	MGM		Judy Garland-Margaret O'Brien	Not Set	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	.	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	...
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	....	....	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	...	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	...
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.		Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Music for Millions	MGM	...	Margaret O'Brien-June Allyson	Not Set	120m	....	....	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	...
My Gal Loves Music	Univ.	...	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	...
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	124m	Dec. 9,'44	2213	1763	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	...
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	..
Night Club Girl	Univ.	....	Vivian Austin-Edward Norris	Jan. 5,'45	61m	Dec. 9,'44	2215	2203	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox		Joan Bennett-George Raft	Apr.,'45		.....	...	2131	
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2218
Nothing But Trouble	MGM	....	Laurel and Hardy	Not Set	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	..	....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	...	....	....	2093	....
•Oh, What a Night	Mono.	...	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	....	....	2186	....
On Approval (British)	Box-Brook	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Against Seven	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	....	....	2216	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Not Set	....	....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pillar to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	..	....	...	1806	.
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2218
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2218
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
•Range Law	Mono.		Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	....	....	....	....	....
•Return of the Ape Man	Mono.	..	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	...
Return of the Vikings, The (Br.)	Ealing	.	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....

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Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	...
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	....	....	....	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'45	....	....	....	2131	...
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law (formerly Empire of the West)	Col.	....	Charles Starrett	Dec. 21,'44	....	....	....	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	.	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
•Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June,24,'44	1957	1746	2143
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	....	....	....	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
•She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,44	2066	1890	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	....	....	....	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	...
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2218
•Song of Bernadette, The	20th-F.x	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	
•Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2218
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	....	....	....	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
•South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
•Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Feb. 15,'45	....	....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45		..	.	2166	...
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2187
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
TAHITI Nights	Col.	....	Dave O'Brien-Jinx Falkenberg	Dec. 14,'44	...	....	....	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tawny Pipit (Brit.)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Not Set	....	....	....	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
•They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Feb. 2,'45	....	....	....	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	. .	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Not Set	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
•This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Not Set	....	....	....	2092	....
Three Caballeros	RKO	....	Disney Cartoon Feature	Not Set	....	....	....	2186	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	...
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129		..
Thoroughbreds	Rep.	....	Tom Neal-Roger Pryor	Not Set	....	....	....	2203	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	99m	Nov. 11,'44	2173	2131	2218
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	....	....	....	2007	...
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2092	...
Town Went Wild, The	PRC	...	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	...	....	....	1923	....
•Trigger Law	Mono.		Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	...
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	...
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	....	....
Under Western Skies	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	....	....	....	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	....	....	2093	....
•Utah Kid, The (formerly Trigger Law)	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	53m	....	....	1971	....
VERY Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2218
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
•Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley-Holloway	Not Set	115m	June 17,'44	1945	....	...
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2218
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	...	....	....	2186	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2218
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Women's Army	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	....	....	2216	....
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1899	....
Youth On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Jan. 11,'44	....	....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2217.

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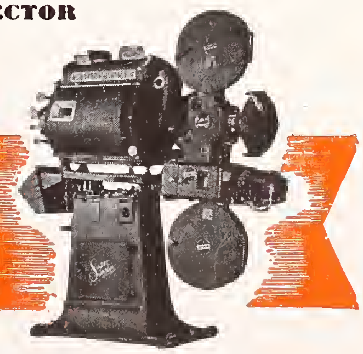

"mmm-mmm!
SHE'S a
SWEETHEART!"

"Boy... oh boy!
SHE'S a
SWEETHEART!"

"She's for me!
SHE'S a
SWEETHEAR

"That's good enough
for any Theatre man!"

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GEE OH GIRL
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MOTION PICTURE

HERALD

REVIEWS

(In Product Digest)

- Can't Help Singing
- Keys of the Kingdom
- The Three Caballeros
- Music for Millions
- They Shall Have Faith
- The Unwritten Code
- Song of the Range
- She's a Sweetheart
- Castle of Crimes

TELEVISION

Exhibitors give first official heed to new medium as screen and radio executives stress cooperation at two-day all-industry conference

SUPREME COURT RULING AGAINST CRESCENT STRENGTHENS U. S. SUITS

BRITISH PROPOSE FIVE PER CENT QUOTA INCREASE IN TWO YEARS

Mapping the Empire of J. Arthur Rank—A Herald Graph

VOL. 157, NO. 11

DECEMBER 16, 1944

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TODAY THE

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excitedly
discussed book
of our time
is announced
on page 37!

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MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 157, No. 11

December 16, 1944

"LARGER PROGRAM"

THE decision of the United States Supreme Court in the Crescent case, handed down Monday, promises to become a landmark of precedent, not so much as a process of law but very much as a process of government.

It is the first adjudication in the highest court of the land on the issue of divestiture in exhibition. By this judgment the principle is affirmed, supported.

If this five-to-one decision were but a finding with respect to the law as applied to facts as they occurred in the cause of action it would be significant enough. It does, however, go much beyond that.

"The considerations," says Associate Justice Douglas, "impel us to conclude that the decree should be revised so as to prohibit further acquisitions . . . " etc.

That means in stark simplicity that the court is not limiting its concern to what is before it, which is to say who did what and the law about it.

The court also looks into tomorrow and anticipates and in effect prescribes an order of legislation and a process of continued surveillance.

Having decided that the law was infringed the court substantially assumes that endeavors will be made to do it some more and to arrange for that. It would seem to some that the basic law is still in the books to be enforced should occasion arise on the basis of the new facts as presented in proof, if any.

The current procedure illuminates a program for the administration of American business by the Department of Justice—including the business of motion picture distribution and exhibition.

Also apart from any considerations of theory and its practice, the decision is inescapably of decided bearing on the three important Government suits now in assorted stages of progress, the Schine case, the Griffith case, and the big basic suit against the majors entitled "U. S. vs. Paramount et al."

Mr. Wendell Berge of the Department of Justice has a new green light and says so in: "The Government believes that the principles announced by the Supreme Court . . . have an important bearing on all three cases. . . . It is only part of a larger program in the anti-trust division involving restraints of trade in the motion picture industry."

It is in fact "only part" of a larger program than that.

■ ■ ■

TELEVISION CONFERS

THIS week's session of the Television Broadcasters Association in New York saw the first official meeting of the attentions and minds of all of the parties at interest in the young medium, and specifically the first effective expression of direct theatre interest. This has been manifested by the interested attendance of a considerable number of important theatre showmen.

What comes out of the sessions and innumerable panel meetings of committees is at the moment laden with cooperation and sweetness and light. The lion and the lamb are side-by-side, but so far with no determination of which is the lion and which is the lamb. That will be coming.

Television is going to become extraordinarily hungry for material, as well as vigorously competitive for room in that upstairs region of the radio spectrum.

One of the most even-tempered and clear-eyed discussions of important aspects of the television problems to come was had in The Herald's interview with Mr. John F. Royal of the National Broadcasting Company, last week.

"As for the stars, we'll make 'em," he said, "but to keep them will be some job."

Mr. Royal might be reminded that it was not exactly for the process of star making that his radio company some years ago set up a studio in Hollywood to tap the talent pool of the motion picture.

"We'll go through what will be known as 'the good old days of television'," he observes. That is correct. We can remember the "good old days of sound" when the "electricals" were seeing about taking over the screen. "It is going to be costly," says Mr. Royal. He is conservative.

■ ■ ■

ST. LOUIS STORY

ANOTHER one of those manifestations called "a natural" appears on the contemporary screen in "Meet Me in St. Louis". It is, again, just a story about people, an American family—the Smith family to be exact. Its current triumph has large exemplary value to those who torture production and pour on millions trying to be terrifically significant about big ideas on the screen. Never mind about the vast causes, the epics, the Smith family wins. Where the line is between fact and fiction in this melange of cinema music and folk life is not to be discerned. Meanwhile the fact is that Mrs. Sally Benson, the author, is a Smith, and from St. Louis, one of a family of gifted sisters. She grew up with the story she wrote, and was born with the easy grace to let it flow through her. There is in all art no substitute for that. Here is Americana from the heart of America, and America knows it.

■ ■ ■

REGARDING the Pacific War, which is so largely ours, there are some impressive statistics that could be used. For instance, it is reported that the cost of taking Saipan Island was a bit over two billion dollars. That is about $7,000,000 per acre for that piece of tropic real estate. Compare that with Manhattan Island, which, according to our researches with the Real Estate Board, estimates that portion of metropolitan New York at $259,240 per acre, appraised valuation. Saipan came high.

■ ■ ■

THERE is decided satisfaction in the tidings that M. Maurice Chevalier, once charged with collaborationist activity during the German occupation of France has been investigated and vindicated. Charges of the kind are an easy smear device for vindictive persons and purposes. It is likely that they will be found false in many cases to come.

—*Terry Ramsaye*

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On the Iconoscope

COMPLIMENTS were tossed each way by executives of the motion picture and of the television industries at the first annual conference of the Television Broadcasters Association. Hope was expressed for cooperation for mutual benefits after the war. It was discovered at the outset, however, that a minor pact had already been achieved. As a greeting to the TBA, Walt Disney designed the front cover of the banquet souvenir program. Printed in four colors, it showed Donald Duck in a hilarious mood being scanned by the iconoscope, or pick-up tube.

At the banquet, Ed Wynn, radio and stage comedian, warned that television could be a "thing more dangerous than dynamite or the quintessence of good, depending upon how it is managed." Declaring that contemplation of the medium's future made him "get serious for the first time in my 43 years on the stage and radio," Mr. Wynn urged television interests to use it "benevolently and wisely." He advocated a Government-supported television theatre.

Another comment came from a waiter at the banquet, watching a demonstration on one of 40 receiving sets in the ballroom. "It's good enough," he said, "but not perfect yet. You can't tell on that little screen whether the fight is fixed."

Homesick

IMPATIENT to return to the wars, the barrage balloon anchored over the Roxy theatre in New York to advertise a picture, broke its moorings in the high wind of Tuesday night and headed out to sea in the direction of Anzio and Normandy, where it served in the invasions. Gone with it was about $1,000 worth of helium gas. The balloon was borrowed from the U. S. Maritime Service, where it was being used for training purposes. The wind was shifting Tuesday night, so the balloon might have returned to shore. Considering it an obstacle to the air lanes, the armed services are looking for it. Exhibitors who sight a blimp-like object bearing the words "Winged Victory" are advised not to shoot their bartender but to S.O.S. the armed services and the local gendarmerie.

Talent Across the Seas

BY THE time Wesley Ruggles leaves Hollywood for London next month to take up his duties as head of the British-financed Eagle-Lion Films, Inc., he'll have completed a talent survey now under way to ascertain availability of Hollywood actors, directors, writers and technicians for employment in English production, occasionally or otherwise. The first contracts of this character are with Jimmy Van Heusen and Johnny Burke, engaged to write the music for "London Town," the first Ruggles production for Eagle-Lion.

Presently and for long past, a principal obstacle confronting American picture people sought for picture work in England is the dual-taxation problem, somewhat spectacularly publicized in the Claude Rains case, which made front pages of American newspapers. This complexity of present tax laws is among several now under study in Washington, and it is Mr. Ruggles' opinion that the barrier which has thwarted many potential exchanges of talent will be eliminated shortly.

He told Motion Picture Herald, "I believe there will be a big and healthy inter-change of ideas, personnel and film properties between the producers of London and Hollywood."

Everybody Benefits

EXHIBITORS who have been cooperating with schools in their communities on the scrap drive can get a few pointers from W. F. Keller, manager of the Earle, of the Max M. Korr theatres in Allentown, Pa. Mr. Keller reports that the principal of the Harrison-Morton Junior High School of Allentown asked for help in spurring their students to collect scrap. The Earle submitted the following plan. Each child who brought to the school 25 pounds of paper received a free ticket to the theatre. The school, from the sale of the paper, received sufficient funds to pay the Earle 10 cents per ticket, including tax. Said Mr. Keller, "The results have been tremendous." The paper collected during the first two weeks of this drive amounted to 19,500 pounds, and is continuing at the same level. The school realized enough money from the sale of scrap not only to pay for the tickets but garnered a good profit to be used for school needs.

Quick Rise

IT HAS been no secret for many months that theatre business is good in Seattle, Wash. Figures just released indicate there is a substantial reason for that, and for the premium placed upon housing facilities. The population has increased 34½ per cent in the past four years, showing a rise of 221,149 to a total of 644,149.

Poet-Diplomat

ARCHIBALD MacLEISH, poet, author, lecturer, Librarian of Congress since 1939 an director of the abandoned Office of Facts an Figures, appeared before the Senate Foreig Relations Committee in Washington Tuesday He resigned as Librarian of Congress to tak his new post as Assistant Secretary of Stat in charge of cultural and public relations. Th Senate must approve his appointment.

Mr. MacLeish told the Senators that th press, radio and motion pictures "must an will play their part in seeing to it that th necessary full exchange of ideas betwee peoples of the world is made, in order to creat mutual confidence and enduring peace." Ther must be complete freedom of communication through established channels to achieve thi goal, he said.

"Government's responsibility is not to do th job itself, not to supplant the existing instruments of international communication. Government's responsibility is to see that the job get done and to help in every way it can to do it,' he declared.

Million-Dollar Baby

SONJA HENIE, the Norwegian lass who ra a pair of skates and assorted dimples into fam and fortune, has turned down a million dollars say the publicists of International Pictures. Sh is reported to have rejected that figure offere by a British syndicate for 25 ice-show performances in London and Paris after the wa Some vital advance statistics in connection wit her forthcoming shows may explain part of th reason why. International discloses that he Chicago engagement has an advance sale o $450,000, and that $1,000,000 is expected fro 22 performances at her next Madison Squar Garden booking in New York. There appear no good reason for going abroad.

oincidence

RAWING for door prizes at the luncheon d dinner Monday at the Television Broadsters Association's first meeting, Hotel Comodore, New York, caused quite a commotion. e mid-day drawing resulted in four prizes, first three, subscriptions to *Life, Time* and *rtune*. The fourth prize was a Philco postr television set. F. J. Bingley, chief television gineer of Philco Radio Television Corp. drew lucky number. TBA guests cried "fake!" R. Poppele, convention chairman, who concted the drawing, was somewhat surprised. r. Bingley turned back his prize and another mber was drawn. Everybody was satisfied. t that night, at another door prize ceremony, ul Knight, program director manager of PTZ, Philco's Philadelphia television stan, won the General Electric post-war receivg set. There was no holding back the guests. ake!" "It's fixed!" they yelled. Mr. Knight, less a gentleman in a tight spot than Mr. ngley was earlier in the day, returned the nor and again, another number was drawn a prized television set.

Platter" Deadlock

HE BATTLE of the "platter turners" has tled down into a stalemate, the antagonists rling charges from their strongholds. The nflict revolves around the jurisdiction of cord-changers, or turntable operators, emyed by the Blue Network and by National oadcasting Company. The principals are ecutives of the National Association of oadcast Engineers and Technicians and of American Federation of Musicians.

Allen T. Powley, president of the engineers ion, declares his association will never apitulate" to demands by the latter for jurition. He admitted that if the AFM insisted, chances of a strike "are very good." A ike of engineers and technicians would force networks off the air.

Mark Woods, Blue Network president, fears eries of "wildcat" strikes. He explained that er negotiations last June, the network had reed, to avoid a walkout of musicians, to ept AFM jurisdiction over the "pancakeners." Denying the AFM plea that a "musi- background" was helpful in turning the tters, the National Labor Relations Board ently returned jurisdiction to the engineers technicians. That is what the current shoot- is about.

cademy Refinement

THIS, the seventeenth year of its awards, the Academy of Motion Picture Arts and ences is to introduce a refinement of proure calculated to place all nominees for inction on an equal footing, competitively king, by the simple device of putting all demy-qualified voters on even terms.

s heretofore, only pictures which have been ibited commercially in Los Angeles during 4 will be eligible for awards to be made, in in the Chinese theatre, in March of 1945. But this time all of the pictures nominated for this awarding, are to be screened, and not just once but twice, in the centrally located Marquis theatre during a fortnight preceding the casting of ballots so that voters who have missed or forgotten any of the nominated product may go and see it before they vote.

The history of the Academy is a record of continuing refinement of mechanisms, in this matter of its awardings and in the many other less publicized services which it maintains. In common with all cross-Hollywood organizations, the Academy has been in the public prints now and again as target for complaints, but these have had to do, generally, with matters of marginal moment and have served, if any purpose, to keep the institution from getting forgotten about in the long stretches between Award ceremonies. This year's refinement is viewed, by and large, as one of the Academy's better ideas.

WE in Paris

WESTERN Electric Export Corporation this week received cable reports of its French employees in its Paris office. Of the 10 men working for WE who became prisoners of war when Hitler marched into Paris in 1940, two have since been released for ill health and have returned to their old jobs. One, who escaped, was sent to the WE branch office in Tunisia, "to put him at a safe distance from the Germans." The whereabouts of the other seven have not been disclosed, but the company reports its Paris office soon will resume normal operations. WE currently is cooperating with the overseas film division of the Office of War Information by supplying urgently needed theatre materials through the OWI to liberated areas in France and Italy.

Executive Crooner

RECOVERED from a sore throat, but still suffering from a cold, Frank Sinatra, radio crooner, film star and political orator, is to become a business executive. He will head Barton Music Corporation. He will continue to use songs of other music publishers on his programs. Mr. Sinatra plans to undertake a nationwide tour of schools, lecturing on racial intolerance, after a brief rest in Palm Springs, Cal.

G. I. Poll

A COMMUNIQUE from the 15th Air Force in Italy divulges results of a polling of the members of the B-24 Heavy Bombardment Wing under Brig. Gen. Fay R. Upthegrove to determine the G.I. opinion of films shown the boys between battles.

Voting by questionnaire, the soldiers listed, in this order, the top 10 of the 43 pictures shown them: "Coney Island," "Going My Way," "Girl Crazy," "The Song of Bernadette," "Madame Curie," "Gaslight," "Let's Face It," "Thank Your Lucky Stars," "The Glass Key" and "Flesh and Fantasy."

UNRRA Planning

WILLIAM WELLS, former OPA executive recently appointed director of the film division of the United Nations Relief and Rehabilitation Administration, revealed first news of that organization's plans with respect to use of the screen in securing its objectives last week in Hollywood. The Wells disclosure followed two weeks of conferences with studio heads.

Making a point of the fact that UNRRA is not solely an American governmental agency, but an agency set up by the 44 allied nations, Mr. Wells said he believed its purposes could be served without going into film production on its own, unless it should prove desirable and necessary ultimately to make some purely informational shorts comparable to those made by or for the American government in the period of the war. On the contrary, he said, Hollywood producers encourage his belief that the broad objectives of UNRRA—relief and rehabilitation—can be advanced by use in entertainment films of subjects and information, suggested and supplied by UNRRA, which possess entertainment values independent of the purpose in view.

Mr. Wells said UNRRA's plans were in the discussion stage thus far, with all of the 44 nations participating in the planning now getting under way. He returned to Washington last weekend.

No "Attractive Nuisance"

TENNESSEE showmen are not liable for injuries sustained by persons attempting to enter theatres illegally, according to a decision of the State Supreme Court. Justice A. B. Neil affirmed a Campbell County court's denial of damages for injuries to 10-year-old Frank McCulley, who was hurt when he attempted to enter a Cherokee Amusement Company theatre at Lafollette through a ventilating fan opening. Claims for damage were based on the "attractive nuisance" theory, dating back to legal protection given children from the dangers of playing on a railway turntable. Justice Neil ruled that "the picture show was not an attractive nuisance and the evidence shows that the boy and others had been warned against entering it that way. It was a case of law violation."

Farnol to Goldwyn

LYNN FARNOL, industry advertising and publicity man who is now a lieutenant colonel in the Army Air Force, has been named director of publicity at the Goldwyn studio in Hollywood. He previously held the same position for eight years. The appointment becomes effective January 1 when Mr. Farnol receives his release from the service.

DEDICATING Fox West Coast to redoubled effort in supporting prosecution of the war, Charles Skouras, president, Wednesday in Los Angeles announced that $2,211,050 had been contributed through that circuit and the National Theatres Circuit to the various war drives since Pearl Harbor.

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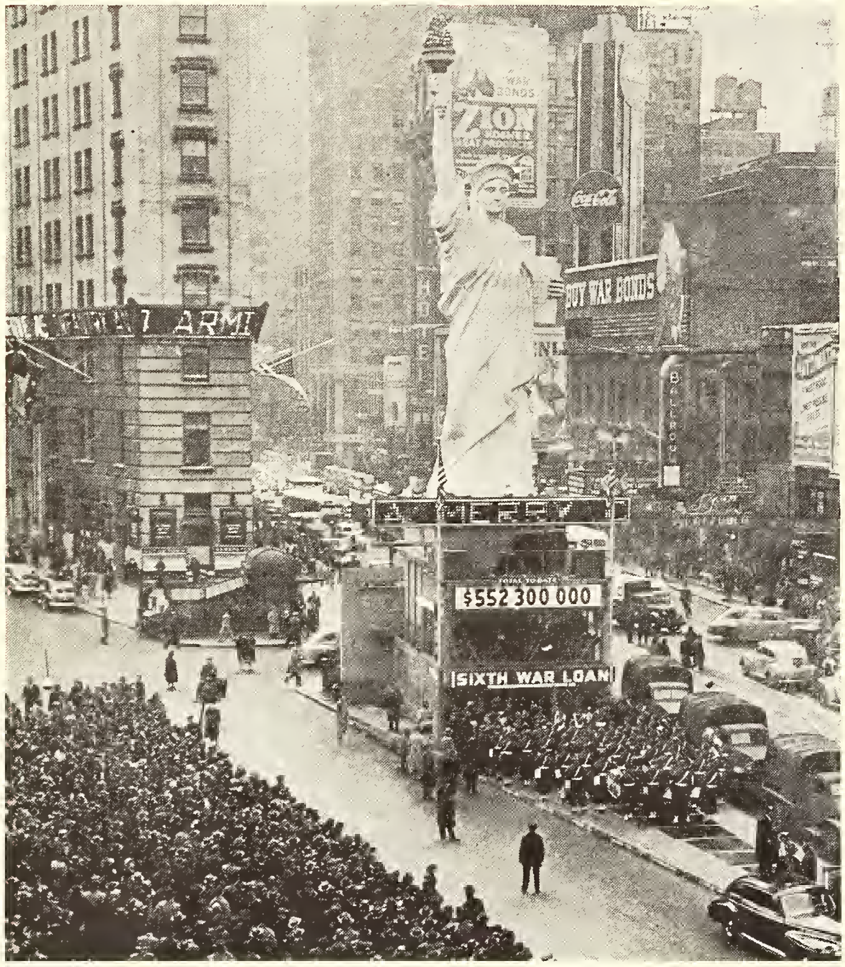
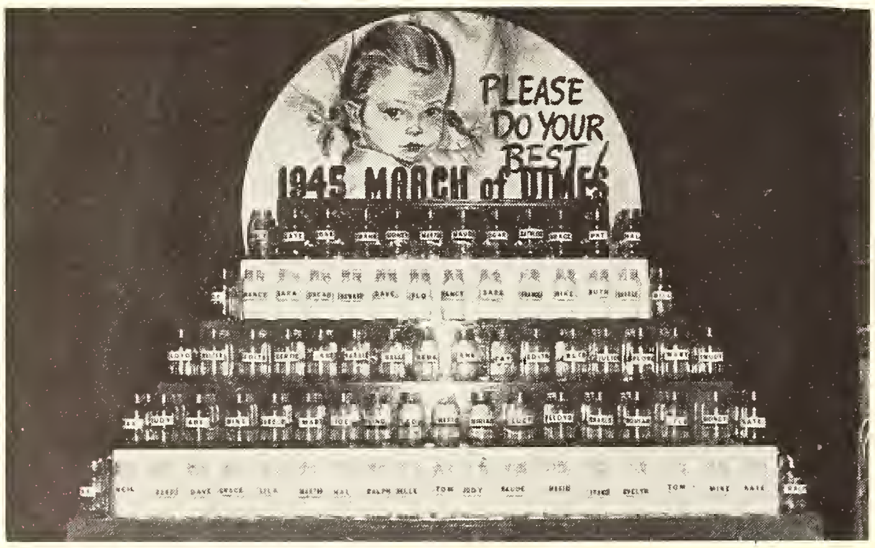
THIS WEEK the Camera reports



By Staff Photographer

SILENT and reverent, the crowds in New York's Times Square stand at 2:26 P. M., Thursday, December 7, New York time of the Japanese attack on Pearl Harbor. The occasion was commemorated also with services by representatives of the three leading faiths, and accompanying music by military personnel. The ceremonies were under the auspices of the War Activities Committee of the film industry, from whose replica of the Statue of Liberty they were conducted. The ceremonies were a part of the film industry's all-out effort to put over its share of the Sixth War Loan campaign.

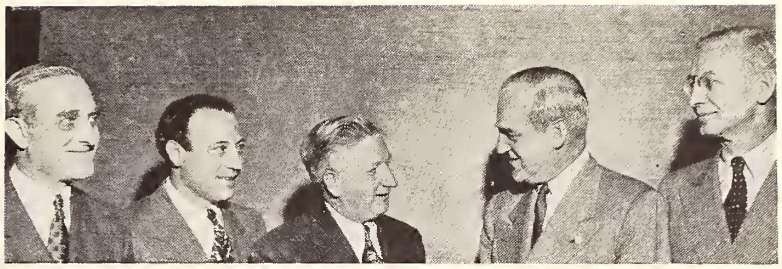


ANNUAL MEETING, of stockholders and franchise holde of Monogram. It was at the Monogram Studio, December 6. Above, Charles Trampe, Herman Rifkin, W. Ray Johnston, president; Samuel Broidy, sales manager. Monogram's progress was stressed by the executives, who pointed to increases in domestic sales. Story on page 4

DEDICATION. At the ceremonies, December 3, in Des Moines, at the Raymond Blank Memorial Hospi Dr. Morris Fishbein, editor of the *Journal of the American Medical Association*; Lt.(j.g.) Myron Blank; A. H. Blank, president of the Tri-States and Central States Theatres circuits, for whose son the hospital is named; Rolfe O. Wagner, president of the Iowa Methodist Hospital Board, who accepts the keys and Dr. Walter Bierring, Iowa Health Commissioner.

DIMES. Approaching the 1945 March of Dimes, annual drive to collect funds for the National Foundat for Infantile Paralysis, the Loew circuit in New York will use these fruit jars, each labeled with the name of a child, and with the slogan: "Give in the name of your child". The jars will be mounted on 12 perambulating devices such as that at left. The exhibits will be at busy intersections of New York.

EO THE LION looks South. Here he is taking lessons in Spanish. ne occasion is the new color cartoon, "Leo Masters Spanish". will be used in Latin-American countries to introduce the mpany's new program of Spanish-speaking features, based on n idea by Silas F. Seadler, MGM advertising director.



CAPTAIN of RKO Radio Pictures' 1945 Ned Depinet drive, named for the company's president, will be Robert J. Folliard, eastern district manager. Above, former captains Robert Wolff and Charles Boasberg, Mr. Folliard, Mr. Depinet and Robert Mochrie, general sales manager.

INSTALLATION. At the swearing-in of the officers of Macaulay Post, American Legion, Boston: front row, Ken Forkey, commander, and exhibitor, Alvin Kenney, Patrick Healey, and Harry Smith of RKO, Harry Browning of Mullin & Pinanski Theatres; second row, Harry Spingler, Warners; John Foley, Film Transfer Company; Richard Sullivan, publicist; Joseph Canton, Crawford House.

ESENTATION. George Pal, creator of Puppetoons, esents a special model of "Jasper" Puppetoon star, to g Murray, King Features cartoonist, in whose eeing Stars" column Jasper recently appeared. . Pal introduced a new and successful technique into the of the screen, with his Puppetoon characters. e series is distributed by Paramount.

By Staff Photographer

M. AKBAR FAZALBHOY, special representative of the Indian film industry, and managing director of the RCA Photophone Equipments, Ltd., of Bombay, now in this country purchasing much needed raw stock and theatre and studio equipment.

NEW BARKERS, right, of the Cleveland Variety Club: M. B. Horowitz, general manager of the Washington Circuit, and Meyer Fine of the Associated Circuit.

Exhibitors Take a Look at Television

Photos by Staff Photographer

THEATRE SHOWMEN listened with interest this week to the discussion of the role the industry will play in television. Some of them are shown above at the first annual conference of the Television Broadcasters Association. In the front row are E. V. Richards, head of the Saenger Circuit in New Orleans; James Skinner, Interstate Circuit of Texas; Nate Goldstein, president of Western Massachusetts Theatres. In the back are Samuel Pinanski and Martin Mullin, chieftains of M. & P. Theatres.

Mr. Richards observed that, although it is too early to base any prediction regarding television's immediate service to the theatre, "this is the time to give television a lot of serious thought". He said the convention was of "great usefulness to the exhibitor".

Mr. Goldstein thinks that television "is a long way from being competitive with the motion picture theatre. . . . The cost of television in the theatre will be prohibitive for mass distribution. But I think when it becomes popular it won't be a question of cost any more than the installation of sound was when sound pictures were first introduced. Once the public accepts television, exhibitors will have to have it. From the technical and entertainment standpoint, the conference has been enlightening."

Paramount Phot

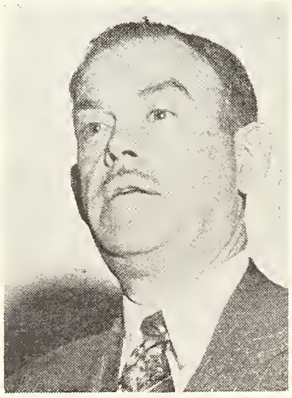
FIRST AWARD of the Television Broadcasters Associatio for general contribution to the progress of the medium wa presented to Brigadier General David Sarnoff, who her receives it, on behalf of Radio Corporation of America from Paul Raibourn, Paramount executive in charge of tele vision and chairman of the TBA awards committee. Genera Sarnoff is on leave from the RCA presidency.

General Sarnoff recalled that, when Dr. Vladimir K Zworykin of the RCA Laboratories first came to hi 17 years ago with his "dream of television", he said i would cost $100,000 to experiment. "I was the dreamer,' General Sarnoff observed. "He was a good salesman. I has cost $10,000,000."

J. R. POPPELE, chairman of the conference, chief engineer of radio station WOR.

DR. ALLEN B DUMONT o DuMont Laboratories retiring president o the Association.

RALPH AUSTRIAN, program committee chairman, vice-president of the RKO Television Corporation, and Paul Larsen, SMPE, theatres panel chairman.



THOMAS HUTCHINSON, head of production for the RKO Television Corporation.

H. EDWARD WHITE, Eastman Kodak, and Donald Hyndman, also of Eastman, and president of the Society of Motion Picture Engineers.

WILLIAM MORRIS, of th William Morris Agency, chair man of the talent panel, an Gregor Irsky, of the Sovie Purchasing Commission.

SCREEN AND TELEVISION SIT DOWN AND TALK IT OVER

Cooperation Is Main Theme at First Conclave of TBA in New York

The role the motion picture industry will lay in television assumed its first indicative utlines this week when radio and motion picure engineers, advertisers and their agencies, quipment manufacturers, talent agencies and roadcasters met to discuss the present progress f the new medium at the first annual confernce of the Television Broadcasters Associaon. The meetings, held Monday and Tuesday t the Hotel Commodore in New York, were ttended by 1,200 people.

Motion picture exhibition was prominently epresented, and theatre television and the use f films on television programs were discussed nd debated at length. Cooperation was the eynote.

At the end of the two-day meeting it was lear that:

1. Progress has been made toward the fornulation of plans under which both radio nd the screen can use television and conribute toward its development in amity for he present.

2. Mutual suspicion and jealousies beween radio and the motion picture have een allayed.

3. Major problems still to be ironed out nclude the interchange of talent between he screen and television and the basis on vhich broadcast programs for theatres and ilms for broadcast use will be exchanged.

Ever present, but not openly discussed at the neeting, was the fact that most of the technical levelopments which will make general televiion broadcasting possible are at present closey held military secrets.

Dependence on Films Shown in Discussion

Exhibitors were given opportunities for speial information at a theatre panel on Monday, opening day, and at a round-table discussion Tuesday. From these discussions it became lear that television will lean heavily upon the notion picture industry, technologically and rtistically. Motion pictures will be depended upon to supply a substantial part of the teleision entertainment program, especially at the tart, and both 35 and 16mm films will be itilized to broadcast delayed programs in the orm of transcriptions to be projected at a more convenient or propitious time. Motion picture personnel will be active in performance and adisory capacities in the application of producion, makeup and lighting technique.

There was no unanimity of opinion in this regard, however. Taking issue with those who believe motion pictures will provide an economical program facility for television, Louis Allen Weiss, vice-president of the Don Lee Broadcasting System and president of the Television Broadcasters Association, warned:

"Don't deceive yourselves that people are going to buy television sets just to look at films. Although the use of films in telecast programs seems to provide a simple, economic answer to television programming from the broadcaster's point of view, film does not fulfill the public's desire to see things as they are happening."

Speakers at the theatre panel challenged this position. What had been expected to be a discussion of the role of the theatre in television, and attended on that account by many exhibitors and film company executives, developed mainly into a defense of films in television broadcasting. The two chief exponents of this defense were Ralph Austrian, vice-president of the RKO Television Corporation, formed specifically for producing films for telecasting, and Paul Raibourn, executive in charge of television activities for Paramount. RKO Television is making films for commercial telecasts. Paramount, through an arrangement with Madison Square Garden and its holdings in DuMont Laboratories, has made use of a method of receiving sports events by television, recording them on film, developing the film rapidly and screening the resulting subjects in a matter of minutes.

"NO LONGER MIRACLE; WON'T KILL THEATRES"

"The television people are beginning to abandon their prejudice," Irving Lesser, managing director of the Roxy theatre in New York, commented on the Television Broadcasters Association conference. "They no longer think that television will wipe out the theatre business. Television doesn't look like a miracle any more. It's just a job which has to be done by the broadcasters in their industry and we in ours. We both fit into it. The development of television will give our industry a brand new impetus, and the theatre will continue its popular public appeal."

At the conference, Louis Allen Weiss, vice-president of the Don Lee Broadcasting System, estimated that only "cities with a population of 500,000 can support television stations. Not more than 10 per cent of the people will be in a position to buy television sets in the immediate future. Sets will cost between $300 and $350."

Shows Need for Film Recording of Broadcasts

"Theatre owners should not be despondent about television," Mr. Raibourn said. "I can assure you that television is a medium, rather than an art which belongs especially to broadcasters or theatre owners. If the broadcasters are not economically able, or don't want to develop the medium, within a few years the theatres will have it and the broadcasters will be far behind."

Mr. Raibourn cited as the most important function of television its ability to carry events to distant audiences as they are occurring, saying that most of such events would probably be in the sports field. He declared that an exhibitor showing such telecasts could increase admission prices, but that he might not be able to fit telecasts exactly into his program. From that observation he developed the argument in favor of film recordings of broadcasts. He pointed out they could be edited and played at any time the theatre owner could break into his show, predicting that apparatus would be available that will enable screening of film within two minutes after it is exposed.

Mr. Austrian cited the advantages of film entertainment in overcoming lack of talent and scene mobility and its increasingly important use as background. "We were doing things in 1894," he said, "that they haven't done in television yet."

Among those of the film industry attending the panel were Leonard Goldenson, vice-president of Paramount in charge of theatre operations; Robert M. Gillham, Paramount director of advertising and publicity; Oscar Morgan, Paramount short subjects sales manager; Arthur Israel, Paramount executive; E. V. Richard, Saenger circuit; A. J. Richard, Paramount News; Frank Cahill, Warner Bros.; Doris Warner LeRoy, Television Network; Louis J. Finske, Comerford circuit; James Skinner, Interstate Circuit; Samuel Pinanski, M. & P. Theatres; Martin Mullin, M. & P. Theatres; Louis Schine, Schine circuit; James Frank, National Theatre Supply; Ray Branch, Allied Theatre Owners of Michigan; Max Weisfeldt, Columbia short subject sales manager; Nate Goldstein, Western Massachusetts Theatres, and Harry Mandel, advertising and publicity director of RKO Theatres.

Goldsmith Sees No Competition Factor

Conducted by Dr. Alfred N. Goldsmith, vice-chairman of the Radio Technical Planning Board, a round-table discussion Tuesday morning featured O. B. Hanson, NBC; Dr. Allen B. DuMont, DuMont Laboratories; J. E. Keister, General Electric; Dr. C. B. Jolliffe, RCA; F. J. Bingley, Philco; Harry Lubcke, Don Lee network; A. H. Brolly, Balaban & Katz; Klaus Landsberg, Television Productions; Curtis W. Mason, of Earl C. Anthony, Inc., and J. R. Poppele, station WOR.

Taking up the subject when the conference requested that he handle it, Doctor Goldsmith declared that television and motion pictures would be mutually beneficial. He pointed out that both are video and audio arts, that motion pictures had perfected a technique and that television was en route to that goal. He contended that television would be even less competition for motion pictures than radio had proved to be and reminded the audience that television would add an attraction to the theatres. He cited the large attendance of motion picture leaders as an indication of the industry's interest in the new medium.

See Accent on Shorts Rather Than Features

The general view of those attending the discussion was that home television would have to be programmed to smaller groups, with a more intimate approach than attempted at present by the motion picture camera. The accent is expected to be on short sketches instead of features, with less than half of the time allotted to long shows of a continuous nature. It was predicted that the new industry would be able to broadcast from four to six hours daily for the first year, with increase in the time determined by advertiser and customer interest. Other conclusions:

The current practical limit is 525 lines and that is the definition that probably will be used

(Continued on following page, column 1)

Television and Screen Sit Down For Discussion

(Continued from preceding page)

at the outset. Experiments have been conducted in broadcasts featuring up to 1,000 lines, but for general purposes anything above 525 at the present time poses serious problems.

Better quality 16mm film is needed to provide transcriptions for delayed broadcasts.

Although the cost of television will be three or four times the cost of radio, it can be made practicable for small stations, especially with the development of network programs.

Many stations will act as relays, not producing their own programs, and fill in the time with regular radio broadcasts.

Television can be transmitted over regular telephone lines for short distances, but must have either coaxial cables or relay stations for satisfactory transmission over longer distances.

Sarnoff Makes Plea For End of Arguments

Brigadier General David Sarnoff, RCA president on leave to the Army, speaking at the Conference banquet Monday night discounted talk of holding television back for five years after the war. "This is a good place and this is a good time to bury all arguments," he said. "We all know that television is not a finished art. We hope it will never be finished, for when an art is finished the industry is finished. We all know that developments will go on from year to year. But we can't wait for developments to reach the point of perfection in the laboratory before we make the service available to the public."

Commenting on the technical developments in England and Europe, General Sarnoff declared he could say without reservation "there is nothing on the other side that is technically superior or advanced compared with the United States. I believe that we are ahead of Europe in the technical developments of television. In the matter of planning for the use of television immediately after the war, I believe that England is far ahead of us. Of one thing you may be certain, there is not only national but worldwide interest in the great promise of television as a post-war art and a post-war industry and that nation which establishes television first undoubtedly will have the first great advantage of establishing it as an export to world markets.

Sees Social Progress Lagging Behind Technology

"Our technology has been so rapid that our social progress has lagged behind. This has done much to complicate the affairs of the world. Science is not responsible for the war, but science will help to destroy dictatorship and to preserve democracy for the people of the world."

John F. Royal, vice-president in charge of television for National Broadcasting Company, reiterated his plea for the establishment of high moral standards in television. He urged the TBA to give consideration to a programming code.

Mr. Royal discounted recent reports that France was ready to televise, using 1,000-line high frequency. Jean Guignebert, director general of French radio, told John McVane, NBC Paris representative, Mr. Royal reported, that it would take France four years to reach that goal. He said that except for minor experimental activity France was not even ready to go ahead with 450-line transmission. He reported that no definite progress was worked out by the Germans in France during the occupation.

Gregor Irsky, Russian film technician and engineer, member of the Soviet Purchasing Commission, attended the conference Monday. He has been in Washington the past seven months attempting to purchase through Lend-Lease about $3,000,000 worth of raw film stock, cameras, lamps and other much-needed equipment for the production of Russian training films.

Before the war, the Soviet Union was experimenting with television, Mr. Irsky said. A two-hour television program using the 12-inch screen, was broadcast regularly every day in Moscow. Developments were being made at the Moscow Television Institute and it was planned to build a large factory in Moscow to manufacture receiving sets, but the war interrupted these plans.

Dr. Walter R. G. Baker, vice-president of General Electric, and chairman of the Radio Technical Planning Board, predicted that five years after the war there would be at least 100 active master television stations in the U. S. serving areas with 67,000,000 persons. E. W. Engstrom, director of research, RCA Laboratories, spoke of the need for joining television stations together in regional and national networks.

Other Engineers Present Varied Viewpoints

Other speakers Monday were: Harold S. Oshome chief engineer, American Telephone and Telegraph Company; Robert L. Hutchinson, in charge of production for RKO Television Corporation, who recommended the extensive use of films on television programs; Robert L. Gibson, assistant to the vice-president in charge of advertising and publicity, General Electric; Dr. Allen B. DuMont, president of Television Broadcasters Association, and head of DuMont Laboratories, and J. B. Poppele, chairman of the conference, and chief engineer of the Bamberger Broadcasting Service.

Tuesday, Mr. Poppele was elected president for next year, succeeding Mr. DuMont. Robert L. Gibson was elected vice-president succeeding Mr. Weiss, and Mr. Hanson was named assistant secretary, a new post. Will Baltin was reelected secretary-treasurer. Renamed to the board were Mr. DuMont, Mr. Bingley, and Mr. Mason. Mr. Poppele was appointed to the board to fill the unexpired term of Worthington C. Miner of CBS, resigned.

At the banquet Monday night, awards for achievement in television were presented by Mr. Raibourn, chairman of the awards committee.

The awards were as follows: for technical pioneering in television, first award to Dr. Vladimir K. Zworykin, RCA Laboratories; coordinate awards: Philo T. Farnsworth, head of Farnsworth Radio and Television Corp., Fort Wayne, Ind.; Lloyd Espenscheid, Bell Telephone Laboratories; Dr. Peter Goldmark, Columbia Boadcasting System; F. J. Bingley, Philco Radio and Television Corp. and Dr. DuMont.

Station WABD of the DuMont Laboratories won the first award for television programming. Other recipients for honors in this direction were: Station WNBT, of NBC; WRGB, GE's station in Schenectady; WPTZ, Philco's Philadelphia station; WCBW, CBS' station, and W6XYZ, the Hollywood station operated by Television Productions, Inc., under Klaus Landsberg.

For general contribution to television, General Sarnoff received the first award. Other recipients were: Dr. Baker of GE; David B. Smith, Philco, and Dr. A. N. Goldsmith, consulting engineer.

RCA Prepares Handbook on Television for Theatres

The "how" of television for theatres is explained in a handbook which will be distributed to theatre managers and projectionists soon by RCA Service Company. The book is comprehensive, containing not only technical descriptions, but discussions on the applications to television commercially, audience reactions, program arrangements, and the like. The book is titled "Theatre Television Handbook for Projectionists," and will be mailed without charge if requests are addressed to the RCA Service Company., Camden, N. J.

Western Electric Announces Plan To Produce Television Units

The Western Electric Company will manufacture television transmitting equipment after the war, the company announced officially Monday. Its wartime manufacture of complex radionic equipment qualifies it, it added. Further the company announced it would undertake "an active program of television development."

WPB Promises Booth Equipment Increase in 1945

Washington Bureau

Despite lagging war production programs a tight material supplies, booth equipment produ tion for civilian theatres will increase considerab over its present level under a program approv by the War Production Board for the first quart of 1945.

The increased output will be achieved witho expanding over-all production, under schedul which have been worked out for the several clai ants—Army, Navy, Foreign Economic Administr tion and others—whereby certain equipment n immediately required by those claimants will permitted to flow into civilian channels.

Schedules which have been worked out by All G. Smith, chief of the WPB theatre equipme section, in conferences with representatives of t military and other services, call for an increase projector production from its present level of 3 to 411, in sound systems from 156 to 201, in la houses from 365 to 433 and in rectifiers from 3 to 413.

Letters advising the several manufacturers their individual quotas under this program we sent out this week by the WPB, carrying a ca tion that war production comes first and no ma ufacturer will be permitted to add to his invento for theatre distribution if such action interfe in any way with the speedy completion of w contracts. In the event of a jam in war produ tion or a tight labor situation, it was warned, t quotas might be reshuffled to send the producti to areas where there were no such difficulties.

HarmonPointsOu Film's Valu

Francis Harmon, vice-chairman of the W Activities Committee, appearing last week as guest speaker before the New York Rotrary Cl at the Commodore Hotel, said, "We are here the anniversary of the infamous attack of the Ja on Pearl Harbor to rededicate ourselves to to victory in war and peace. I pledge for the moti picture, the child of democracy—the tool of fr dom, complete and all-out support until the w is won and the peace secured."

In his address to 300 Rotarians, Mr. Harm stressed the importance of motion pictures in t war and cited the work of the newsreels, in whi 83.6 per cent of the footage is being devoted the war. The five newsreel companies, in reporti the war, it was declared, have designed their leases to combat propaganda put on the screens occupied countries by the Nazis.

In describing the types of films which have g to war, Mr. Harmon mentioned the War Inform tion shorts, more than 100 of which have been leased through the WAC in more than 16, houses in the U. S. He also spoke of the value the motion picture camera in recording instr tions used in training by soldiers, and the serv of films spreading goodwill with our Latin Am ican neighbors. Film houses, it also was poin out, have collected from patrons more than $2 000,000 for the Red Cross, USO United Natio Relief and the March of Dimes.

Arthur Arbitration Suit Postponed to January 16

The suit of Harry Arthur, Jr., against Consent Decree companies and the Americ Arbitration Association in St. Louis has be postponed in the Federal District Court the The defendants have been granted until Janua 16 in which to file their answer to the suit. M Arthur seeks treble damages and an injunction

A hearing on the Rosecan arbitration case set for January 15, but probably will be extend

ALL OF HOLLYWOOD'S HEART IS IN IT, AND

62 OF HOLLYWOOD'S STARS ARE IN IT!

Warners PRESENT

Andrews Sisters
and Joe E. Brown
and Kitty Carlisle
and Dane Clark
and Helmut Dantine
and Faye Emerson
and John Garfield
and Alan Hale
and Robert Hutton
and Peter Lorre

Warners' biggest cast

nd Jack Benny

nd Eddie Cantor

and Jack Carson

and Joan Crawford

nd Bette Davis

nd Victor Francen

nd Sydney Greenstreet

nd Paul Henreid

nd Joan Leslie

and

arners' biggest ever!

Ida Lupino

and Joan McCracken

and Dennis Morgan

and Joyce Reynolds

and S.Z. ("Cuddles") Sakall

and Alexis Smith

and Joseph Szigeti

and Jane Wyman

Jimmy Dorsey and Band

and Golden Gate Quart

and Sons of the Pioneer

Warners' biggest cast

nd Irene Manning

nd Dolores Moran

nd Eleanor Parker

nd Roy Rogers and Trigger

nd Zachary Scott

nd Barbara Stanwyck

nd Donald Woods

nd Carmen Cavallaro
and orchestra

and Rosario and Antonio

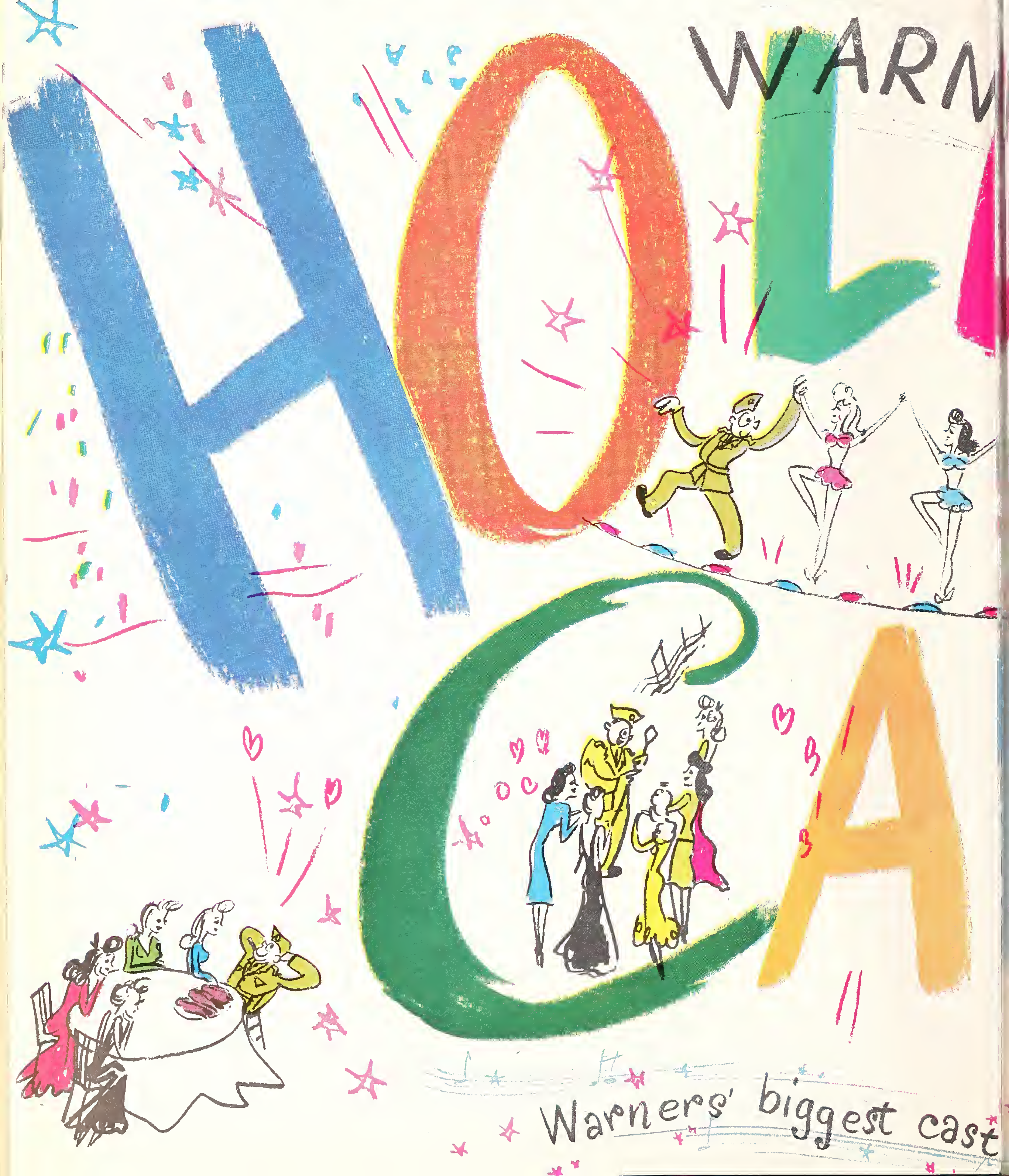
and all

TOGETHER!! IN

arners' biggest ever!

HOLLYWOOD'S GLORIOUS GIFT TO OU

NOW THE INDUSTRY'S FABULOUS



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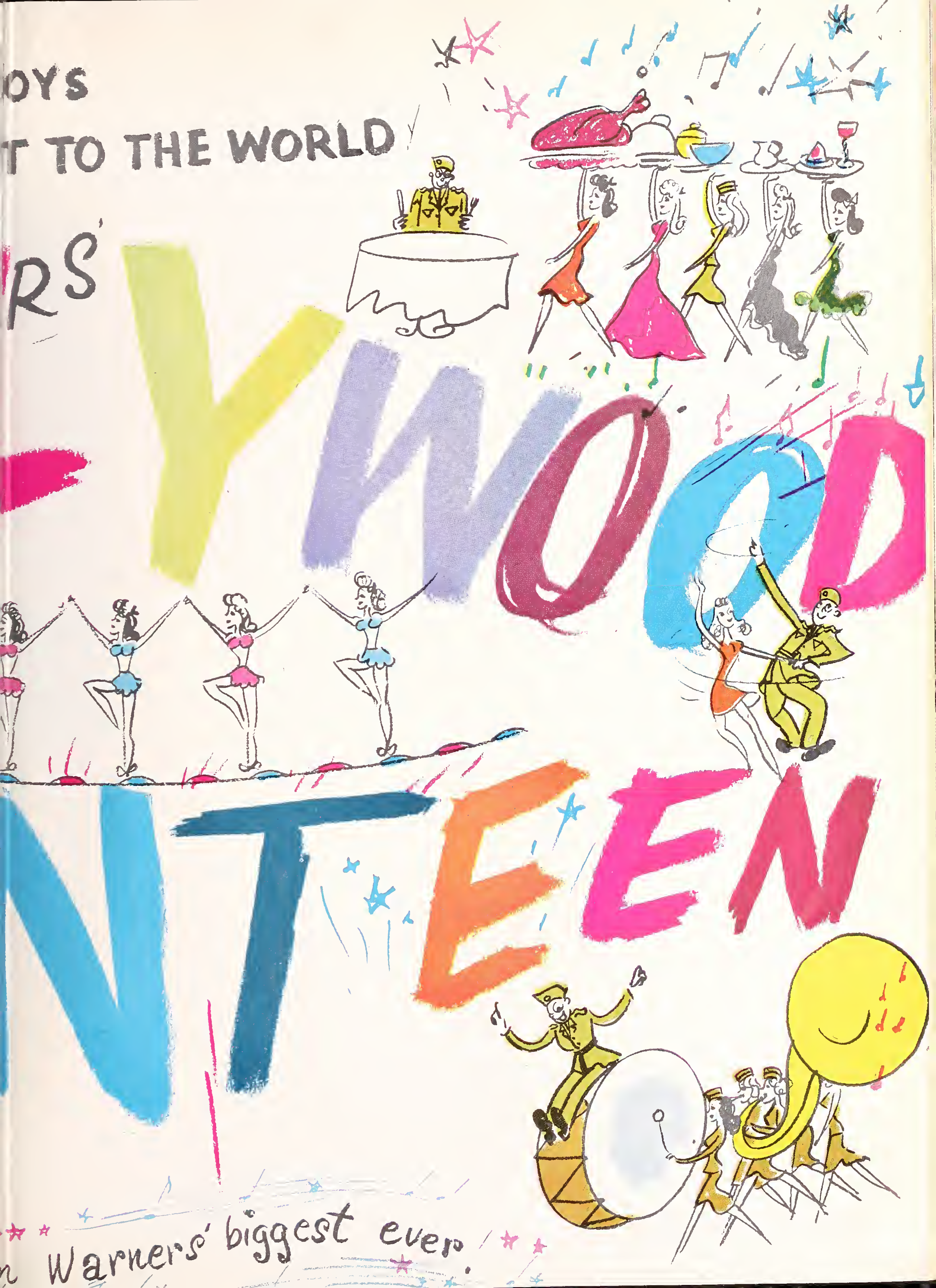

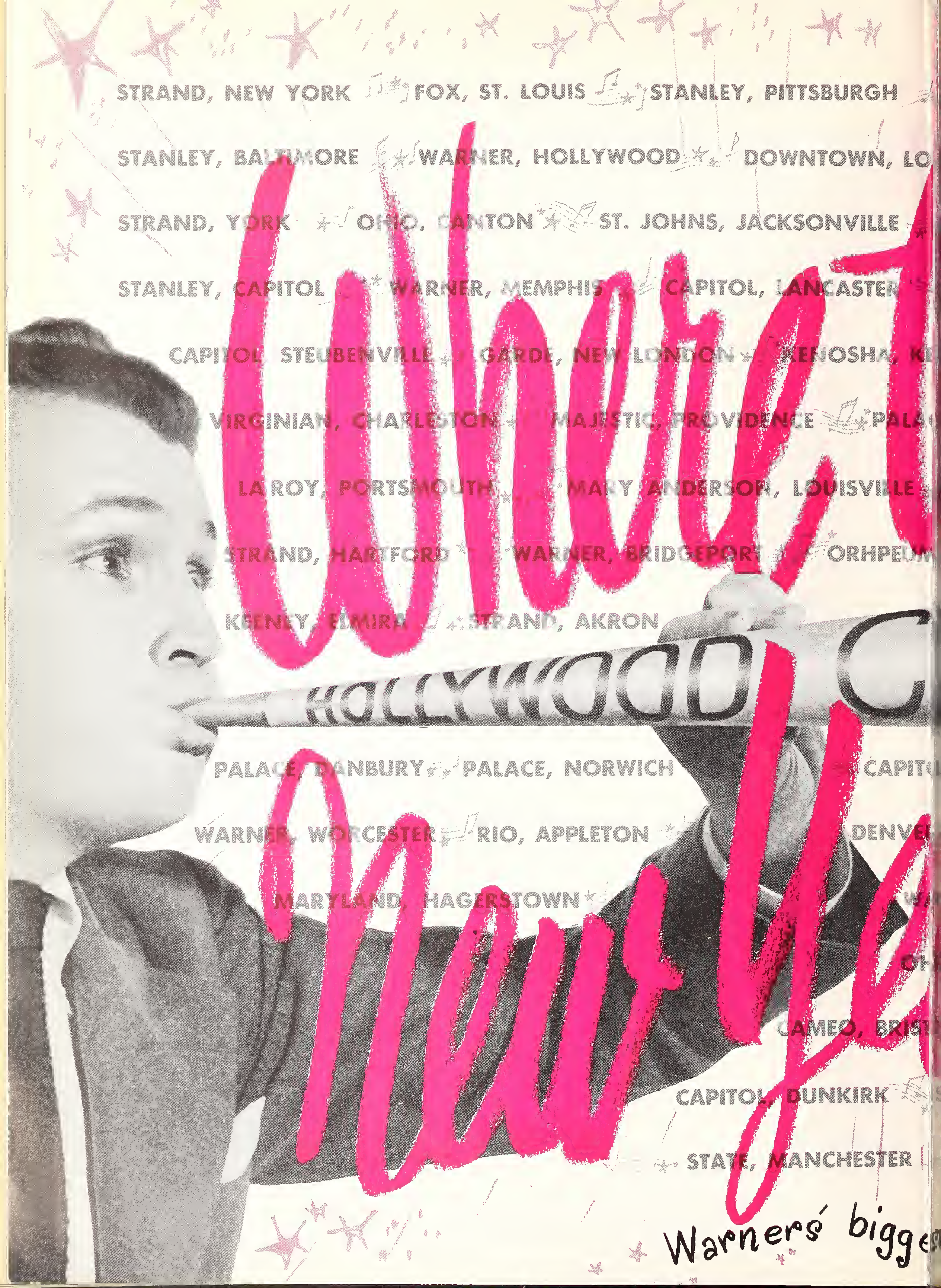

STRAND, NEW YORK · FOX, ST. LOUIS · STANLEY, PITTSBURGH
STANLEY, BALTIMORE · WARNER, HOLLYWOOD · DOWNTOWN, LO
STRAND, YORK · OHIO, CANTON · ST. JOHNS, JACKSONVILLE
STANLEY, CAPITOL · WARNER, MEMPHIS · CAPITOL, LANCASTER
CAPITOL, STEUBENVILLE · GARDE, NEW LONDON · KENOSHA, K
VIRGINIAN, CHARLESTON · MAJESTIC, PROVIDENCE · PALA
LA ROY, PORTSMOUTH · MARY ANDERSON, LOUISVILLE
STRAND, HARTFORD · WARNER, BRIDGEPORT · ORHPEU
KEENEY, ELMIRA · STRAND, AKRON
PALACE, DANBURY · PALACE, NORWICH · CAPIT
WARNER, WORCESTER · RIO, APPLETON · DENVE
MARYLAND, HAGERSTOWN · W
OH
CAMEO, BRIS
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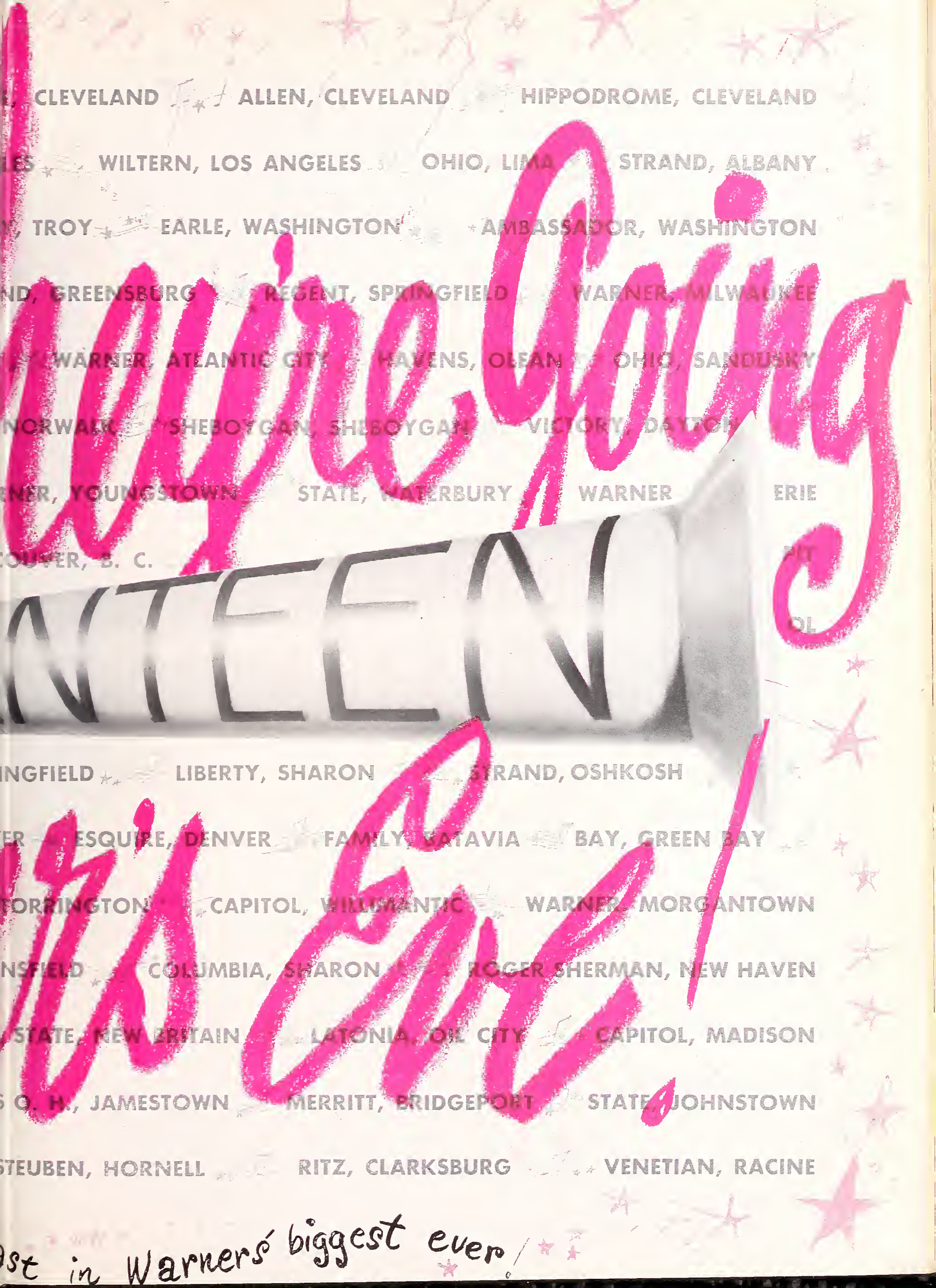
STATE, MANCHESTER



CLEVELAND ALLEN, CLEVELAND HIPPODROME, CLEVELAND
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WARNER, ATLANTIC CITY HAVENS, OLEAN OHIO, SANDUSKY
NORWALK SHEBOYGAN, SHEBOYGAN VICTORY, DAYTON
NER, YOUNGSTOWN STATE, WATERBURY WARNER ERIE
OUVER, B. C. IT
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INGFIELD LIBERTY, SHARON STRAND, OSHKOSH
ER ESQUIRE, DENVER FAMILY, BATAVIA BAY, GREEN BAY
TORRINGTON CAPITOL, WILLIMANTIC WARNER, MORGANTOWN
NSFIELD COLUMBIA, SHARON ROGER SHERMAN, NEW HAVEN
STATE, NEW BRITAIN LATONIA, OIL CITY CAPITOL, MADISON
S O. H., JAMESTOWN MERRITT, BRIDGEPORT STATE, JOHNSTOWN
STEUBEN, HORNELL RITZ, CLARKSBURG VENETIAN, RACINE

st in Warners' biggest ever!

Again

"COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKIN

NEW YORK TIMES

THE HOLLYWOOD CANTEEN FOR SERVICE MEN WILL PARTICIPATE IN THE PROCEEDS OF THIS PRODUCTION

JACK L. WARNER, Executive Producer

Produced by ALEX GOTTLIEB ★ Original Screen Play by Delmer Daves Musical Numbers Created and Directed by LEROY PRINZ ★ Directed by DELMER DAVES

HOLLYWOOD GETS ASSIGNMENT TO EDUCATE GERMANY

One Film Already in Work; State Department Asks Disney to Do Cartoon

Hollywood will make propaganda films designed for the United Nations program of education of the German people, it became known in Washington Tuesday. One production already is in work. According to present indications, more are to be on the way.

Another film, designed to further the cause of international peace, may also go into production soon. Last week, Washington learned that the State Department had requested Walt Disney to produce a Technicolor cartoon on world peace.

The film presumably would be made available in several languages, for distribution in Latin America, by the Coordinator of Inter-American affairs, and in Europe, by the overseas film division of the Office of War Information. Mr. Disney has not yet signified whether his studio can make the cartoon or when such a picture would go into production.

Hollywood Role Stressed At Nobel Prize Dinner

The importance of Hollywood's role in the education of Germany was keynoted last Sunday in New York by Darryl F. Zanuck, production chief of Twentieth Century-Fox. Mr. Zanuck spoke at the Fourth Annual American Nobel Anniversary Dinner at the Hotel Astor, on the subject of "Education for Peace in a Post-War World."

Mr. Zanuck was expected to be in Washington Wednesday to meet with Francis C. DeWolf, head of the Telecommunications Division of the State Department. It was understood Mr. Zanuck would discuss his proposal for peace-table agreements assuring a free flow of American films throughout the world. Other State Department officials were to be present at the meeting.

Sunday, he urged "the United Nations deal realistically with the Nazi film industry. You can no more trust the Nazi film makers to stick to entertainment than you can trust the Nazi munition makers to stick to plowshares." he said. "Unless the Nazi film industry is uprooted, absorbed or totally eliminated, we must look forward to a post-war series of apparently innocuous little comedies, dedicated to the theory that while Hitler may have lost the war, Germany and the German people were never actually defeated—and that Germany's day in the sun is yet to come."

Creative American Artists Can Advance Peace Cause

Mr. Zanuck expressed the view that "creative motion picture artists of America can best advance the cause of international peace through a program of self-determination." He stressed the need for educational films but said they were not sufficient. Entertainment pictures, utilizing American stories, stars, once popular with German, Italian and Japanese film-goers, are the most effective way to demonstrate the democratic viewpoint, but offered strictly in the entertainment sense, he urged.

In New York Tuesday, at a trade press interview, Mr. Zanuck amplified his remarks at the Nobel dinner and further suggested that motion pictures be used in the educative program for Germany as "a United Nations movement." Films for Germany "certainly can't be exclusively nationalistic from the Russians, French, British or ourselves."

He proposed that "probably the best idea would be to encourage Russian, French, British and American film companies to develop subsidiary enterprises in Europe to produce entertainment pictures for Germany, with an over-all political production code applying to all."

The production of straight propaganda pictures for the German people, he believes, "is completely a military government procedure and therefore should be a United Nations directive."

Mr. Zanuck indicated that although "no official plan" had been submitted by the U. S. Government to Hollywood for the project, the plan has been presented to individuals. Any announcement of such films in the making, he said, would have to come from official quarters only.

The task of re-indoctrinating the German people with the democratic ideology was a tremendous one, the producer observed. He emphasized that the German civilians and soldiers were not yet convinced that they were fighting a lost cause; that the Lebensraum dream and the Herrenvolk theory were responsible for plunging the world into chaos.

Says Nazi Producers Are Clever and Ingenious

Nazi film-makers are clever and ingenious, he said, pointing to the much discussed Nazi film, "BBC Broadcasting," which is reported to be a lampoon on our British ally. The picture was shown in Sweden.

Mr. Zanuck said it is a comedy, subtly and cleverly contrived to make the British appear ridiculous in the eyes of the German people and to raise doubt in their minds as to Allied claims of victory on the battlefronts and the sea.

He paid tribute to German film directors like Ernst Lubitsch, Otto Preminger, William Wyler, Fritz Lang, Billy Wilder, Henry Blanke and William Dieterle, who, he said, left Europe "when they saw the handwriting on the wall," in the early days when Hitler was spreading his hate doctrine.

Zabin Sets Up Film Unit In Grey Advertising

James B. Zabin, recently resigned as general manager of Cinema Circuit Corporation, New York, is setting up a motion picture division for the Grey Advertising Agency, Inc., New York.

In making the announcement, Mr. Zabin declared, "According to our way of working, an advertising campaign for a producer's product should be blueprinted, in advance, to the end that people don't just look at the magazine advertisements or listen to the radio announcements and say "H-mm."

"The campaign should be planned from A to Z so that the retailer (in this case, the exhibitor) will do more than place the merchandise on his shelves and wait for customers. It should make him want to merchandise the particular picture" to his patrons and the "campaign should show him how to do it."

"One World" Will Be Held for More Opportune Time

Production on the screen version of "One World," the late Wendell Willkie's book, has been postponed indefinitely, Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox, told the trade press in New York Tuesday.

Mr. Zanuck said he was holding back the picture because of timeliness. "The ideals of Wendell Willkie one year or two from now are apt to be the most important topic of world interest," the producer said. His problem at the moment, "is to see to it that the picture will not be released at an inopportune time."

He expects to make only one picture this year, and that probably will be a story written by Sidney Kingsley, "in which I am very much interested." Mr. Zanuck purchased the story, tentatively titled, "But for the Grace of John," and remarked that the picture would be a sequel to "Wilson." He pointed out that his interest currently is "exploratory," adding that he needs the assistance of the Government in producing the picture, which deals with the experience of an American soldier who returns home after the war. Lamar Trotti and Dudley Nichols are working on the story.

Mr. Zanuck said that for the balance of the year he would give his attention to the over-all production of the company. "Since I finished 'Wilson,'" he said, "I've been a very good boy and have kept my nose to the grindstone. I owe it to the studio, the company and the stockholders to devote my time to all the productions on the schedule."

Mr. Zanuck left New York Wednesday for Washington and expected to return to the city at the end of the week. He plans to remain in the east for the opening of "Winged Victory," at the Roxy next Wednesday, and will leave for the coast that night.

He said he had hoped to meet Mrs. Willkie while he was in New York, to discuss "One World," but that her temporary residence in Florida prevented their meeting. He expects to see Mrs. Willkie later this winter.

State Department Changes Postpone MPSA Meeting

Discussion of the future course of the Motion Picture Society for the Americas, which was to be held in Hollywood Thursday night at a special meeting, was postponed until January. The producers group, which has cooperated with the Coordinator of Inter-American Affairs, was to review the possibility of establishing the society as a permanent industry organization. The society indicated that Nelson Rockefeller's appointment as Assistant Secretary of State still to be appproved by the Senate, might affect the plans for Mr. Rockefeller's CIAA, and thereby directly alter its own plans for the future.

Carlin and Swezey Named By Mutual Broadcasting

Phillips Carlin has been named vice-president in charge of Mutual network programs, and Robert D. Swezey has been named a vice-president and assistant general manager. Mr. Carlin recently resigned as vice-president in charge of program operations of the Blue Network, with which he was associated 22 years.

BRITAIN ASKS RISE IN FILM QUOTAS

by PETER BURNUP
in London

Recommendation for a five per cent increase by 1947 in the feature quotas for both distributors and exhibitors in England was made in London Tuesday by the British Board of Trade. A 10 per cent increase in the short subjects quota by the end of 1947 also was proposed.

The British Government also authorized the derequisitioning of film studios, now in process, as follows: One remaining stage at Denham; three stages at Pinewood; the entire Merton Park studio, and two stages at Elstree. The Army and Royal Air Force Film units are still producing at Pinewood studios, therefore, it was considered unlikely, for security reasons, that British producers would be permitted access to the Pinewood cutting rooms even when that studio's three sound stages were derequisitioned.

Regarding the Board of Trade increase in feature quotas, resolutions placing the new quotas in effect require the passage by both houses of Parliament before the end of this year, and would take effect April, 1945. Passage of the measure is considered assured.

The distributors' feature quota, now 20 per cent, will remain the same in 1945, but will increase to 22½ per cent in 1946 and 25 per cent in 1947. The exhibitors' quota, after remaining at its present 15 per cent in 1945, will go to 17½ per cent in 1946 and 20 per cent in 1947, according to the board's proposals.

The quota advances called for in the short subject class are sharper, in view of the fact that there is a plenitude of British shorts, resulting primarily from the extensive Ministry of Information production. For distributors, the board asks for an increase from 15 to 22½ per cent in 1945, followed by 25 per cent in 1946 and 1947. For exhibitors a parallel increase is asked to 20 per cent next year from the 12½ per cent now in effect, followed by a levelling off at 22½ per cent in the two final years of the new period.

The board also recommended a blanket rise of 50 per cent in the existing labor-cost test figures set up by the 1938 Parliamentary Act. These now stand at $30,000 per production, or £1 (about $4) per foot for minimum quota ranking; for double quota, a production co between $90,000 and $150,000 or £3 to 5 p foot; and for triple quota, a minimum of $150 000, or £5 per foot.

London film circles predicted that America companies would accept the quota percenta increase willingly, realizing the necessity f increasing Britain's film output.

All the derequisitioned studios are destin for the British producers pool, meanwhil Several months ago, the British Film Pr ducers Association set up a pool committee allocate the available studio space as and wh the Government turned back sound stages the film-makers. The Board of Trade ult mately will be the arbitrator in the event th allocation disputes arise.

To Use British Equipment

It also was learned that the British Gover ment is determined to permit the re-equipme of film studios to be undertaken by Briti sources, wherever possible, in order to stim late all-British industry and to correct the pre ent adverse dollar exchange. Application f import licenses for equipment material will scrutinized by Government officials with t utmost care, it is understood, to ascerta whether British plants could manufacture t needed materials.

At present, a technical committee represe ing equipment manufacturers and film pr ducers is in the process of formation and pr sumably will function for the purpose of d termining whether manufacturers' potentia ties can meet studio requirements.

Hellman Closes Reissue Deal

Marcel Hellman, producer, left New York f London last weekend after having closed a de with English Films, Limited, for the reissue three Douglas Fairbanks, Jr., films, and "Cri Over London." Mr. Hellman also purchased so story properties while in the United States. E glish Films will represent him in this country.

Accountants Honor Minter

James Minter, managing director of Reno Pictures Corporation, Ltd., London, who for ma years has been an associate of the Association Certified and Corporate Accountants, has be made a Fellow of the organization.

THE WIDENING RANK EMPIRE

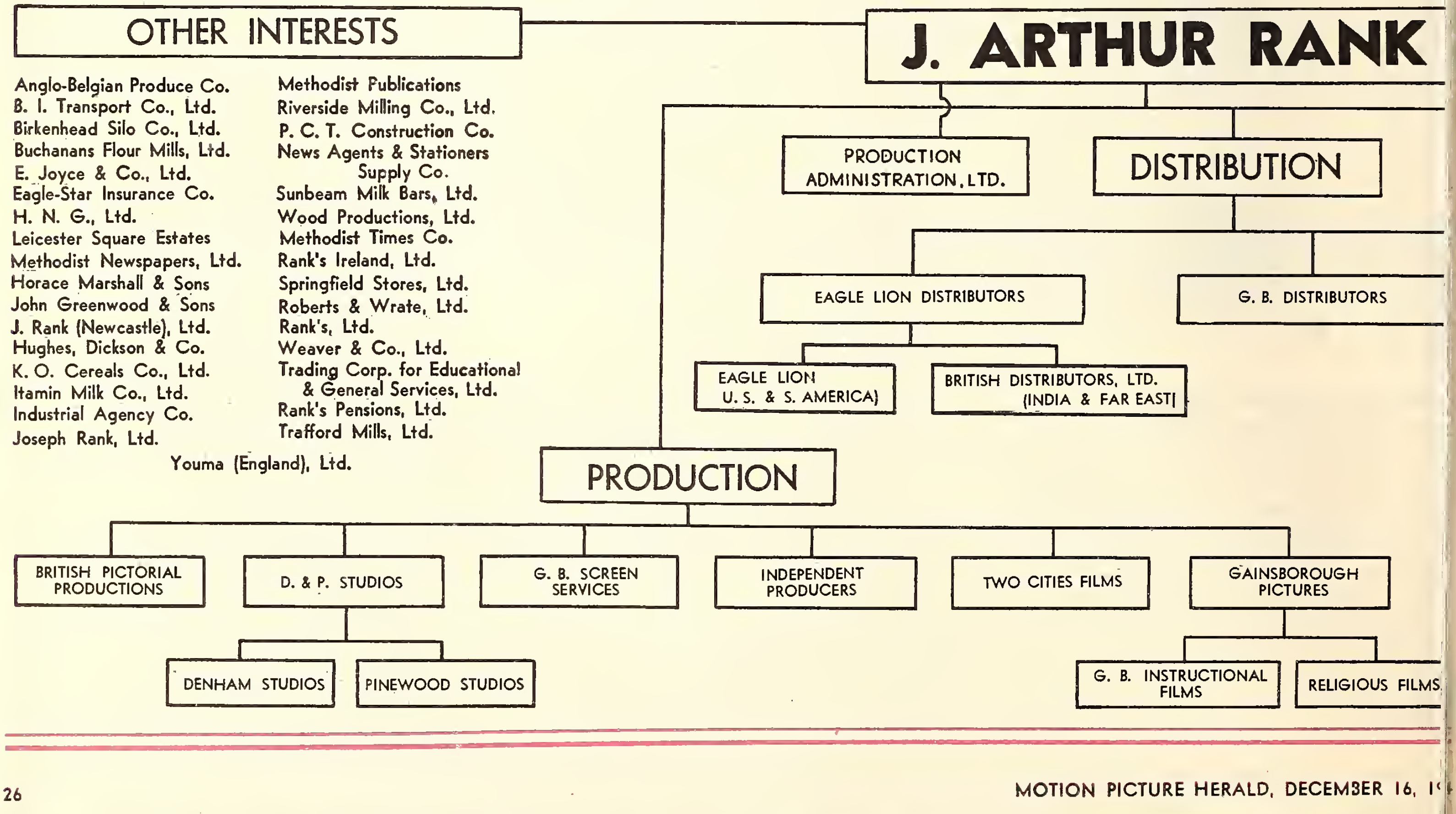
Week by week for more than two years the pattern of the activities of J. Arthur Rank in the developing world scene of the motion picture has been unfolding.

It has now developed broad scope in production, distribution, exhibition and equipment. It extends, too, into non-theatrical provinces. It is, in outline at least, comprehensive of all that the motion picture does.

There is more than incidental significance that this all in a fashion relates to the wide field of British industry, in which Mr. Rank is so vital a figure.

Despite the relative areas of the subjoined graphic representation, the motion picture may not be said to be more than an incidental part of the total Rank interests.

But there is closer integration between the general field of industry and commerce and the special field of the screen than exists elsewhere on the motion picture map.—TR.



JOSEPH ARTHUR RANK, managing director of Joseph Rank, Ltd., is fifty-five years old, a Doctor of Law and a Justice of the Peace. He was educated at Leys School and Cambridge. In 1917, he married Laura Ellen Marshall, daughter of Lord Marshall of Shipstead. They have two daughters. Mr. Rank's homes are Heathfield, Reigate Heath, Surrey, and Sutton Manor, Sutton Scotney, Hants. His Club is the Bath.

Mr. Rank and his brother, JAMES VOASE RANK, are sons of JOSEPH RANK, who was founder of the Rank Flour Mills, a large and powerful organization doing business under the name of Joseph Rank, Ltd. There are also companies known as J. Rank, Ltd., of Newcastle; Rank's, Ltd; Rank's, Ltd., of Ireland, and Rank's Pensions, Ltd. The senior Rank reportedly has retired. He is said to be eighty-nine years old and still to retain the Chairmanship of the companies' Directorates.

JAMES VOASE RANK, the elder of the two brothers, is sixty-two years old; married; has one daughter; was educated at Hymers College in Hull; is a member of the Bath Club, and lives at Ouborough, Godstone, Surrey. He is Director of the Imported Cereals Division of the Ministry of Food. He is the member of the family now actively associated with the flour business and the various mills which the Rank family has in places in the British Isles and Ireland have been under his supervision. James Rank also has been one of the best known owners and breeders of race horses in England. Apart from his own business activities, he is said to have been associated in other business ventures with Lord Portal.

Joseph Arthur Rank, in the past eight or nine years, has apparently used some of his great wealth in obtaining interests in and has devoted most of his time to the motion picture industry, with the result that he now occupies a dominating position in the film business in England.

His varied and extensive holdings include production, distribution and theatre interests.

1. He organized with the late Charles M. Woolf and now controls and is Chairman of the Board of General Film Distributors, Ltd., which distributes Universal's films in England, as well as the most successful British product. It is the largest British distributing company, distributing more British films than any other distributor.

7. The Rank interests control important technical film concerns, including Denham Laboratories, Ltd., etc.

8. The Rank interests finance British productions and are reported to have financed "In Which We Serve" for Twin Cities.

9. Mr. J. Arthur Rank is President of the British Producers Association.

10. J. Arthur Rank was named by the Lord Mayor of London to head the Motion Picture Industry Committee in the "Wings for Victory" war bond sales drive now under way in the United Kingdom. He set a goal of L5,000,000 for the industry in the London area.

11. There is an unconfirmed story to the effect that J. Arthur Rank was very influential in the F.B.I. (Federation of British Industries), a type of manufacturers' association which was powerful in peace times. It was influential in imposing and maintaining the film quota in England, and Rank favored the quota.

Mr. Rank is understood to be a Director in the following companies, those starred being directly associated with the motion picture industry:

Anglo Belgian Produce Co.(A.B.C.),S.A.
B. I. Transport Company, Ltd.
Birkenhead Silo Company, Ltd.
Buchanan's Flour Mills, Ltd.
Cinema Theatres (G.C.F.), Ltd.*
D. & P. Studios, Ltd.
Daren, Limited
Denham Laboratories, Ltd. *
E. Joyce & Co., Ltd.
Eastern Cinemas (G.C.F.), Ltd.*
Emswood Properties, Ltd.
G. & S. Films, Ltd.*
General Cinema Finance Corp.,Ltd.*
General Film Distributors, Ltd.*
H. N. G. Limited
Horace Marshall & Sons, Ltd.
Hughes, Dickson & Co. (1925) Ltd.
Industrial Agency Company, Ltd.
Itamin Milk Company, Ltd.
Ivor Heath Clubs, Ltd.
John Greenwood & Sons, Ltd.
John Herdman & Sons, Ltd.
K. O. Cereals Company, Ltd.
Gaumont British Pictures Corporation*
Metropolis & Bradford Trust Company*
Kessex Cinemas, Ltd.*
Legeran Films, Ltd.*
Manorfield Investments, Ltd.*
Methodist Newspapers, Ltd.
Methodist Publications, Ltd.*
Methodist Times Company, Ltd.
Newsagents & Stationers Supply Co., Ltd.
Odeon Theatres, Ltd.*
Pinebrook, Limited
Pinewood Studios, Ltd.(chrmn)*
Ranks (Ireland), Ltd.
Riverside Milling Co., Ltd.
Roberts & Wrate, Ltd.
Springfield Stores, Ltd.
Sunbeam Milk Bars, Ltd.
Trading Corporation for Educational & General Services, Ltd.
Trafford Mills, Ltd.
Universal Corporation*
Universal Pictures, Ltd.*
Weaver & Co., Ltd.
Wood Productions, Ltd.
Youma (Limited
Youma (England), Ltd.

BRITISH POST-WAR PLANS TO CAPTURE WORLD FILM MARKETS

Startling developments in London, in recent months, culminating with the report of a Sub-Committee of the British Producers Association, reveal that Great Britain is already actively engaged in an effort to capture the world's film markets after the war. The British have talked for years about increasing their foreign film markets, first, in the Empire, and afterwards, throughout the remainder of the world, with little tangible results. The past industry leaders were divided with no one of them outstanding. Present plans, however, appear to be serious, with more active Government support than before, and to be built around a new leader in the industry, Mr. J. Arthur Rank, who is eminently important, powerful and tremendously wealthy.

The active interest of the British Government in the promotion of an increased supply of British films and their release throughout the world dates back to the middle of 1925. In 1926, the Imperial Conference at Ottawa discussed the matter. The President of the Conference said that "the cinema is not merely a form of entertainment, but, in addition, a powerful instrument in the widest sense of that term". He further pointed out that from a commercial point of view the influence of motion pictures is also very considerable and its advertising power for the fashions and products of particular countries is tremendous. Quoting from

reports from Empire representatives over-seas relative to the film trade, the President said "Even in New Zealand with its staunch British traditions, one finds evidence that customs and the demands for goods are being largely influenced by changes in ideas and fashions other than those associated with British habits and tastes. Such preferences are, without comment, accepted as desirable and there seems little doubt that American films have played a part in moulding public tastes in many directions."

The report of the General Economic Sub-Committee of the Conference attached great importance to the need for larger production of films within the Empire and to their increased exhibition throughout the Empire and the world. It recommended a number of measures among which were:

1. Effective duties on foreign films
2. Ample preference or free entry for films produced within the Empire
3. Imposition of requirements as to the renting or exhibition of a minimum quota of Empire films

At the time there was the precedent of the German film 'kontigent' measures - the guide for all film restrictive legislation against American films adopted by European countries - which forced distributors to release one German film for each foreign film released. There is no doubt that this precedent had an influence on the decisions of the British Government concerning restrictions on the release of American films.

The recommendations of the Sub-Committee were adopted by the Imperial Conference and have since been put into effect.

Import duties in the Empire on other than Empire films have been heavily increased.

Empire films receive preferential tariff treatment throughout the Empire and this is of great benefit to British films.

The Cinematographic Films Act of 1927 was adopted for ten years and ,with some changes ,continued for another ten years in the Act of 1937. These Quota Acts force the distributors of American films to produce or buy British films, or buy the foreign rights to distribute British films in order to distribute American films in Great Britain. The number increases each year. The Acts also require exhibitors in Great Britain to show a fixed percentage of British films which increases each year.

These Quota Acts aimed to bring about

1. Increased production of British films
2. Increased exhibition of British films at home and abroad, particularly within the Empire and in the United States.

The present British plans provide, in addition, for the increased release of British films throughout the rest of the world, particularly on the Continent and in Latin America, where British films had little market before the present war. The Sub-Committee of the British Film Producers Association presented a report to the Association on April 8, 1943. The report included the following recommendations:

1. A Joint Marketing Board should be formed to market British films on the Continent after the war.

2. Representatives of the Ministry of Information and the Board of Trade should be on the board serving with representatives of the British film industry.

3. The British industry should be ready to satisfy the demands for films on the Continent immediately hostilities cease.

4. These complex markets must be studied carefully in advance.

5. During the period from the end of the war until the Nazi occupied countries are returned to normal government by their own peoples the British film industry should work through the Ministry of Information.

6. The industry must have the support of the British Government. (The Sub-Committee presented the idea to the Ministry of Information and the Board of Trade and both named delegates to the Sub-Committee. Mr. J. Beddington, head of the Films Division of the Ministry of Information and Mr. Calder-Marshall, represent that Ministry. Mr. Gaitskell represents the Board of Trade.)

7. Contacts should be made with as many as possible of the Refugee Allied Governments now in Great Britain to ensure their active cooperation with the plans. (This has already started.)

8. Producers should have a representative and organization in each territory, and at the beginning these should be employed by and under the control of the Ministry of Information. Producers should prepare now lists of films already produced which they believe would be acceptable to these over-seas markets and submit the lists to the Ministry of Information. (When the report was submitted the producers decided that the list should be submitted first to their Association.)

9. Preparation should be made immediately to assemble technical experts from the countries where the films are to be marketed to dub and prepare the films for marketing.

10. The Joint Marketing Board should not confine its activities to European markets but should also explore the possibilities of the Latin American markets.

It must be kept in mind that British films occupied only a small part of the playing time of the screens of the world outside Great Britain before the war. Attempts to capture additional playing time for British films would have to be at the expense of the American industry, because American films make up the large majority of the foreign films exhibited in the various countries of the world. In countries where there are no limitations on the importation and release of foreign films, American films could compete freely, and probably with success, against British films. But in countries where there are limitations on the importation and release of foreign films, and in Empire countries which might give further preferential treatment to British films, the American industry would be in danger of losing previously hard-won markets; markets which its foreign departments have built up over a long period of years. It must not be forgotten that the American industry alone has developed the film markets of the world to their present importance by supplying good films and by introducing American methods of distribution and exhibition.

If Britain is able now to make film agreements with the refugee governments of the Continent these agreements might do tremendous harm to the American industry. Many of these countries had quota limitations on the release of foreign films before the war. The majority of the foreign films licensed for release were American films. Any special arrangements with Britain for the release of British films would reduce the quantity of American films which might be released, unless the

It may be said in fact that British films occupied only a small part of the playing time of the screens of the world outside Great Britain before the war. Attempts to impose additional playing time for British films would only be to the expense of the American industry, because American films make up the large majority of the foreign films exhibited in the various countries of the world. In countries where there are no limitations on the exploitation and release of foreign films, American films would increase heavily, and probably also increase, against British films. But in countries where there are limitations on the exploitation and release of foreign films, and in those countries which might also tender preferential treatment to British films, the American industry tends to be deprived of lucrative, presumably hard-won outlets: markets which the American organizations have built up over a long period of years. It must not be forgotten that the American industry alone has developed the film markets of the world to their present importance by supplying good films and by introducing American methods of distribution and exhibition.

If Britain is able to make trade agreements with the refugee governments on the Continent these agreements might do tremendous harm to the American industry. Many of these countries had quota limitations on the showing of foreign films before the war. The majority of the foreign films licensed for release were American films. Any special arrangement with Britain for the release of British films would reduce the quantity of American films which might be released, unless the quantities of foreign films which may be imported are increased. There is a real danger here, not from the new competition of British films, but from the replacement of American films by British films by formal agreements or unofficial understandings.

The preferential Empire treatment for British films has so far not prevented the release of American films in the Empire. There is a danger, however, that after the war this preferential treatment may be increased. The various States of Australia might enforce their quota regulations and further extend them, and at the same time permit British films to be released outside their quotas. There is a danger that Empire countries will follow the British example and force the American industry to produce or buy national films, or buy the foreign rights to them in exchange for the right to import and release American films.

The American industry earnestly hopes that its Government will take immediate steps in the premises to make certain that these governments do not grant any special or new privileges to the British film industry, or to any other foreign film industry.

The most important development in Great Britain in connection with the drive for world markets is the rise to power in the film industry of Mr. J. Arthur Rank, whose influence in the industry has become so great that he is accused of aiming to set up a virtual monopoly of the entire British industry, including the production, distribution and exhibition branches of the industry.

The Cinematographic Films Council is an advisory board named by the British Board of Trade to "keep under review" the British film industry, particularly the producing branch. It is composed of twenty-one members, ten from the trade and eleven

persons "who appear to the Board of Trade to have no pecuniary interests in any branch of the film industry".

This Films Council is deeply concerned about the monopoly now in the process of formation by Mr. Rank. A delegation of the Council appeared before the Board of Trade only a few weeks ago to express the Council's concern about the threatened monopoly. It is reported that the Council sees the following dangers in the one man control of the industry in Britain.

1. The progressive elimination of the existing independent producers within the industry.
2. The gradual elimination of British distribution companies.
3. The eventual destruction of the well-balanced division of theater interests between circuit and independent exhibitors. The present control by Mr. Rank of two of the three major circuits is a long step in this direction. It is reported that he is endeavoring to obtain control of the third circuit.

Mr. Rank controls or influences through direct affiliation all the companies comprising the leading elements in all branches of the film industry in England, and especially, constitutes a virtual monopoly of production facilities upon which all the other sections of the industry - including the American companies - ultimately depend for their continued operation. American companies must produce, have produced, or buy foreign rights to British films each year in order to release their films in Great Britain. If one man controls the film production of Britain the American companies will be at his mercy.

It should be pointed out that, whether intended or not, Mr. Rank has been enabled in part to create a monopoly, particularly in production facilities, by reason of the progressive

requisitioning of studio space by the British Government for other purposes. Whatever the necessity or merits of this action in itself, the fact remains that without it a situation would hardly have arisen in which one man could acquire and control practically all of the remaining production facilities.

Already, one of Mr. Rank's associates, Mr. Filippo del Guidice (who founded a film producing company known as Two Cities Films, Ltd.) has proposed a scheme for the production of British films, largely financed by American companies, to comply with the quota obligations of the American companies. The films would be produced by a single group and the American companies would be required to release them in the United States and throughout the world. This single British producing group would share fifty-fifty in the proceeds of the release of these films in the United States and throughout the world. Thus the American industry would be building up a monopoly production group in England and sacrificing part of its home and foreign markets. The scheme appears impractical and there is no means to force the American companies to accept it under present film legislation in England. However, it gives an excellent indication of the trend of thought of those who would institute a monopoly of the film production industry in England. With such a monopoly Mr. Rank and his associates might easily make such demands.

Mr. Rank recently formed, with the cooperation of Mr. Del Guidice, a Scenario Institute of which Mr. Rank is Chairman and Mr. Del Guidice is Managing Director. The Institute is already

in operation. It contemplates the pooling of stories, writers and literary talent of Britain. Mr. Del Guidice issued three or four press releases about the Institute. In the first one, at least, he is reported to have declared that the Institute would gain a monopoly of all the literary works and talent of Great Britain, and through this monopoly be able to force American companies, which wanted to buy any of its properties to agree to produce the films in accord with the ideas of the Institute and to release the films in the United States. The founders of the Institute have been accused in the British press of attempting to form a monopoly. The CINEMA of March 3, 1943 said "The Institute creates a monopoly - buys up every story, article, biography and what not in the world which would make a film story. Otherwise they stand the risk of being saddled with hundreds of properties which no one need buy because there are still others left in the market". The American industry is vitally interested in the activities of the Institute because it must buy British stories for the production of British films to comply with quota requirements, and further, it has been accustomed to purchasing numbers of British stories for the production of films in the United States. (According to the British trade press, Mr. Del Guidice is an Italian by birth and can hardly speak English.)

Regarding British plans to capture the world's film markets, the editor of TODAY'S CINEMA published an account of an interview with Mr. Rank in the edition of April 20, 1943. In it Mr. Ranks is quoted as saying:

in operation. It concentrates the pooling of stories, writers and literary talent of Britain. Mr. Del Guidice issued three or four press releases about the Institute. In the first one, at least, as is reported in the Cinema, he said that the Institute would gain a monopoly of all the literary works and talent of Great Britain, and thereby, they probably be able to force American companies, which wanted to buy any of its properties to agree to produce the films in Britain with the terms of the Institute and to release the films in the United States. The founders of the Institute have been accused in the British press of attempting to form a monopoly. The CINEMA of March 5, 1947 said "The Institute creates a monopoly - buys up every story, article, biography and what not in the world which could make a film story. Otherwise that shuts out the risk of being saddled with hundreds of expensive stories no one needs because there are still plenty left in the market". The American industry is vitally interested in the activities of the Institute because it puts any British stories for the production of British films to certain British specifications, and further, it has been instrumental in preventing purchase of British stories for the production of films in the United States. (According to the American trade press, Mr. Del Guidice is an Italian by birth and can hardly speak English.)

Regarding British plans to capture the world's film markets, the editor of TIME's CINEMA published an account of an interview with Mr. Rank in the edition of April 23, 1947. In it Mr. Rank is quoted as saying:

> "Take Russia. That country has perhaps 50,000 cinemas. And that is only one country of Europe. I am going to have cinemas in every country. It will be part of my selling organization."

Referring to the past failures of British film production Mr. Rank said further:

> "We had our chance again in 1827-30 when talkies started. But America had - the studios, the stars and the money. It had its big home market, its world-wide selling and distributing organizations. It's a long story -- but the British Governments of various periods are much to blame. But now -- at long last -- we have a Government with vision".

Continuing, the editor wrote:

> "There is one thing upon which I was left in no doubt whatever. J. Arthur Rank is a great enthusiast for British films. He's determined to see that so far as lies in his power the output of our studios will go to every part of the world.
>
> "Underlying all his activity -- and that activity is extensive enough, you'll admit -- is a fine patriotism from which benefit will arise not only for this industry but for the nation."

An important angle in the British Government's redoubled interest in the British film industry is the activity of Mr. Brenden Bracken, Minister of Information. One British trade paper pointed out that Mr. Bracken is the first Minister of Information to remain in office for any length of time and the first who has taken an active interest in the British film industry. The writer recommended that the Minister be retained in the Government after the war to look after the interests of the British film industry. Mr. Bracken was formerly managing director of the London Financial News, in which, it is reported, he still maintains an active interest. He is also reported to be one of the closest political associates of Prime Minister Churchill.

It is probably due to Mr. Bracken's influence that the British Government took the unprecedented step of appointing three officials of the British Government, Mr. J. Beddington and Mr. A. Calder-Marshall of the Ministry of Information, and Mr. Gaitskell, of the Board of Trade, to serve on the Sub-Committee of the British Films Producers Association, which is engaged in working out post-war plans for the sale abroad of British films.

There is attached herewith a memorandum including information relative to Mr. Rank and his extensive motion picture and other activities.

June 8, 1943

British Producers Can Get 50% of Nation's Playing Time In 5 Years—Says Korda

Working hard, British producers in five years will obtain possibly 50 per cent of the playing time in British theatres—a playing time now preempted by American pictures. hat is the opinion of Sir Alexander Korda, ritish production chief for M-G-M, who arrived in New York this week on a visit to his country. He plans to confer with Nicholas M. Schenck, MGM president, in New York, nd with Louis B. Mayer, vice-president in harge of production, and other MGM studio hiefs, and to obtain studio equipment which, Mr. Korda observed, in the instance of cameras, "was breaking down every hour or so."

Film making in Great Britain, he remarked, was difficult enough, with the menace of bombs which slow production by forcing personnel to seek shelter, and with the continuing hortage of studio space, commandeered mainly by the Government. Production equipment, he said, was old even when used by Government units; the latest British equipment is dated 1937.

Of British hopes of capturing more playing ime, he said, "We should be very near 50 per cent of our playing time in five years—and without a quota; and we also will be getting similarly more playing time in the world markets."

Makes Plea for Reciprocity

This prediction was accompanied by a plea for reciprocity in post-war trade, Mr. Korda's point being that Great Britain after the war can only show American pictures by being able to export its own. In this instance, he said:

"It may come to a choice between films and butter and eggs; we will be forced to examine carefully our purchases. I can assure you that after years of eating powdered eggs, for instance, it may well be desirable to get fresh eggs before film. That is not to deny that the demand of the public for film will not be the same. It will be a matter of choice in buying."

British producers will be doing a better job, and will not need quotas in dominion countries, in Mr. Korda's estimation. He deprecated the quota as "a prop — we must do a good job on our own," he said; "and we must make more pictures about the countries in our commonwealth."

Sir Alexander Korda

Hollywood, in his opinion, will continue to hold its world eminence, but it will also allow the other Allied countries their own voice in production. The war was not eliminating national identities, he noted, and in this connection predicted that France would be as great a film producer as before the war, and that her product, in application to British film making, would be, not "a commercial competitor, rather, a stimulant."

"It is in the interests of the American film industry to help us, the British film makers," Mr. Korda said. "This has nothing to do with the freedom of the arts, and it is not merely one British film maker speaking. It is a matter of the exchange and free flow of money. We must be able to pay for your pictures."

He will exchange stars with MGM after the war. "It is part of a campaign, so to speak, to make British pictures more saleable in the United States," he said. Similarly, more British stars in U. S. pictures will improve their business in Great Britain, he pointed out.

However, he does not feel that interchange of writing and technical talent will be necessary. The war is producing many new writers, and many technicians. Similarly, while war pictures are in some instances not wanted any more, good war pictures score, and in his opinion, the best war pictures remain to be made; for, he said, present war pictures are written, produced and acted by persons with no real war experience.

Reissues, now doing exceptional business in England, will continue that business so long as the film industry uses critical judgment in reissuing films, he said.

Should Think About Television

Of television, Sir Alexander said, "in a very short time, in my opinion, television will be a great commercial possibility, and we should very much think about it. I personally think all these great inventions are not harmful to us; we can use them."

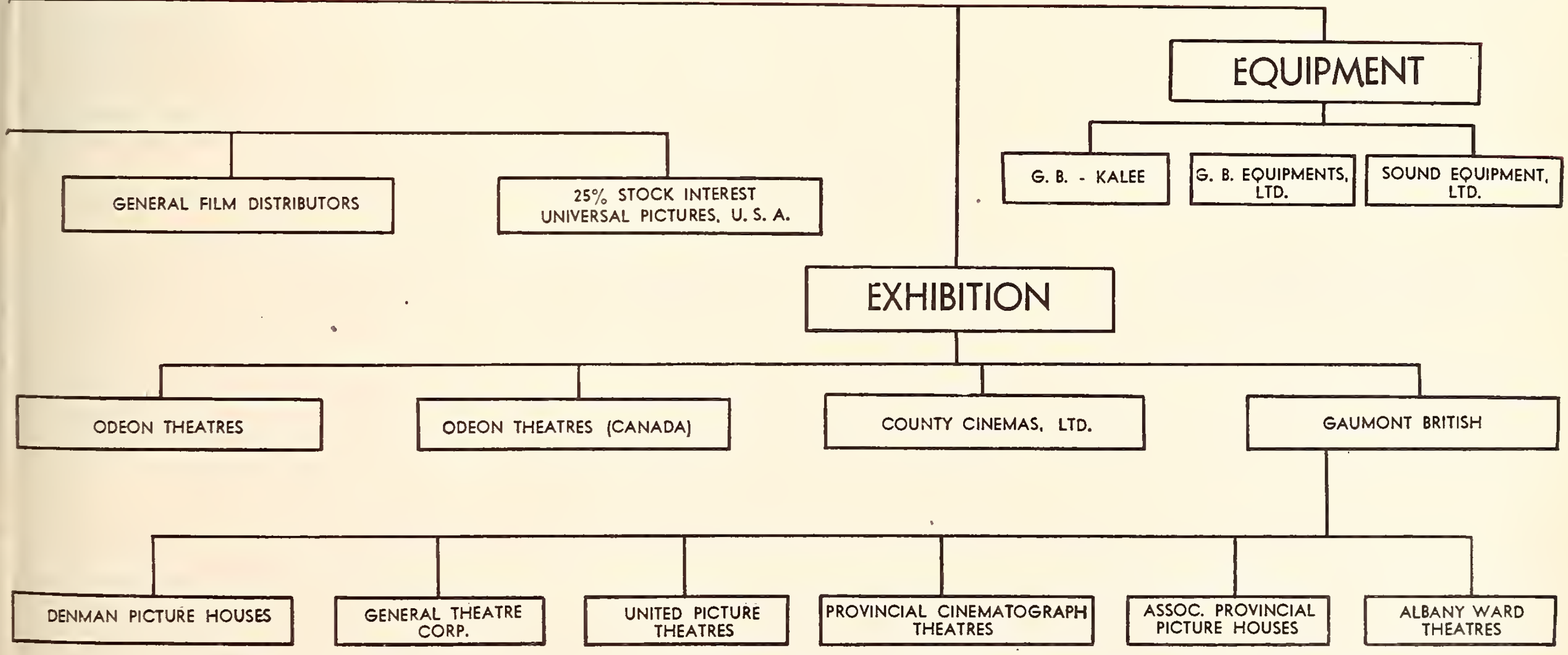
Of Russian production, Mr. Korda said he was in "constant correspondence" with his "Russian colleagues" and that he believes Russian production, now almost totally given to war, will become a great factor in the world film business. He added he was pleased with reception in Russia of his "Lady Hamilton" and "The Thief of Bagdad" and others, and particularly pleased and surprised that the Russians like George Formby, British comedian.

Mr. Korda is considering 14 scripts. He expects to make three pictures, beginning in May; and his contract, for MGM, he added, allows him to make as many as he wishes, per year, limited only by conditions. The three pictures, two of which may begin in May, and each of which, he said, would cost $1,000,000 or more, are "Velvet Coat," a biography of Robert Louis Stevenson; Nevil Shute's "Pastoral"; and "The Pickwick Club." Carol Reed, he said, probably would direct the second; and Robert Donat might star in the last.

Wants Production in Far East

Of production of films about, and in, the British Empire apart from England, Mr. Korda said he would like to film again in India, and that in considering production in Australasia, thought was being given to a story in MGM hands, "Green Dolphin Street," the locale of which is New Zealand.

Mr. Korda will go from New York to the Coast next week, and said he hopes to return to London by January 15.



DECISION IN CRESCENT CAS STRENGTHENS U. S. SUITS

Berge Sees Support for Divorcement in Ruling by Supreme Court

The Department of Justice Monday won a complete victory in the Crescent Amusement Company anti-trust case when the U. S. Supreme Court handed down its five-to-one decision denying the defendants the relief they had sought from the Federal District Court in Nashville and granting the Government's request for an expanded decree.

The decision will furnish strong support for the Government in its petition for modification of the New York case Consent Decree, and in the Schine and Griffith anti-trust cases, Wendell Berge, head of the Department of Justice's anti-trust division, said Tuesday in Washington.

The new decree prohibits the future acquisition of financial interest in additional houses outside Nashville, except after affirmative showing that such acquisition will not unreasonably restrain competition.

Deny Divestiture Provision Punitive and Unreasonable

In denying the contentions of Crescent and its affiliates that the Government's divestiture provisions are unreasonable and punitive, the opinion, written by Associate Justice William O. Douglas, asserted that the Government should not be confined to an injunction against future violations. Justice Douglas said further:

"The fact that there may be somewhere in the background a greater conspiracy from which flow consequences more serious than we have here is no warrant for a refusal to deal with the lesser one which is before us."

At another point the court said:

"Dissolution of the combination will be ordered where the creation of the combination is itself the violation."

Only one point of the defendants' cross-appeal, that contending the Government's first appeal was premature, was sustained by the court.

Justice Douglas, early in the opinion, affirmed the applicability of the Sherman Anti-Trust Act to the exhibition business, noting that contracts made by theatres with film salesmen are subject to approval by the distributors' home offices and that the films are shipped to various exchanges whence they are sent from one exhibitor to another.

Findings Held Adequate to Prove Interstate Commerce

"The findings are wholly adequate to establish that the business of the exhibitors involved a regular interchange of films in interstate commerce," he said.

The court gave attention to the practices which, the Government charged, the defendants resorted to in their effort to eliminate competition. The Court said:

"There was ample evidence that the combination used its buying power for the purpose either of restricting the ability of its competitors to license films or of eliminating competition by acquiring the competitor's property or otherwise."

Included in the evidence cited were the defendant companies' insistence that the distributors give them monopoly rights in towns where they had competition or be refused business in closed towns where they had no competition. A repeat-run clause in their contracts which prevented the sales of a second run to opposition theatres also was cited.

Denying that the companies' independent competitors were eliminated in the course of normal competition, the opinion continued:

"We may assume that if a single exhibitor launched such a type of economic warfare he would not run afoul of the Sherman Act. But the vice of this undertaking was the combination of several exhibitors in a plan of concerted action. They had unity of purpose and unity of action. They pooled their buying power for a common end. It will not do to analogize this to a case where purchasing power is pooled so that the buyers may obtain more favorable terms. The plan here was to crush competition and to build a circuit for the exhibitors."

THREE JUSTICES ABSENT IN CRESCENT DECISION

Chief Justice Harlan F. Stone and Associate Justices Wiley B. Rutledge, Hugo L. Black and Stanley F. Reed joined Justice William O. Douglas in his majority opinion in the Crescent Amusement Company case. Associate Justice Owen J. Roberts dissented but did not write an opinion. Associate Justices Frank Murphy and Robert H. Jackson did not participate, presumably having disqualified themselves because they were Attorneys General when the case was on. Associate Justice Felix Frankfurter's absence was unexplained.

Criticize Findings as Leaving Much To Be Desired

The court dismissed the companies' contention that the findings of the lower court were mainly taken verbatim from the Government's brief. Justice Douglas, however, did criticize the findings as leaving "much to be desired in the light of the function of the trial court," but sustained them as supported by evidence.

In granting the request of the Government for the broadening of the decree to require affirmative showing that future acquisitions would not be contrary to the requirements of the decree, Justice Douglas pointed out that the court ordinarily was reluctant to direct a recasting of a decree except on a showing of abuse of discretion, but said that the case was one where the court should act for adequate protection of the public interest.

Justice Douglas went on to defend the change in the decree by saying that the combine had grown as a result of predatory practices condemned by the Sherman Act. The acquisition of a competing theatre terminates its competition and punishment for contempt did not restore the eliminated competition, he added.

The companies' contention that the divestiture provisions of the decree are harsh and inequitable, and that they exceed any reasonable requirements to prevent future violations received no sympathy from the court. J Douglas said:

"The principle is adequate here to j divestiture of all interest in some of the ates since that acquisition was part of the of the conspiracy.

Business Inconvenience and Hardship Are Asserted

"The fact that minority stockholders o affiliated companies are not parties to the is no legal barrier to a separation of the panies. No legal right of one stockhold normally affected if another stockholder i quired to sell his stock, and no exemptic that rule has been shown to exist here. business inconvenience and hardships are serted."

Taking up the defendants' appeal, the opi directed itself to the requirement of the d that the companies make no more contrac franchises designed to suppress competi The companies contended that these provis would aggrandize the distributors at the pense of the exhibitors, depriving the l of group purchasing power and of agreem that are normal and necessary.

"It is not for us, however, to pick and ch between competing business and econ theories in applying the law," Justice Dou commented. "Congress has made that ch It has declared that the rule of trade and c merce should be competition, not combina Since Congress has made that choice, we not refuse to sustain a decree because by s other measure of the public good the re may not seem desirable.

"The chief weapons used by this comb tion in its unlawful warfare were the f chise agreements and the licensing system. fact that those instruments could be lawf used does not mean that the defendants leave the court unfettered. Civil suits un the Sherman Act would indeed be idle gest if the injunction did not run against the c tinuance or resumption of the practices."

In defending the decree as a proper rem for the case before the court, the opinion sa

"And it is hard to see how the decree co be made less general and more specific. I is a burden which cannot be lightened by plication to the court for exercise of the p er which it has reserved over the decree, i a burden which those who have violated Act must carry."

Claimed Original Wording Would Defeat Purpose

The Government, in its request for modifi tion of the decree of the Federal District Co in Nashville, complained that Federal Ju Elmer Davies' language in the original do ment would enable the defendant companies acquire additional theatres on a qualified ba and thus afford no actual relief. The exhibit found guilty under Judge Davies' decree w the Crescent, Cumberland, Lyric, Cherok Kentucky, Muscle Shoals and Rockla Amusement companies.

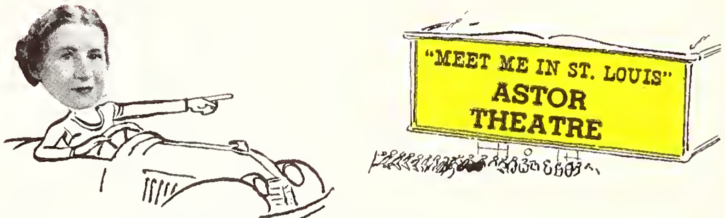
Although neither Tony Sudekum, presid of the Crescent Company, nor his attorne were inclined to discuss a possible rehearing the case, since the adverse decision by Ju Davies it has been indicated that the Cresc stake is not sufficiently great to justify prolo ing the matter.

"Make a bee-line for the Astor. There's honey inside. A ginger-peachy show. Inspires you like Vitamin 'A'!"

THAT'S BOSLEY CROWTHER IN THE N. Y. TIMES. TURN THE PAGE AND THEN GET THE STANDEE TAPES READY!

LEE MORTIMER PITIES THE HOUSE-MANAGER IN RAVE DAILY MIRROR REVIEW . . .

"I'd hate to have the HEADACHES of the house-manager trying to figure how to crowd in the customers for M-G-M's 'MEET ME IN ST. LOUIS'."


"MEET ME IN ST. LOUIS"
ASTOR
THEATRE

KATE CAMERON GIVES PUBLIC A GOOD STEER IN DAILY NEWS ROUSING REVIEW . . .

"Let me steer you to the Astor. Sheer enjoyment. A miracle of entertainment."

MEET ME IN ST. LOUIS
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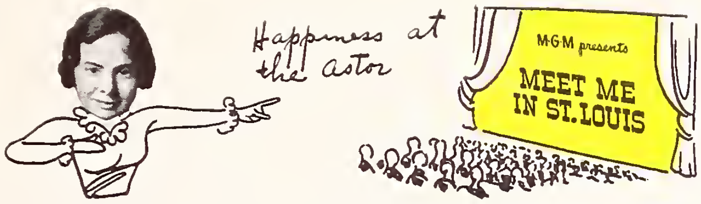
HOWARD BARNES IN HERALD TRIBUNE ENTHUSIASTICALLY PROCLAIMS A HIT . . .

"The Astor has a hit which amply deserves to be one. Enchanting. Heart-warming. A delight."

ROSE PELSWICK'S JOURNAL-AMERICAN REVIEW PROMISES JOY FOR A LONG TIME TO COME . . .

"Delightful is the word for it. Will be around for some time to come. Thoroughly entertaining show."



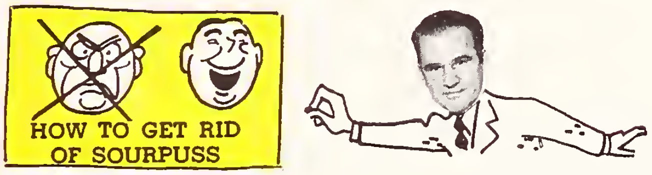
EILEEN CREELMAN'S WONDERFUL REVIEW IN THE SUN GIVES ADVICE ON HAPPINESS . . .

"It's hard to think where one could have a happier time than watching the Astor screen."

PREDICTION!
It will run through Winter, Spring, Summer and longer.

ARCHER WINSTEN GIVES TIP-OFF ON LONG RUN IN GRAND N. Y. POST REVIEW . . .

"It wouldn't surprise this reviewer at all to see the picture lingering through at least three seasons and longer. Go early, be prepared to stand on line."


HOW TO GET RID OF SOURPUSS

ALTON COOK'S MARVELOUS REVIEW FEATURES SURE-CURE FOR SOURPUSS . . .

"If you happen to be troubled with sourpuss the next few weeks, a quick and sure cure can be had at the Astor. Joy unbounded."

JOHN McMANUS OF P. M. PREDICTS IMMORTALITY FOR "MEET ME IN ST. LOUIS". . .

"Always delightful, tuneful and mirthful. A real, lively American saga. Should be in for a spell of immortality."

The Business Next Page →

HIT

M-G-M's HONEY
IN TECHNICOLOR

Judy
GARLAND
Margaret
O'BRIEN

"MEET ME IN ST. LOUIS"

MARY ASTOR
LUCILLE BREMER
TOM DRAKE
MARJORIE MAIN

Photographed in
Technicolor

Screen Play by Irving Brecher
and Fred F. Finklehoffe • Based
on the Book by Sally Benson

Directed by
VINCENTE MINNELLI

Produced by
ARTHUR FREED

The Business at the Astor is way up here!

TWENTY YEARS OF LEADERSHIP
1924-1944
MGM

Bonds Buy Bombs! Sock 'em with the 6th!

PRINTED IN U.S.A.

Depinet to Honor WAC Chairmen

Ned E. Depinet, retiring Chairman of the distributors division of the War Activities Committee, announced last Friday that each of the district chairmen and distributor chairmen, not previously honored, would receive before the end of the year a citation and plaque commendatory of their war activities. The plaques are similar to those distributed several months ago by William F. Rodgers and William Scully, previous Distributor Chairmen.

Those who will receive the plaques are Ralph Pielow, Ben Abner, Ed W. Ruff, John Moore, M. A. Brown, Sam Gross, M. E. Lefko, J. B. Brecheen, Harry Dudelson, Maury Orr, M. Dudelson, John E. Holston, J. B. Underwood, J. J. Rogers, C. A. Gibbs, W. E. Banford, W. H. Workman, Don Woods, Harry Hynes, Jack Langan, Lou Levy, H. B. Johnson, Tom Bailey, G. Davison, Vete Stewart, Al Oxtoby, Al Shmitzen and Fred Greenberg.

District chairmen who will receive the awards are: Jack Bowen, A. M. Kane, R. J.. Folliard, Jack Goldhar, Paul Wilson, J. B. Underwood, Sam Shirley, Claude McKean, J. E. Garrison, J. Herbert MacIntyre and Harry Herbel.

The list includes all distributors and district chairman except E. V. Landaiche of New Orleans, Fred R. Dodson of Atlanta and C. G. Eastman of Albany. They were honored previously by either Mr. Rodgers or Mr. Scully.

Claude R. Collins, newsreel coordinator in Washington, also will receive a plaque in recognition of his work in behalf of the distributors division.

Back Zoning Rule Change In New York Charter

A proposed amendment to New York's City Charter, which would empower the Board of Estimate to over-rule the City Planning Commission on zoning changes by a simple majority vote, won support last Wednesday from 15 representatives of business groups. The change was suggested at a hearing before the City Council's Finance Committee.

Theatre and other business interests unsuccessfully opposed the recent zoning amendments restricting the ground coverage of future buildings, which automatically became law December 2 because a three-quarter majority of the Board, 12 out of 16, did not reject them.

Sponsored by Hugh Quinn, Queens Democrat, the suggested amendment would alter the charter provision that zoning action taken by the Planning Commission is effective within 30 days unless modified or disapproved by a three-fourths vote of the board. To become law, the new charter amendment must be approved by the council, the board and by the voters in a referendum.

20th Century-Fox Schedules Three in Block No. 6

"Keys of the Kingdom," written by A. J. Cronin, and "The Way Ahead" will be released by Twentieth Century-Fox in January, it was announced last Friday by Tom Connors, vice-president in charge of sales. The three films comprise block No. 6 of the company's 1944-45 product.

"Keys of the Kingdom," written by A. J. Cronin, was produced by Joseph Mankiewicz and directed by John M. Stahl. "The Fighting Lady" was produced by the United States Navy entirely in Technicolor and is being distributed by Twentieth Century-Fox.

"The Way Ahead" was produced in England by Two City Films. Norman Walker and John Sutro produced and Carol Reed directed.

Miss Schreiber in New Post

Ida Schreiber, who recently resigned as office manager of the ITO of Southern California and Arizona, a post she held for 10 years, has joined the Southern California Theatre Owners Association as assistant to Albert J. Law, executive director and general counsel.

What the Key City First Runs Are Showing During Holiday Week

BOSTON

Metropolitan: "Here Come the Waves." A special lobby celebration on Christmas Eve and Day.

Loew's State and Loew's Orpheum: Film not set. There will be singing of Christmas carols in the lobby and a special War Bond show emphasizing the giving of Bonds for Christmas.

RKO Boston: "Sweet and Lowdown." Count Basie and band on stage. Carols will be sung and films suitable for children shown.

RKO Memorial: "Princess and the Pirate." Carols will be sung and films suitable for children shown.

Paramount and Fenway: Film not set. Special Christmas morning matinees will be given. Toys will also be given to children attending.

Laffmovie: Admission price will be by toy only, which will be given to children's hospitals.

CHICAGO

Apollo: "The Very Thought of You."

Chicago: "And Now Tomorrow"; Johnny Long's Orchestra on stage.

Downtown: Film not set; on stage, Benny Carter's Orchestra and King Cole Trio.

Garrick: "The Conspirators."

Grand: "Woman in the Window," and "My Gal Loves Music."

Oriental: Film not set; on stage, Harry Howard's Revue.

CLEVELAND

Loew's State: "Kismet."

Loew's Stillman: "Lost in a Harem."

Hippodrome: "The Very Thought of You."

Palace: "Carolina Blues."

Palace: "Can't Help Signing" and "Enter Arsene Lupin."

Roosevelt: "When Irish Eyes Are Smiling."

State Lake: "Frenchman's Creek."

United Artists: "Thirty Seconds Over Tokyo."

Woods: "The Princess and the Pirate."

DETROIT

Michigan: "Our Hearts Were Young and Gay" and "The Great Moment."

United Artists: "Mrs. Parkington" and "Song of the Open Road."

Palm State: "Barbary Coast Gent" and "Waterloo Bridge."

Capital: "Sign of the Cross" and "Crazy Knights."

HOLLYWOOD

Hawaii: "House of Frankenstein" and "Mummy's Curse."

Hillstreet, Pantages: "Together Again."

Paramount (Downtown) and Paramount (Hollywood): "Our Hearts Were Young and Gay" and "Atlantic City."

Orpheum: "A Wave, a Wac and Marine;" on stage, Victor Mature in "Tars and Spars."

Warners' Downtown, Hollywood, Wiltern: "Hollywood Canteen."

NEW YORK

Astor: "Meet Me in St. Louis."

Capitol: "Music for Millions." On stage, Tommy Dorsey and Orchestra.

Criterion: "Can't Help Singing."

Globe: "Tomorrow the World."

Music Hall: "National Velvet." On stage, Yuletide spectacle, "The Nativity."

Paramount: "Here Come the Waves." On stage, Woody Herman and Orchestra.

Rialto: "House of Frankenstein."

Rivoli: "Frenchman's Creek."

Roxy: "Winged Victory." On stage, Jack Durant, Nicholas Bros., Joan Edwards.

Strand: "Hollywood Canteen."

PORTLAND, ORE.

Paramount, Oriental: "Frenchman's Creek." Dr. Enna Carollers on the stage of Paramount.

Broadway: "Abroad with Two Yanks" and "Destiny."

Orpheum: "Playhouse" and "Together Again."

United Artists: "The Hairy Ape."

ST. LOUIS

Christmas schedules uncertain because of strike, now ended. Tentative schedules are:

Fox: "Lake Placid Serenade."

Ambassador: "The Very Thought of You."

Missouri: "Dumbo," "Bambi" and "Saludos Amigos."

Loew's State: "Kismet."

Loew's Orpheum: "Meet Me in St. Louis."

Stage Pageant for Yeshiva

The production staff of Radio City Music Hall, New York, through arrangements made by G. S. Eyssell, president and managing director, staged an entertainment and religious pageant at the annual dinner of Yeshiva College, December 10, at the Hotel Astor. The pageant, entitled "Chanukah—The Sabbath of the World," was written by Abraham Regelson and dramatized and staged by Zvi Scooler. Members of the Music Hall Corps de Ballet appeared.

Sells Lewistown House

Joseph M. Shverha is no longer connected with the Rialto theatre, Lewistown, Pa., announcing he has sold his interest in the theatre to Marion E. Humphries.

Kinsler Named to Head Cincinnati Variety Club

Ralph Kinsler, manager of the Shard circuit, has been elected chief barker of the Cincinnati Variety Club, to succeed Maurice White, general manager of United Theatres. Others elected were: Lou Bugie, first assistant chief barker; Harry Hartman, second assistant, and Peter Niland, dough guy. Saul Greenberg was reelected property master. Canvasmen, in addition to the officers, are: Harry David, Harry Dudelson, Arthur Frudenfeld, Mike Greenberg, Allan Moritz and Harry Wessel. William Onie, F. W. Huss, Jr., and Mr. White, past chief barkers, automatically become canvassmen. Mr. Moritz was renamed national committeeman.

WILL EXTEND FILM WAR BOND DRIVE

Campaign to Be Continued to December 31 to Add Millions in Sales

Extension of exhibitors' Sixth War Bond special premieres and promotions to December 31, beyond the December 16 scheduled date for the drive's end was adopted this Monday by the War Activities Committee. Early last week telegrams were dispatched to state exhibitor chairmen by Harry Brandt, national chairman, urging the continuation of the campaign. At a meeting of the national committee it was the consensus that this additional effort on the part of exhibitors would result in the sales of several millions of dollars' worth of "E" Bonds. Mr. Brandt pointed out that all Bond sales in December would be credited to the industry for the Sixth.

Reports to national headquarters in New York on the number of Bonds sold during the Sixth War Loan drive's national Free Movie Day, December 7, indicated that the results far exceeded those of any previous drive.

More than 12,600 Bonds were sold in the 14 theatres in the Broadway sector on Pearl Harbor Day.

Record of Broadway Sales

Reports of Bond sales and their maturity value at various Broadway theatres were: Capitol, 2,174 Bonds for a maturity value of $84,475; Paramount, 1,821 Bonds, $78,175; Roxy, 1,755 Bonds, $72,250; Astor, 923 Bonds, $64,825; Rivoli, 917 Bonds, $37,350; Globe, 610 Bonds, $28,700; Criterion, 1,057 Bonds, $74,025; State, 686 Bonds, $30,025; Palace, 750 Bonds, $26,150; Hollywood, 734 Bonds, $26,325; Strand, 694 Bonds, $28,650; Victoria, 409 Bonds, $15,575; Gotham, 140 Bonds, $7,360; Rialto, seven Bonds, $225.

Loew's theatres in New York accounted for the sale of 11,246 bonds with a maturity value of $844,825.

An official all-denomination religious service marked the observance of the day at the Statue of Liberty in Times Square when representatives of all faiths joined military and civic leaders in ceremonies dedicated to those who lost their lives in the infamous Jap attack.

H. J. Yates, president of Republic Pictures, purchased $500,000 in Bonds on behalf of his company. The company allocated this amount to its branches throughout the country, the New York branch credited with a purchase of $44,500.

$1,750,000 Sold in Reading

In Reading, Pa., the first Bond premiere held at the Warner theatre resulted in the sale of $1,750,000 worth of Bonds, J. Lester Stallman, local chairman, reported. The sale of Bonds, scaled at approximately $1,000 a seat, was under the sponsorship of the Junior League.

In Fall River, Mass., William Canning of the Empire theatre, held a Bond auction for such equipment as electric razors, clocks, toasters, etc.

Alec H. Hurwitz of the Strand theatre, Tauton, Mass, is holding a junior Bond show December 19, with a program consisting of Westerns and a stage show.

The Alabama Motion Picture Theatre Owners have undertaken direct organizational activity in the Sixth War Loan. The state has been divided into districts, with a chairman for each area whose responsibility is to assist exhibitors in every town under his supervision. Returning from a tour of the state, William R. Griffin, president, reported that showmen were supporting the extra effort put forth by the organization.

The sale of "E" Bonds in Florida for the first three days of the drive was above expectations. In Tampa, $18,000,000 worth were sold the first day. Similar reports from other cities throughout the state showed equally gratifying sales. The exhibitors in Florida have pledged $27,000,000 of the state's quota of $127,000,000.

Many Virginia Dates Set

Morton G. Thalheimer, exhibitor state chairman for Virginia, revealed that by last week there were definitely scheduled 68 Bond premieres, 13 kiddie show premieres. Also scheduled are 199 "Free Movie Day" shows.

In Chicago, W. E. Banford revealed that the Bond premiere held at the Palace theatre accounted for the sale of 2,529 Bonds with a maturity value of $3,762,425.

O. J. Miller, exhibitor state chairman for Oregon, in a wire to Mr. Brandt, disclosed that he completed arrangements for a $1,000,000 projection room premiere for the City of Portland employees. The premiere was to take place December 14, with the film being "Meet Me in St. Louis."

From Boston, Sam Pinanski, exhibitor state chairman, reported that his state had 422 Free Movie Day shows for the current drive as against 103 during the Fifth. In Portland, Ore., 53 theatres netted $115,850 in sales during Free Movie Days. From Rhode Island, Ed Fay reported that approximately $75,000 worth of Bonds were sold during the day. Gus Metzger, exhibitor state chairman of California, reported that 600 Southern California theatres observed the day with 13,000 Bonds sold at a maturity value of $998,850.

Free Movie Day Most Successful

Last week's Free Movie Day was the most successful so far, out-selling the Fifth War Loan free-day by nearly 10 per cent, according to C. C. Moskowitz, Leow executive.

The film-going public, he said, was becoming more aware of the bargain they could get with each new Free Movie Day. "Now," he continued, "they apparently put their $18.75 into their purses and then go shopping for the best film within reach at the highest admission prices. This is indicated by the way Broadway and deluxe neighborhood houses were swamped while lower-priced houses did only normal Bond business or less."

Asked what Free Movie Day and Bond premieres would cost Loew's circuit in the Sixth War Loan, Mr. Moskowitz said: "We haven't figured and do not intend to. Whatever its cost, it apparently is necessary. We can't figure dollars against an essential war effort."

He said that the Astor theatre, New York, estimated that Free Movie Day cost the box office $1,000. The Capitol's estimate was $2,000. The New York circuit, he said, probably forfeited about $7,000, "with the more popular attractions and deluxe houses taking the heaviest rap." The cost to Leow's, he estimated, would run to about $100,000. "But," he added, "we are not making a point of this."

Warners Survey Those in Service

Harry M. Warner, president of Warner Br last weekend in New York said a survey of post-war plans of former employees now in armed forces indicated that 67 per cent plan return to the company. Nine per cent will retu if offered better position, 13 per cent are unc cided, while 11 per cent do not intend to retur

The purpose of the survey was to ascertain t plans, sentiments and problems of service men a women with regard to the future.

Mr. Warner said: "I have always felt tl proper readjustment of veterans to civilian life the responsibility of every civilian, and this su vey is one step which our company has taken meet the responsibility."

Those answering "No" or "undecided" ga entrance into own business, commercial aviatic electronics and college as reasons. Seventy-fi per cent of the women will not return because marriage while in service, plans to enter colle or the absence of plans for the post-war peric

Since the replies came from former employe in all branches of the Warner organization, i cluding studio, home office, exchanges and the tres, Mr. Warner believes the analysis is repr sentative of a cross-section of thought on the pa of all former industry workers now in service.

Warner Bros. men and women employees uniform now total 3,890. Thirty-eight have be killed in action and 11 are reported missing.

"Three Caballeros" Opens in Mexico City December 21

The world premiere of Walt Disney's Techr color film, "The Three Caballeros," RKO releas will be held in Mexico City at the Alameda theat December 21. President Manuel Avila Camacl has signified his intention to attend, accompani by high Government officials.

The premiere will be a gala event keyed to tl cordial relations existing between the United Stat and Mexico. Phil Reisman, RKO Radio vic president in charge of foreign distribution, is ma ing the arrangements.

The engagement at the Alameda will include stage show headed by Carmen Molina and Do Luz, who are so-featured with Aurora Miranda the picture, as live actors appearing with the ca toon characters. "Three Caballeros" was trac screened nationally Monday at the Normand theatre, New York.

Trial Date Postponed In Franchise Suit

Trial of the suit by the Leader Theatre Corpor tion, operating the Leader theatre,. Brookly against Twentieth Century-Fox and the Randfor circuit, was postponed from last Monday to ne Monday in New York Supreme Court. Th action seeks to determine whether a franchise fc film legally may be transferred from one theat to another. Application to examine Samuel Rin ler, circuit operator, and Ray Moon of Twentie Century-Fox, before trial, is under advisement Justice Lloyd Church. Emil K. Ellis is attorne for the plaintiff.

Jail Two for Disorder

Two youths of Walsenburg, Colo., Ben ar John Valdez, were fined $150 each and give 90-day jail sentences after having been found guilt of creating a disturbance and assault and batter at the local Fox theatre last week. Deputy Di trict Attorney I. E. Schachet, who prosecute said, "In view of the increase of this type of cas arising from disturbances in public places, futur prosecutions will be prompt and vigorous. N leniency will be shown, and the maximum penalti under the law in all cases will be asked."

Molly Lewin Leaves SAG

Molly Lewin, Screen Actors Guild public rela tions representative in Hollywood and editor c the SAG publication, *The Screen Actor*, sinc March, 1942, has resigned, effective December 31 to accept a position in New York.

THE HOLLYWOOD SCENE

)MPLETED

LUMBIA

n of the Deep

NOGRAM

del Murder

RADIO

chanted Cottage

PUBLIC

hind the Ships
ne Texas Ranger
rl Carroll Vanities
nny March (Walter Colmes)

UNIVERSAL

Salome — Where She Danced
Here Come Co-Eds

STARTED

COLUMBIA

Until Tomorrow
Out of the Fog

PARAMOUNT

Cheezeit, the Corpse

REPUBLIC

Sheriff of Cimarron
Tell It to a Star
Tugboat Annie's Son (James S. Burkett)

20TH CENTURY-FOX

Col. Effingham's Raid

UNIVERSAL

Easy to Look At
Blonde Ransom

WARNERS

This Love of Ours
Mildred Pierce

SHOOTING

COLUMBIA

Rockin' in the Rockies
Thousand and One Nights
One Against Seven

MGM

Twice Blessed
Hidden Eye
Alter Ego
Weekend at the Waldorf
Without Love
Our Vines Have Tender Grapes
Hold High the Torch
Valley of Decision

PARAMOUNT

Good Intentions
Virginian
Love Letters
Lost Weekend
Affairs of Susan
Duffy's Tavern

RKO RADIO

Isle of the Dead
Johnny Angel
Follow Your Heart
Spanish Main
Invisible Army
Along Came Jones (International)

REPUBLIC

Utah

20TH CENTURY-FOX

First, Last and Always
Bullfighters
Bell for Adano
Molly, Bless Her

UNITED ARTISTS

Walk in the Sun (Bronston)
Blood on the Sun (Cagney)
G. I. Joe (Cowan)
Guest Wife (Skirball-Manning)
Bedside Manner (Stone)

UNIVERSAL

I'll Tell the World

WARNERS

Hotel Berlin
Big Sleep
San Antonio

Production Pace is Slow in Anticipation of Holiday

ollywood Bureau

There were signs last week that the studios ere anticipating the Christmas holidays with letdown in production. PRC announced that new pictures would start until after the st of the year. Monogram, too, has nothing heduled to start until 1945.

Elsewhere, production activity maintained e sluggish pace set in recent weeks. Nine atures were completed, and 11 new ones arted. At RKO Radio, work was resumed on sle of the Dead," suspended for some time cause of the illness of its star, Boris Karloff. s of the weekend, there were 48 pictures in ork.

Warners launched "Mildred Pierce," the an Crawford starring vehicle based on James ain's novel. Others in the cast are Jack arson, Zachary Scott, Anne Blythe, Jo Ann arlowe and Eve Arden. Jerry Wald is producing, Michael Curtiz directing.

"This Love of Ours," Warner production hich has been shooting on location in Philalphia, began work at the home lot, with elmer Daves directing and Jerry Wald producing. The cast includes John Garfield, leanor Parker, Dane Clark, John Ridgely.

Pine-Thomas started "Cheezeit, the Corpse," r Paramount release.

Effingham's Raid" Is tarted at 20th-Fox

"Colonel Effingham's Raid," the story of a turned soldier who sets out to reform his own me town, went into work at 20th Century-ox. Lamar Trotti is the producer, Irving ichel the director. In the cast are Charles oburn, Joan Bennett, William Eythe, Allyn slyn, Carol Andrews, Donald Meek, George elford. Roy Roberts, Thurston Hall and arby Jones.

Columbia trained cameras on two thrill films: ntil Tomorrow," and "Out of the Fog." he first is one of the "Whistler" series arring Richard Dix, with Janis Carter, Jeff onnell, and Loren Tindall in the cast. Leonard icker produces; Lew Landers directs. The cond is a spy story presenting William right, Nina Foch and Otto Kruger. Wallace acDonald is producing, Oscar Boetticher irecting.

Republic was represented among the week's starters by three: "Sheriff of Cimarron," "Tell It to a Star," and "Tugboat Annie's Son." The latter is being produced independently by James S. Burkett for Republic release. Phil Rosen is directing.

"Sheriff of Cimarron" is a Western presenting Sunset Carson, Linda Stirling, Riley Hill, and Olin Howland. Thomas Carr is the associate producer, and Yakima Canutt the director of the film.

"Tell It to a Star" presents Ruth Terry, Robert Livingston, Alan Mowbray and Franklyn Pangborn. Walter Goetz is the associate producer, Frank MacDonald the director.

At Universal, "Easy to Look At" and "Blonde Ransom" went into work. Ford Beebe is directing the former, and Henry Blankfort is the associate producer. The latter presents Donald Cook and Virginia Gray. Gene Lewis is the associate producer; William Beaudine is directing.

Producer Assignments At 20th Century-Fox

William Perlberg has been assigned to produce the film version of Kathleen Winsor's widely-discussed novel, "Forever Amber," at 20th Century-Fox. Another top feature on his schedule is "Junior Miss," which George Seaton will direct. Ernst Lubitsch will produce "Dragonwyck," with Joseph Mankiewicz directing, and later "Cluny Brown," based on Margery Sharp's best-seller. Lamar Trotti will make "The Razor's Edge," from the Somerset Maugham novel, and is currently writing the screenplay. William Bacher will produce "Leave Her to Heaven," based on Ben Ames Williams' best-selling novel, and John Stahl is slated to direct. Louis Lighton, currently working on "A Bell for Adano," has been assigned to produce "Anna and the King of Siam."

Personnel Intelligence About Hollywood

Louis Harris, who has made a number of Technicolor featurettes for Paramount, has been assigned to produce that studio's projected musical "Sombrero," which will have a South American locale. . . . David O. Selznick has signed Lionel Barrymore to co-star with Jennifer Jones and Gregory Peck in "Duel in the Sun." . . . Monogram has purchased "Kelly Starts a Riot," an original by Bert Horswell, and plans to use it as a sequal to "There Goes Kelly." Lindsley Parsons has been assigned to produce. . . . Danny Dare has been named producer of Paramount's "Our Hearts Were Growing Up," which features Diana Lynn, Gail Russell and Brian Donnelly. . . . Jack Haley will be co-starred with Joan Davis in "George White's Scandals of 1945" at RKO Radio. . . . Republic has re-signed Western star Bill Elliott, and renewed for another year its rights to produce and release the "Red Ryder" series, in which Elliott is starred. . . . B. G. De Sylva's first independent production for Paramount will be "The Stork Club," a musical starring Betty Hutton.

Walter Lantz, "Cartune" producer, and Edward Nassour, Los Angeles manufacturer, have perfected a new technique of cartoon production with employs miniature figures of human beings. The two are organizing a company to make a series of four-reel shorts introducing these "Humanettes."

One of the first major productions to get under way at MGM in 1945 will be "The Harvey Girls," musical with an all-star cast headed by Judy Garland, Ann Southern, John Hodiak, Edward Arnold and Ray Bolger. Arthur Freed will produce; George Sidney will direct. . . . Susanna Foster and Charles Korvin will be co-starred in Universal's "Once Upon a Dream." The screenplay is now being written by the writer-producer team of Michael Fessier and Ernest Pagano. . . . Santiago Reachi, head of Posa Films of Mexico, is in Hollywood conferring with Charles Koerner in regard to the forthcoming RKO Radio production, "The Magnificent Tramp."

McKnight Gets Universal Producer Contract

Tom McKnight, radio producer currently handling the "Hall of Fame" program, has been signed to a producer contract by Universal. . . . Dave O'Brien will be starred in "Fire Patrol," an Alexander-Stern production for PRC. . . . Under the terms of an exchange agreement between Warner and Columbia, Humphrey Bogart will do one picture for Columbia, and Cary Grant one on the Warner lot. . . . Fritz Lang has been signed by David O. Selznick to direct "Dawning," Dore Schary's next production, which will star Ingrid Bergman.

Rondo Hatton has been signed by Universal to portray the studio's new horror character, "The Creeper," who makes his debut in "The Brute Man." . . . Paramount has purchased "O'Halloran's Luck," a short story by the late Stephen Vincent Benet. . . . Frank Morgan and Lina Romay have been assigned featured roles in MGM's "The Kissing Bandit," which Joseph Pasternak will produce.

G. I. in New Guinea Foresees Wide 16mm Theatrical Use

Technician, Fifth Grade, Collins A. LeMaster, attached to the 26th Medical Laboratory, now stationed in New Guinea, worked in civilian life for an independent circuit in St. Louis and later for St. Louis Amusement Company. He was a relief manager when he was called into service. Having always tinkered with projection equipment, he says, and hoping to make it his life work, he offers some observations on the Army use and possible future theatrically of 16mm apparatus.

by COLLINS A. LE MASTER

War leaves us with much destruction, but like all things in this old world good things once in a while result, too. One of the benefits the motion picture industry will reap from this present war is the proof and guarantee that 16mm projection is equal to 35mm, and in some situations surpasses 35mm by a lower cost and maintenance.

With the coming of the present war manufacture of 35mm equipment was relatively halted for civilian use. The Army, though, early foresaw the value of motion pictures in the training and morale of its fighting men. It launched a new educational program using motion pictures in many cases as a primary factor. In the post-war period motion pictures will play a great part in the classroom for the education of our children.

Different Requirements

The motion picture equipment requirements of the Army were somewhat different than what we have been using in our present day theatres. Like all fighting equipment, a projector was needed that possessed such qualities as being compact and light, possible to be set up and dismantled in a few minutes, easy maintenance, safe and simple operation, and easy enough for the average G. I. to operate efficiently. The motion picture industry's answer to this requirement was the 16mm projector and safety film.

Heretofore 16mm was never given a chance to compete with 35mm. Before the war one always heard that this equipment was delicate, and hard use such as in modern theatres was impossible. Sharp focus and good sound were lacking. Such criticism was right, but today it is a different story. When it could not be accepted by the industry it became more of a cancer than a benefit.

One of the biggest headaches of the present day exhibitor is the "bootleg" circuit using 16mm independent product in small rural and agricultural sections of the country.

Practice Should Be Stamped Out

This practice should be stamped out as soon as possible in the industry. But how can the industry profit by the use of 16mm on a legitimate scale after the war? As I stated before the Army has now proved the 16mm to be equal to the present day 35mm equipment. I sincerely believe the following reasons will convert exhibitors, especially of the small towns, and that this may be the answer to one prayer these men of the industry have made.

First: The equipment will hold up. I venture to say no projector has ever had the test for hard use this machine has. You have seen pictures and read articles of how every group of soldiers overseas carries a 16mm projector and receives 16mm safety films from the leading producers of the United States. Brother, I have seen these machines dropped from trucks and jeeps, lying in the water, operated during a hard rain with little overhead protection, yet they give excellent results.

Second: Safety film is used, which heretofore has never been successful with 35mm.

Third: Cost of transportation will be cut in half. With 16mm film no more bulky metal shipping cases are necessary.

Change-Overs Decreased

Fourth: Change-overs are cut in half. The average 16mm machine has a magazine capacity of 1,600 feet or more. Equivalent to 35mm this is approximately 4,000 feet (40 minutes) for one machine before a change-over is required to the second machine. This is another factor in cutting down the necessity of two men in the booth.

Fifth: Lower voltage on lamphouses. Smaller film means smaller aperture and less light required. The Army movies usually use a 1,000-watt bulb and show up to audiences of 3,000, with perfect results.

Sixth: Less booth space required. With smaller 16mm equipment, booth sizes can be cut down considerably.

I do not think 35mm equipment will leave the industry for some time. It would be suicide to attempt 16mm equipment in first run houses or large neighborhood theatres, but it will work in the smaller theatre, especially in rural communities where safety rules are not too strictly observed. I have never advocated a one-man booth, but must accept the fact that thousands of small houses do have only one man and dangerous equipment.

Maintenance Simple

For maintenance purposes the entire machine can be packed in a small carton and taken in for repairs. Each city could have a projector pool where machines could be drawn on a moment's notice in case of emergency.

To sum this up let me say the industry will never know how much good they have done in this war effort. You have brought the latest features to our boys in hospital wards. You have given the fighting men a little much needed relaxation in the evenings. Units have even been taken up on the front lines. It is a mighty fine feeling to see the tall buildings of New York, a good pair of shapely legs, the small towns, and believe me it has lifted many a boy's morale in these jungles of New Guinea. In training our soldiers the motion picture industry has done as much as any war plant in the States. I am proud to have been in the business and when peace comes again hope to make it my life's work. At present all this movie bug has in his MOTION PICTURE HERALD (and how I look forward to it each week) and the free movies you folks in Hollywood send us. Keep up the good work in the States and the boys over here will not let you down.

Ross Federal Promotes Two

Ruel Williams, formerly Pacific coast district manager for Ross Federal Service, has been advanced to district manager in charge of Los Angeles, San Francisco, Seattle, Portland and Salt Lake City, H. A. Ross, president, announced on his return recently from a Pacific coast and midwestern tour. O. M. Young, previously district manager in the midwest, has been named western district manager for Los Angeles and San Francisco and active manager of the Los Angeles office.

New Year Book Issued by Boston Variety Club

Chief barker Al Kane of the Variety Cl Boston, recently issued a new Year Book be a revised list of members, a list of non-res members, and also those members who are nc the armed forces.

On the publicity committee for the year Arnold Van Leer, chairman; Paul Levi and Engel. The year book committe is compose Murray Weiss, chairman; Harry Rogovin, Ed X. Callahan, John Loftus, Joe Cifre, Irving piro, Harry Rosenblatt, Tom Donaldson, Marshall, Charles Morss, Sam Haase, Yarchin, Arthur Lockwood, Joseph Cohen Maurice Wolf, Ralph Snider is chairman o dinner committee with Max Levenson, He Rifkin and John Scully as members.

Institutions aided during the year by the Bo Variety Club included: Children's Hospital, Bo House for Incurables, St. Monica's Home, Je Memorial Hospital, Home for Destitute Cat Children and numerous others. Since the ince of programs for shut-ins, members of the club given 1,037 shows to a total audience of 4 persons.

Michel and Brecher Named To Red Cross Committee

N. Peter Rathvon, national chairman of Cross Movie Week in the 1945 Red Cross Fund campaign next March, this week annou the appointment of W. C. Michel, executive president of Twentieth Century-Fox, as chair of the corporate gifts committee for the drive.

Also announced was the appointment of Brecher as associate national campaign direct the drive. Mr. Brecher, prominent New York hibitor, will function on Mr. Rathvon's execu staff with Leon J. Bamberger, who was appoi national campaign director last week.

Mr. Rathvon was expected to return to York from Hollywood at the end of this w when he will complete the organization and pointment of other industry committees to a in the campaign.

Industry Honors Dover at Banquet in Hollywood

Industry leaders honored William Dover Hollywood December 5 at a banquet at the erly Hills Hotel, attended by 100 representa of all organizations and studios. Kenneth T son, Abe Lastfogel, Charles Maddock, Crosby, Dinah Shore and Edward G. Robi were among the speakers who paid tribute to Dover for his achievements during two y overseas in charge of USO entertainment for troops.

Beeston Named to Canadian Tax-Study Committee

George H. Beeston of Empire-Universal F recently was appointed to a Toronto Boar Trade committee which will view the war taxation structure of the Federal Govern with a view to recommending modification help private enterprise meet the problems of version to a peace-time basis. This action taken at the annual meeting of the board's mo picture branch.

Bolstad Named Film Head of Toronto Board of Trade

R. W. Bolstad, vice-president of Famous P ers Canadian, has been reelected chairman of motion picture branch of the Toronto Boar Trade. Sydney Samson of Twentieth Cent Fox was renamed vice-chairman. Elected to executive committee were: J. J. Fitzgibbons, p ident of Famous Players; H. Freedman, Tor exhibitor, and Leo Devaney of RKO.

Warners Shifts Palmeri

Vincent Palmeri, formerly manager of W ners' Merritt theatre, Bridgeport, Conn., has transferred to the distribution department in Warner Bros. home office. He is expected e tually to be assigned to the foreign department

A.J. CRONIN'S

THE KEYS OF T

20th Century-Fo

A. J. CRONIN'S "THE KEYS OF THE KINGDOM" with GREGORY PECK · THOMAS MITCHELL · VINCENT PRICE · ROSA STRADNER · RODDY McDO
BENSON FONG · LEONARD STRONG and Philip Ahn . Arthur Shields . Edith Barrett . Sara Allgood . Richard Loo . Ruth Ford . Kevin O'She
Directed by JOHN M. STAHL · Produce

A TREE GROWS IN BROOKLYN
A NOVEL by BETTY SMITH
Due to the critical paper shortage, this reduced size must be adopted to keep this popular bestseller available to the public. Every word of the original book is contained in this edition.
—The year's Number 1 best-seller everywhere!
Thunderhead
MARY O'HARA
Author of MY FRIEND FLICKA
—Sales have passed the half-million mark!
HANGOVER SQUARE
A NOVEL BY PATRICK HAMILTON
—Hit book by the author of "Angel Street"!
A Bell for Adano
A NOVEL BY JOHN HERSEY
—300,000 sold! Condensed in Liberty Magazine!
BERRY FLEMING
Colonel Effingham's Raid
—Book of the Month! Serialized in 300 papers!

MARKED

FOR BOX-OFFICE FAME SOON . .

FROM 20th CENTURY-FO

The company that made "WILSON"

PRESS-TIME FLASH!

20th has just acquired three more top best-sellers: "THE RAZOR'S EDGE" by W. Somerset Maugham—"CLUNY BROWN" by Margery Sharp—and "LEAVE HER TO HEAVEN" by Ben Ames Williams!

Domestic Sales of Monogram Gain 35% Over 1943-44

At the annual meeting of the board of directors of Monogram Pictures Corporation, held last Wednesday at the company's studios in Hollywood, t was announced that domestic sales covering the 1944-45 program exceeded by 35 per cent the 1943-44 program as of the same date last year.

Action of the executive committee of the board of directors taken August 1, 1944, with respect to amendment of the existing employees' bonus plan for the period commencing July 2, 1944, and ending June 30, 1945, was approved.

Also approved was a proposed amendment to the certificate of incorporation as amended, to increase the authorized capital stock of the company from 1,000,000 shares to 1,100,000 shares by authorizing 100,000 shares of cumulative preferred stock of the par value of $10 per share.

The election of the following officers for the ensuing year was announced: W. Ray Johnston, president; Trem Carr, executive director; Samuel Broidy, vice-president in charge of sales; George D. Burrows, vice-president and treasurer; Sam Wolf, secretary; George N. Blatchford, comptroller; E. R. Mulchrone, assistant secretary; N. Witting, assistant secretary; J. P. Friedhoff, assistant secretary; Barnett Shapiro, assistant secretary; Madeline White, assistant secretary; C. A. Boyle, assistant treasurer.

The new board of directors includes: Mr. Johnston, W. Carr, Mr. Broidy, Herman Rifkin, Arthur Bromberg, Howard Stubbins, William Hurlbut, Charles Trampe and Alton A. Brody.

Fifteen films now comprise the Monogram backlog of new pictures completed and not yet released, according to an announcement by Mr. Carr, executive director, in Hollywood.

They are: "They Shall Have Faith," "Adventures of Kitty O'Day," "Crazy Knights," "Dillinger," "Shadow of Suspicion," "The Jade Mask," "Little Devils," "The Navajo Trail," "Army Wives," "Bowery Champs," "The Cisco Kid Returns," "Alaska," "G.I. Honeymoon," "Gun Smoke."

Warner Circuit Zone Heads Hold Meeting in New York

Warner Theatres zone managers, film buyers and home office executives were to meet in New York Thursday, Warner Bros. announced this week.

In addition to Joseph Bernhard, general manager, and Harry M. Kalmine, assistant general manager, the home office executives participating will include Clayton Bond, Harry Goldberg, Frank N. Phelps, Sam E. Morris, Louis Kaufman, Frank Marshall, Nat Fellman, Herman Maier, Jules Levey, Rudolph Weiss, Frank E. Cahill, Martin F. Bennett and Dan Triester.

Zone managers arriving for the meeting are James E. Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Frank Damis, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh; John J. Payette, Washington, and Howard Waugh, Memphis.

Film buyers will include Burt Jacocks and Max Hoffman, New Haven; Sam Blaskey, Newark; Max Friedman, Albany; John Turner, Philadelphia; George Crouch, Washington, Harry Feinstein, Pittsburgh; Alex Halperin, Chicago, and Tony Stern, Cleveland.

Not Guilty of Violating Mississippi Blue Law

After only four minutes of deliberation, a Natchez, Miss., jury held that Charles Morel, owner of the Star; Mrs. Mollie Jordan, manager of the Ritz, and Mrs. M. O. Greener, manager of the Grand, were not guilty of violating the Mississippi Sunday blue laws. Judge Hughes Keyer submitted the case to the jury without argument by counsel for the defendants. The case marks the second time within 18 months that the same defendants have been declared not guilty.

SHORT PRODUCT PLAYING BROADWAY

Week of December 11

ASTOR	
Safety Sleuth	MGM
Feature: Meet Me in St. Louis	MGM
CRITERION	
Seeing El Salvador	MGM
One-Man Newspaper	Universal
Pied Piper of Basin Street	Universal
Feature: Bowery to Broadway	Universal
GLOBE	
Listen to the Bands	Vitaphone
Lost and Foundling	Vitaphone
Feature: Dark Waters	United Artists
HOLLYWOOD	
Booby Hatchet	Vitaphone
Their Dizzy Day	Vitaphone
Feature: To Have and Have Not	Warner Bros.
MUSIC HALL	
Inside China Today	20th Cent.-Fox
Feature: Together Again	Columbia
RIVOLI	
Jasper's Paradise	Paramount
Feature: Frenchman's Creek	Paramount
RIALTO	
Little Lulu in Hollywood	Paramount
The Old Army Game	RKO
Unusual Occupations	Paramount
Feature: Falcon in Hollywood	RKO
ROXY	
Sultan's Birthday	20th Cent.-Fox
City of Paradox	20th Cent.-Fox
Feature: Something for the Boys	20th Cent.-Fox
STRAND	
Let's Go Fishing	Vitaphone
Buckaroo Bugs	Vitaphone
Their Dizzy Day	Vitaphone
Feature: Very Thought of You	Warner Bros.

Set "Canteen" Hollywood Premiere December 20

The west coast premiere of "Hollywood Canteen" has been set for Hollywood December 20, at the Hollywood, Downtown and Wiltern theatres simultaneously, it was announced this week following conferences between Jack L. Warner, executive producer for Warner Bros., Charles Einfeld, director of advertising and publicity, and Ben Kalmenson, general sales manager. The premiere will be ushered in by one of the biggest advance campaigns of the year.

"I'll Be Seeing You" Will Open December 21

The premiere of "I'll Be Seeing You" will be held December 21 in Los Angeles, where it will open at three theatres, The Wilshire, United Artists and Carthay Circle. The film is Dore Schary's first production for Selznick-International, for United Artists release. William Dieterle directed from the screen adaptation by Marion Parsonnet of an original story by Charles Martin.

New Jersey House Gutted

The Fox Theatre, Burlington, N. J., was completely gutted by fire December 10 while 800 patrons were in the 1,500-seat house. The flames, said to have started in the basement, spread to two adjoining stores. It was believed that all patrons escaped unharmed, due largely to the efforts of the ushers, who battled to prevent a wild rush and managed to guide the patrons to fire escapes.

Universal Will Exploit New Stars, Meeting Is Told

Universal would exert every effort to develop extra interest in the promotion of new stars, W. A. Scully, vice-president and general sales manager, told the delegates to the company's three-day sales meeting which ended in New York last Sunday.

Mr. Scully emphasized that Universal's primary interest at this time, in addition to filling its obligations in delivering product, was to "give the industry new stars. In the next five years this will be one of the industry's crucial problems. We feel that exhibitors, as well as producers and distributors, have a primary obligation to lend whatever assistance they can in the development of new personalities."

The company's domestic business more than tripled in the seven years since N. J. Blumberg was elected president, Mr. Scully said. From an average sales volume of about $200,000 weekly in 1937-38, income has grown to almost $650,000 weekly, an increase of more than 300 per cent. The total of 7,951 domestic accounts on the books at the start of the period, he said, had risen to 11,407 by August of this year. The increase on a yearly basis is at the rate of $10,400,000 to $33,800,000 in the seven years.

Universal is investing heavily in top-budget pictures which will bring to the forefront new stars, Mr. Scully said, naming the following personalities as players to be highly publicized: Charles Korvin, Yvonne DeCarlo, Susanna Foster, Turhan Bey and Rod Cameron.

Mr. Blumberg opened the sales meeting Friday, greeting the district managers present. On Saturday, E. T. Gomersall, assistant general sales manager, discussed plans for the William Scully Sales Drive. Addressing the delegates Sunday were Fred Meyers, eastern division manager; F. J. A. McCarthy, southern division manager, and Maurice A. Bergman, eastern advertising director.

District managers Peter Rosian, Joseph Garrison and Harry Graham were the recipients of prizes as winners of the recently concluded Blumberg Testimonial Drive.

In addition to the home office executives, the following district managers attended: David A. Levy, New York; John J. Scully, New England; M. M. Gottlieb, Chicago; Joe E. Garrison, Kansas City; Dave Miller, Cleveland; H. D. Graham, Atlanta; C. J. Feldman, Los Angeles; P. F. Rosian, Cincinnati; Salem Applegate, Philadelphia, also E. L. McEvoy, shorts subject manager, F. T. Murray and J. J. Jordan of the home office.

WB Screens Coast Guard Picture on Invasion

Warner Bros. showed "Beachhead to Berlin," a two-reel Technicolor film photographed by Coast Guard cameramen during the first days of the Normandie invasion, to a large audience of press and Naval personnel December 7. The picture, which was edited at the Warner studios, is a tribute to the Navy chaplains, as well as an arresting report of the work of the U. S. Coast Guard on D-Day. At the conclusion of the film, Harry Warner spoke briefly on behalf of the company, expressing his interest in the educational value of the screen and forseeing the value of films in the re-education of Germany.

Clearance Case Dropped

Frank J. Weller, arbitrator in the Los Angeles tribunal, has dismissed the clearance complaint of George Bromley and Alex Mounce, operators of the Campus theatre, Los Angeles, against the five consenting companies, the American Arbitration Association announced this week.

MGM Office Managers Arrive

MGM's second group of office managers arrived in New York Monday for a week's visit with home office executives. They are: H. A. Simons, Chicago; Joseph Kronman, Washington; M. Berger, Cincinnati.

Seek to Organize Film-of-Month Guild Movement

The extension of the selective principles of the Book-of-the-Month to the motion picture is around the corner. The Cinema Guild, with headquarters in New York, will begin its nationwide drive for membership shortly after Christmas, with the aim of encouraging theatres to show outstanding programs by guaranteeing regular audiences of guild members. The organization of 100 local guilds, each with 300 members, is expected to be accomplished during the first year.

The guild's program was outlined this week in New York by Hettie Dyhrenfurth, explorer, lecturer, representative of the Swiss film industry and a pioneer in the guild movement.

The guild each year will review and select 52 outstanding adult programs and 52 children's programs by guaranteeing regular audiences of guild Saturday and Sunday. The adult programs will include one feature plus several short fact-films concerned with modern adult issues and selected newsreel and "March of Time" footage. The feature may be either a Hollywood or a foreign production.

Emphasis on Fact-Films

Special emphasis will be given to fact-films dealing with science, health, politics, foreign countries and such subjects. The guild aims to organize audiences especially in places without theatres, which are willing to pay for programs consisting of one outstanding feature (revival) together with two or three fact-films.

Advertising films which meet with the organization's approval would also be included in the programs provided the advertisement is confined to the trailer. Children's programs made by advertisers also would be acceptable on the same condition.

The guild has no commercial interest in theatres and does not compete with producers and distributors. It envisages the encouragement of weekly programs sponsored by it and the guaranteed attendance of its members at houses showing such programs at reduced rates.

The creation of Cinema Guilds throughout the country which sponsor such "art" theatres is contemplated, along with the showing of guild-sponsored pictures in schools and churches of small communities lacking a theatre. A small theatre in the Times Square area is interested in cooperating with the guild as soon as regular membership is established.

Thrasher on Committee

Other members of the guild's acting executive committee include Dr. F. E. Thrasher of New York University and director of the Metropolitan Motion Picture Council, and Samuel G. Gilbert of the Motion Picture Committee's National Educational Association, New York. Lowell Thomas, radio commentator, and Professor Russell Potter of Columbia University are among the honorary sponsors.

Professional membership in the guild is $10 a year, individual membership is $2 and churches and schools may join for $10.

Grierson in Hollywood, Checks Service Films

John Grierson, Canadian Film Commissioner, in Hollywood last week, stated that he was checking on the progress of Hollywood productions of service films under a Canadian Government contract and quashed Toronto rumors of the possibility of his having made the trip to arrange for U. S. production of commercial features with Canadian backgrounds. Mr. Grierson said he believed the normal flow of American films on Canadian subjects, like "Corvette K-225" and "Captain of the Clouds," served the Dominion's purposes. He was also hopeful that J. Arthur Rank would include similar subjects in his English productions. Mr. Grierson returned to Canada Sunday.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 29—Soviet attack on Warsaw. . . . Action pictures from the western front. . . . Women: your country needs you as nurses' aides. . . . General Somervell calls for speed-up of arms production. . . . New hospital dedicated at Des Moines. . . . U. S. Navy carrier task force hits Japs at Manila.

MOVIETONE NEWS—Vol. 27, No. 30—Bombing Japs in Burma. . . . General mud in Italy. . . . Moscow conference. . . . Champion of health. . . . New Liberator bomber named "Winged Victory." . . . Fashion in hats. . . . New York pro football Giants capture eastern title. . . . Newsettes.

NEWS OF THE DAY—Vol. 15, No. 227—First films of attack at Manila. . . . Yanks battle on the Rhine. . . . Red army hovers at gates of Warsaw. . . . Red Cross calls for nurses' aides.

NEWS OF THE DAY—Vol. 15, No. 228—Captured films made behind Nazi lines. . . . Mud and flood slow Allied push in Italy. . . . Churchill confers with Stalin in Moscow. . . . Navy honors film star. . . . Japs in Burma blasted. . . . Treat for Britain. . . . Robots harvest cotton. . . . N. Y. Giants versus Washington Red Skins.

PARAMOUNT NEWS—No. 30—Basketball takes over. . . . S.O.S. for nurses' aides. . . . Episode of battle. . . . Western front! Arms crisis threatens advance.

PARAMOUNT NEWS—No. 31—Pro Football windup. . . . Hat fashions, winter sets the style. . . . Behind the swastika.

RKO PATHE NEWS—Vol. 16, No. 32—Siege of Warsaw. . . . Allies drive deeper into Germany. . . . Nurses' aides for home front duty. . . . U. S. carrier force hits Japs in Manila.

RKO PATHE NEWS—Vol. 16, No. 33—Floods and mud slow up Fifth Army in Italy. . . . U. S. bombers blast Jap Burma bases. . . . Churchill and Stalin meet in Moscow. . . . F.F.I. members honored in London. . . . Show mechanical cotton pickers.

UNIVERSAL NEWS—Vol. 17, No. 353—Panorama of West Wall fighting. . . . The road to Manila. . . . Nurses' aides. . . . Gen. Somervell warns. . . . N.Y.U. 53, Rochester 39.

UNIVERSAL NEWS—Vol. 17, No. 254—Army needs must be met, National Association of Manufacturers is told. . . . Allied drive bogs down in Italy. . . . A Nazi view of the war. . . . Churchill holds talks with Stalin. . . . Robot cotton picker. . . . Giants rout Redskins 31-0.

ALL AMERICAN NEWS—Vol. 8, No. 112—Santa Claus host to tiny tots. . . . National Bar Association convenes. . . . Wounded vets given banquet in Washington, D. C. . . . Raging fire perils thickly settled Chicago area. . . . State colleges clash at Petersburg, Va. . . . 969th field artillery shells Luxembourg.

Scrolls Presented to Radio Poll Winners

Presentation of scrolls to the winners in the *Motion Picture Daily-Fame* ninth annual radio poll began last weekend in public ceremonies broadcast on programs of the winners. Winners in the poll were announced last week in MOTION PICTURE HERALD.

Among those who received the scrolls were Bill Stern, "Best Sports Announcer," and Raymond Graham Swing, "Best News Commentator." Announcements of the awards to the Philharmonic Symphony Orchestra, "Best Symphonic Orchestra," and to the "Pause that Refreshes on the Air," "Best Musical Show," conducted by Andre Kostelanetz, were made during their respective programs Sunday afternoon.

Poll winners who were to receive their scrolls this week were Paul White, CBS news director, "Best News Job" in radio in 1944, Milton Cross, "Best Studio Announcer," and others.

Scroll presentation to poll winners in Hollywood included Bob Hope, Bing Crosby, Joan Davis, John Charles Thomas and others.

Warner International Makes Three New Appointments

Three new appointments in the Latin-American field were announced last week by Wolfe Cohen, vice-president of Warner Bros. International Corporation in charge of Latin-America, Australia and the Far East. Michael Sokol has been transferred from Panama to acting manager for Mexico to take over the duties of Oscar Brooks, whose resignation takes effect shortly. Stanley F. Gaiter has been named acting manager for Columbia, to succeed Ramon Fernandez. Helio Wendhausen has been named acting manager for Uruguay, replacing Arthur Abeles Jr., who was shifted to Argentina.

Manpower, Drive And Television Occupy Georgia

The manpower problem is becoming increasin ly serious in Georgia theatres, according to J. Thompson, president of the motion Picture The tre Owners of Georgia. "As in all other sectio of the country," he reports, "we are having depend on school children for the operation of o theatres, which as you know is not so satisfactory

Striking a hopeful note, however, he says: "Mc of us are making out with them and most sma town theatres are enjoying fairly good busines with the exception of those that are isolated fro defense areas." He declares the latter are "real suffering."

Complimenting the attitude of distributo toward relief for the genuinely distressed, M Thompson observes: "However, in most instanc where these exhibitors have appealed to distrib tors they have received relief."

Mr. Thompson is serving his third year as sta chairman of the March of Dimes campaign. H reports a goal of $125,000 has been set for 19 in this drive. In 1942, Georgia showmen rais $13,860. In 1943, they came through with colle tions of $18,250. The revenue jumped to $81,2 this year.

Enthusiasm in support of the Sixth War Lo is strong in Georgia, Mr. Thompson says. He r veals that by December 5 the state has exceed its performance in the Fifth Loan by more th 100 playdates actually pledged in regard to Bo Premieres, special events and Free Movie Da At that time, approximately 40 per cent of the sp cial affairs had been executed. He predicted th Georgia showmen would more than double the performance in Bonds and dollars in the Six Loan as compared to the Fifth.

Ship, Named for Comerford, Is Launched in Georgia

Named for the late theatre operator, the Li erty ship *M. E. Comerford* was launched Tue day at the yard of the J. A. Jones Constructi Company, Brunswick, Ga., with Postmaster Ge eral Frank C. Walker, his nephew, as princip speaker at the ceremonies.

The launching also was marked by the prese tation to the ship of a library contributed by fo mer employees of Mr. Comerford.

"This ship, which from today onward will known as the *SS. M. E. Comerford,* is a goo ship—part of a great company," the Postmast General said. "M. E. Comerford, the man f whom she is named, was a good man—part of great body of men who loved and served the country. The building of this ship is part of American story of ingenuity, of difficulties ove come and of triumph in the face of odds. Th story of M. E. Comerford is such a story. Neith story would be possible in any other country b ours.

"We who knew M. E. Comerford well rejoi that a ship named for him will sail the seas of t world in the cause of the United States. Wi such a name, the steamship *M. E. Comerford* w be true and fine, worthy of her country."

Hanson Forms New Company To Make and Release 16mm

A new company, to produce educational 16m films, and to be known as Instructional Motic Pictures of Canada, Ltd., has been formed Toronto by Oscar Hanson, head of Monogram that country, and also owner of and interested many film distribution and exhibition enterprise

The new company will have a starting capit of $20,000, and will begin operations as soon the Government permits. The studio and hea quarters will be in Toronto. The production an distribution of the 16mm product will be for com mercial, religious and educational fields.

Mr. Hanson promised that his company woul not invade the fields whose needs are filled b regular 35mm exhibition.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ADDRESS UNKNOWN: Paul Lukas, Mady Christians—A very interesting modern short story taken from the book. Paul Lukas at his dramatic best plus good photography makes this an especially good picture. Played Friday, Saturday, Nov. 17, 18.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

CAROLINA BLUES: Kay Kyser, Ann Miller, Victor Moore—Nice little program musical offering which did average business and sent our patrons home well pleased. Played Wednesday, Thursday, Nov. 22, 23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

COWBOY FROM LONESOME RIVER: Charles Starrett, Vi Athens—Good Western that had a good draw. Everyone was satisfied.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

KANSAS CITY KITTY: Joan Davis, Jane Frazee, Bob Crosby—A superb comedy with Joan Davis at her funniest. One long laugh from beginning to end. It was enjoyed by all and the response was good. Played Sunday-Tuesday, Nov. 19-21.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

LOUISIANA HAYRIDE: Judy Canova, Richard Lane—An average Canova program picture which dropped in average grosses on account of a bad storm. It was well liked by those who prefer this type of story. Played Sunday-Tuesday, Nov. 26-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

MARK OF THE WHISTLER: Richard Dix, Janis Carter—Not up to the first "Whistler." Rather poor screen fare.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SWING IN THE SADDLE: David McEnery, Jane Frazee—Good musical Western that did all right with us.JA. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Mickey still draws but people are not raving about him any more. It seems as though his Andy Hardy days are about over. Played Sunday, Monday, Nov. 19, 20.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—A very good Beery feature that just didn't do much business. Wallace Beery is generally a very fine drawing card here.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—Here is a swell Technicolor from Metro that pleased very much. It is entertainment all the way. Charles Winninger was a big draw because he is personally known in this section. Played Saturday, Sunday, Nov. 11, 12.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

CANTERVILLE GHOST, THE: Charles Laughton, Margaret O'Brien—This is a picture that my patrons were disappointed in. I thought this picture was very entertaining but Laughton very much out of place. Some comments were good and it makes a good evening's entertainment. Would recommend this one. Played Saturray, Nov. 18.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

GASLIGHT: Charles Boyer, Ingrid Bergman—What a story, what a cast and what a flop. It is hard to understand why a powerful story so ably played as this one could flop at the box office like it did. But everyone who saw it agreed that it was wondeful and I guess we have to give them this kind now and then. Played Sunday, Monday, Nov. 19, 20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

KISMET: Ronald Colman, Marlene Dietrich—Some thought it was great and others were downright displeased. Business was fair. There is no questioning its pictorial beauty on the screen because Technicolor never looked better than in this film. Played Sunday, Monday, Nov. 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—Pleased a medium-sized holiday crowd. There is nothing outstanding in this program picture. Ann Sothern does very well with her part, such as it is. The plot is dragged out for 90 minutes and the picture suffers because of that.. Played Wednesday, Thursday, Nov. 22, 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RATIONING: Wallace Beery, Marjorie Main—The Lion roars again. This is good fare for country and small town audiences. It is not quite up to the Beery standard but the picture was enjoyed by the people from the country, who seemed to be well entertained through the whole show. I could recommend this. Played Saturday, Nov. 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

RATIONING: Wallace Beery, Marjorie Main—This one did nice business. My fans like Wally and Marjorie. Played Saturday, Sunday, Oct. 28, 29.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SWING FEVER: Kay Kyser, Marily Maxwell—Here is a nice little dish for midweek. Either double it or build it up with good shorts. Business below average. Played Tuesday, Wednesday, Nov. 7, 8.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

TARZAN'S NEW YORK ADVENTURE: Johnny Weissmuller, Maureen O'Sullivan—Here is a reissue that did fair business. I think that the monkey draws in more patrons than Tarzan himself. Has many laughs and some thrills.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson—From the viewpoint of box office and audience reaction this was the most successful picture of the entire series. This is indeed a shining example of production genius to bring back so much audience interest after the original stars were withdrawn. Played Wednesday, Thursday, Nov. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—Very good musical entertainment with plenty of stars, lovely sets, gorgeous girls and beautiful costumes. The cast was excellent and all the comments that I heard were most favorable. Put this on your playdates and you won't be disappointed. Played Wednesday, Nov. 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—The audience wept in a chorus but everyone seemed to enjoy it. It is a wonderful picture, although anti-climactic. Played Sunday, Monday, Nov. 26, 27.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—Weather conditions kept those away that had to drive, so business was just fair. This is a very fine production and it should do outstanding business in situations where women patrons predominate. Don't believe that the men will go for it like the girls.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Paramount

AND THE ANGELS SING: Fred MacMurray, Dorothy Lamour—A complete success with the average audience. It is full of life and keeps everyone on his toes. Our patrons comments were on the order of "Wasn't that a swell show?" Played Sunday-Tuesday, Nov. 19-21.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—MacMurray and Miss Stanwyck should be able to bring out at least average attendance but in this picture they were worth only a little better than 50 per cent over average, and that hurts. Not many cared for this picture. Played Sunday, Monday, Nov. 12, 13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

GAMBLER'S CHOICE: Chester Morris, Nancy Kelly—Seemed to please when doubled with "Spook Town."—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

GOING MY WAY: Bing Crosby. Rise Stevens—Played to capacity on each of the five days we played it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—Maybe we people in a small town see things in a different light than the folks in the cities, but if there was supposed to be anything funny in this or in "The Miracle of Morgan's Creek" it sure went over our heads.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—I regret to report that we did the lowest 1944 business with this picture. I could give four or maybe five reasons for such poor attendance but none of them would prevent credit going to the picture, which is a broad comedy which ought to please in any house. Those who came enjoyed it. Played Sunday, Monday, Dec. 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HENRY ALDRICH'S LITTLE SECRET: Jimmy Lydon, Charlie Smith—This is a regular Aldrich picture and it is fair. The series is wearing a little thin with us. They are not doing the business that they used to do by a long shot. This is true of this one and the preceding one. If I remember right this has been true of all such as these. They last just so long and then the public tires of them. This seems to be coming true with the Aldrich series, but I speak only for my own situation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LET'S FACE IT: Bob Hope, Betty Hutton—Some people thought this picture to be silly and others thought it funny. However, everyone seemed to like it. Played Sunday, Monday, Nov. 12, 13.—Marcella Smith, Vinton Theatre, McArthur O. Small town patronage.

PRC

GANGSTERS OF THE FRONTIER: Dave O'Brien, Jim Newill—A good Western with a new team that will soon be in demand by your Western fans.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HARVEST MELODY: Rosemary Lane, Johnny Downs—From the look of this feature I would advise PRC to make more musicals. This was slightly above average as a small musical. It has good music and laughs, which are all a feature needs these days.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MINSTREL MAN: Benny Fields, Gladys George—Over-rated, in my opinion. I thought it very poor and lacking in interest.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SPOOK TOWN: Dave O'Brien, Jim Newill—Fair Western with a fair amount of action.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

RKO Radio

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—Pat O'Brien is always good when playing the roles of great men. It started out big but hit the bottom the second night.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SPITFIRE: Leslie Howard, Rosamund John—This is a poor picture. It didn't draw enough money to pay for the feature.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

BENEATH WESTERN SKIES: Bob Livingston, Smiley Burnette—This was a good Western. Why can't they have nice looking girls in Westerns? People seem to like the element of mystery in a Western that this film possesses. Played Friday, Saturday, Nov. 17, 18.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

DRUMS OF FU MANCHU: Henry Brandon, William Royle—This was once a serial but now it is 68 minutes crammed with action and suspense. Play it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HERE COMES ELMER: Al Pearce, Dale Evans—If your people like pure corn, here it is. Our fans tell us that they will take this type of story any day in preference to heavy drama or war pictures. The attendance proves it. Played Wednesday, Thursday, Nov. 15, 16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

MOJAVE FIREBRAND: Bill Elliott, Gabby Hayes—Bill Elliott and Gabby almost always put on a good action Western and this seemed to satisfy. Doubled this with "The Yanks Are Coming." Attendance good. Played Tuesday, Wednesday, Oct. 3, 4.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

OH. SUSANNA: Gene Autry—Fairly good but I have seen some worse. Autry seems to be slipping.—Ralph Raspa, State Theatre, Rivesville, W. Va.

(Continued on following page)

(Continued from preceding page)

SAN FERNANDO VALLEY: Roy Rogers, Dale Evans—These are the boys that bring in the patrons. This is my first Roy Rogers but as we always say it takes a cowboy picture to pay off the mortgage. My people went for this in a big way. The mystery to me is how the players keep their hats on through the fights. Mr. Rogers, let me congratulate you, as the small exhibitors rely on stars like yourself to entertain in the real farm and ranching communities. I would strongly recommend this picture to any small town exhibitor. Played Saturday, Nov. 18.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

SONG OF NEVADA: Roy Rogers, Mary Lee, Dale Evans—With good weather and good country roads this Rogers lived up to its reputation and drew better than average grosses. That isn't all. They really liked the picture. Played Friday, Saturday, Nov. 17, 18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evans—Rogers is slipping in my town. His Westerns are getting too high class. Rogers was one of our big favorite Western stars, but today he is slipping here. Wild Bill Elliott is far ahead of him. Here's hoping that Rogers will get back into the saddle. Played Saturday, Oct. 28.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—These boys do business for me regardless if the picture is good or not. This was only fair but one scene in an upper berth was worth the price of admission.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

DANGEROUS JOURNEY: Burma Travelogue—Fair draw on a single bill. Used in place of a Western in a spot where I should have doubled with an action feature. —A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

EVE OF ST. MARK, THE: Michael O'Shea, Anne Baxter—Another fairly good "soldier show." It contains some good humor. It appeals to the audience quite well. Played Friday, Saturday, Nov. 17, 18.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—A nice sweet picture. It drew very well and we had lots of favorable comments. However, I doubt if a picture of this type would be so well received if it were repeated very often. Played Wednesday, Thursday, Nov. 22, 23.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—Can't say enough good things about this. Good business and good comments.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—We cannot say enough about this masterful production to even begin to do justice to its many fine and spectacular points. Business was capacity the first night and it was very good on the second night. Nothing but praise from the audience. Played Sunday, Monday, Nov. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

IN THE MEANTIME, DARLING: Jeanne Crain, Frank Latimore—In the meantime they went for the exits before the picture was half over. It is a stale subject to build a picture around. There is nothing to recommend it but it would be O.K. for the weak half of a double bill. When this easy money era ends I hesitate to think what will happen when you have to run pictures as the above in order to fill your bookings.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

IN THE MEANTIME, DARLING: Jeanne Crain, Frank Latimore—Absolutely no business on this. Picture just fair.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—Very fine feature in color that didn't do a lot of business here, possibly because there are no Irish. We enjoyed this and are sure that all who came did likewise.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—A sweet picture for anyone's money with old Irish tunes and songs. You can't beat that combination. And, Mister, there is a lady in this that has pulchritude and voice. She is Miss Thebom. They don't come any better. She is outstanding. Wait until you hear her sing "Mother Macree."—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—This was the most gripping and thrilling gangster picture since "Little Caesar." There is not a slow or dull moment. It is exceptionally well handled with no glamorizing of the criminals. Played Friday, Saturday, Nov. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—This is a truly grand picture. The comments were fine and I should think every exhibitor would want to play it. I played this feature late but I am glad I played it because it was a smashing hit. Business good. Played Thursday-Saturday, Nov. 23-25.—Paul T. Mitchell, Magic Theatre, Barbourville, Ky. Small town patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—This is a human interest story, touching on the war, but it is not a war picture. There is plenty of comedy and it drew better than average business. Would class this as an extra good small town film. Played Sunday-Tuesday, Nov. 26-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—Went over very well here and everyone seemed to like it. —A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

United Artists

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—Another dismal flop. Many walkouts and much adverse criticism. Played Friday, Saturday, Nov. 24, 25. —A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

KNICKERBOCKER HOLIDAY: Nelson Eddy, Charles Coburn—Just cannot believe that adult men produced, directed and played in this picture. Had a lot of walkouts, but the smaller children enjoyed it. A few more of these and I will close my doors permanently.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Powell—The sensational acts were very good, but the story, if there was one, did not carry for our patronage. Business below average for this type fare. Played Saturday, Sunday, Sept. 30, Oct. 1.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Powell—A fair draw. A bit of everything and not much of anything.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten, Jennifer Jones—There is no question or doubt in my mind that this picture is star-studded and the names of any of the players on my marquee or on my lobby displays have their draw at the box office. But the type of picture they are cast in is another matter. Mr. Selznick and his staff have gone all out in 171 minutes of tear-jerking and tugging at one's heart-strings with another epic of the war that is, was and will be a reality in many of our homes. Need we go to a theatre and sit through such a long spectacle that terminates in an ordeal for the morale of Mr. and Mrs. John Q. Public? Movies should be booster-uppers; the theatre a place to seek diversion and relaxation from the trials and tribulations of the unhappy days before and after the present. I wonder just what my conferees of the cinema think about this? Do they think as I do, a former G.I. of this war, that perhaps "Vox Pop" should be polled and see if they want war stuff of this nature? As for the picture itself, the stars did swell jobs in their respective parts. At my box office this picture didn't give me any turnover due to its much too great length. It increased my operating costs due to overtime and added advertising for the three days. It is definitely not a picture for a neighborhood house of limited seating capacity. Could I be wrong again? Let's hear from some of the other exhibitors. I can take it! Played Sunday-Tuesday, Dec. 3-5.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—Jane Powell appears to be a coming actress who is well liked. Played Saturday, Sunday, Sept. 23, 24.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

STAGECOACH: John Wayne, Claire Trevor—This John Ford production is very well made. Even the discriminating can hardly find fault. Attendance average. Played Tuesday, Wednesday, Oct. 24, 25.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

VOICE IN THE WIND: Francis Lederer, Sigrid Gurie—Very poor. A couple more of these and I can retire and live in peace. Played Tuesday, Nov. 21.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

Universal

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—Not up to the standard of the usual Deanna Durbin pictures. Fair draw but those who saw it expected more and said so.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

FIRED WIFE: Robert Paige, Louise Allbritton—A darling sophisticated comedy. People really enjoy this type of picture, non-war and non-slapstick. Played Friday, Saturday, Nov. 24-25.—Marcella Smith, Vinton Theatre, McArthur, O. Small town patronage.

FOLLOW THE BOYS: Stage and Screen Entertainers—Are you having a tough time pleasing all your patrons at the same time? Well, here's a show that will do the job for you and will get you some extra spending money. Has all types of acts, music and laughs, but I have seen better pictures of this type.—Ralph Raspa, State Theatre, Rivesville, W. Va.

INVISIBLE MAN'S REVENGE, THE: Jon Hall, Evelyn Ankers—A picture which baffles because of its trick photography. The plot is weak but a competent cast does what it can to make it stand up. We did poor business and some said it was "awful." Played Friday, Saturday, Nov. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MERRY MONAHANS, THE: Donald O'Connor, Peggy Ryan—Our audience thoroughly enjoyed this picture. There wasn't a dull moment. It is a 90-minute vaudeville show with every number done by O'Connor, Oakie, Peggy Ryan, and this new little girl, Ann Blyth, who went over big here. The story never gets in the way of the musical entertainment and dancing, and vice versa. Business good. Played Friday, Saturday, Dec. 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MOONLIGHT AND CACTUS: Andrews Sisters, Leo Carillo—Sixty minutes of fill-in if you need that muc Didn't register here. Very poor attendance. Double with "Invisible Man's Revenge" from the same studi Played Friday, Saturday, Nov. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small tow patronage.

MOON OVER LAS VEGAS: Anne Gwynne, Davi Bruce—Good little musical comedy that did below averag business.—Ralph Raspa, State Theatre, Rivesville, W. V

SONG OF THE OPEN ROAD: Edgar Berge "Charlie," Bonita Granville—Poor draw and not muc of a picture. Should have double billed it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural an small town patronage.

Warner Bros.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan- A good program picture which we played with "Th Merry Monahans" to good Friday and Saturday business. No walkouts and all were pleased. Played Dec. 2.—Thomas di Lorenzo, New Paltz Theatre, New Palt N. Y. Small town patronage.

SHINE ON, HARVEST MOON: Ann Sheridan, Denni Morgan—A very nice picture from Warners, one of the fe that really satisfied the customers. Many said, "W would like to see more like this." Business average Played Saturday, Sunday, Oct. 21, 22.—Edward H. Belz Community Theatre, Athens, Wis. Rural and small tow patronage.

Short Features

Columbia

HIS HOTEL SWEET: All Star Comedies—There is on big laugh in this two-reeler. Play it and they will howl —Thomas di Lorenzo, New Paltz Theatre, New Paltz N. Y.

SCREEN SNAPSHOTS: No. 9—This is a great ree about the 50th anniversary of the motion picture. I went over well here and pleased them all.—Thomas d Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

A GREAT DAY'S COMING: Miniatures—This is swell short. Don't fail to play it because it will be appreciated by most everyone.—Edward H. Belz, Community Theatre, Athens, Wis.

BIG HEEL WATHA: Technicolor Cartoons—Good color and some laughs, but the idea of the plot is a littl repetitious.—Thomas di Lorenzo, New Paltz Theatre New Paltz, N. Y.

FOOTBALL THRILLS OF 1943: Pete Smith Specialties—a compilation of football shots of last season' games whipped into a pleasing reel by Pete Smith's appropriate commentary and editing. It was well like here.—Thomas di Lorenzo, New Paltz Theatre, Ne Paltz, N. Y.

OVER THE ANDES: Fitzpatrick Traveltalks—An excellent travelogue in color spoiled by a very poor print It is very interesting and entertaining. Mr. Fitzpatrick why not a Traveltalk of ocean-going sailing vessels. People love the sea and the ships that sail on the sea.— A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SPORT QUIZ: Pete Smith Specialties—This is one o the very best audience reels of the year. It went ove with a bang on a program with "Kismet" as the feature —Thomas di Lorenzo, New Paltz Theatre, New Paltz N. Y.

SPORT QUIZ: Pete Smith Specialties—Another goo one from Metro.—Edward H. Belz, Community Theatre Athens, Wis.

THE LONESOME MOUSE: Technicolor Cartoons— very good color cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

WHY DADDY: Miniatures—In this Robert Benchle is the "I Know the answer" guy at a radio quiz show It is pretty funny and registered here very well.—Thoma di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

EAGLE VS. DRAGON: Two-reel Special—This is a excellent animal picture and should have appeal everywhere. The press material and posters don't do justic to the subject. Teachers and students will particularl enjoy it.—Thomas di Lorenzo, New Paltz Theatre, Ne Paltz, N. Y.

MR. CHIMP GOES SOUTH: Variety Views—An excellent animal feature about a monkey, his troubles an his trip to Florida. Lots of laughs. Pleased all here —Thomas di Lorenzo, New Paltz Theatre, New Paltz N. Y.

Vitaphone

ANGEL PUSS: Merrie Melodies Cartoons—Long o laughs. This one is O.K. for any program.—Thomas d Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FROM HAND TO MOUSE: Merrie Melodies Cartoon —This tells the old story about the mouse helping th lion but it is done in burlesque style. It is fair.—Thoma di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

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FORTY POPULAR MAGAZINES

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LOCAL RADIO STATIONS
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co-starring

TITO GUIZAR
VIRGINIA BRUCE

featuring

EDWARD EVERETT HORTON
ROBERT LIVINGSTON
VELOZ and YOLANDA

FORTUNIO BONANOVA
RICHARD LANE
FRANK PUGLIA
AURORA MIRANDA
ALFREDO de SA
HENRY DA SILVA
RICO de MONTEZ
LEON LENOIR
and
ROY ROGERS
KING OF THE COWBOYS
As Guest Star

JOSEPH SANTLEY—Director
Screen play by
Frank Gill, Jr. and Laura Kerr
Original Story by Richard English

Songs:
"BRAZIL"
"RIO DE JANEIRO"
"TONIGHT YOU'RE MINE"
"MOONLIGHT FIESTA"
"UPA UPA"
"VAQUERO SONG"
"CAFE"
"CHORO"

Lake Placid Serenade

starring

VERA HRUBA RALSTON

featuring: EUGENE PALLETTE · VERA VAGUE · ROBERT LIVINGSTON · STEPHANIE BACHELOR

with

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HARRY OWENS AND HIS ROYAL HAWAIIANS

Ice Specialties: McGOWAN & MACK · TWINKLE WATTS · THE MERRY MEISTERS

with

Guest Star: ROY ROGERS

STEVE SEKELY, *Director*
ry by Frederick Kohner · Screen Play by Dick Irving Hyland & Doris Gilbert
A Republic Picture

FOR RELEASE

JANUARY 31 1945

JOHN WAYNE
ANN DVORAK
in

FLAME OF BARBARY COAST

featuring
JOSEPH SCHILDKRAUT
with WILLIAM FRAWLEY • VIRGINIA GREY
and
RUSSELL HICKS • JACK NORTON
PAUL FIX • MANART KIPPEN
JOSEPH KANE-*Director* • *Original screenplay by* Borden Chase
Based on a story by Prescott Chaplin
A REPUBLIC PICTURE

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

A Tough Job—Well Done

Sixteen days from today, the calendar will denote the beginning of a new year and mark finis to one of the most fateful years since he beginning of time.

For the theatre manager, it will denote the end of the most crowded and eventful year since the inception of the motion picture.

During the past twelve months, the manager has been called upon to aid in the promulgation of three major War Bond Drives, a national WAC recruiting drive, large scale participation in behalf of the Red Cross, Infantile Paralysis victims, United Nations, Community War Chest and countless local obligations.

Through it all, he has given liberally and unselfishly of his time and effort, and, despite the handicap brought about through hortage of competent and permanent help, he has managed to maintain some semblance of pre-war standards of operation.

While his lot has not always been that of the planner—except where confined to his own precinct—his has been the job of doer, he man upon whom ultimately the industry has depended to carry out its difficult task of supporting worthwhile patriotic endeavor while maintaining the home front morale.

The major share of honor and glory goes naturally to those who shoulder the guns to fight.

But those who stayed behind and gave unstintingly and unsparngly to support those at the front can find satisfaction and consolation in a job well done.

△ △ △

The Showman Technique

Leslie V. Campbell, manager of the Strand theatre, Trail, B. C., Canada, reports a new twist on an old device which is currently proving successful in adding interest to his daily theatre announcements over the radio.

Mr. Campbell, cognizant of his listeners' interest in "something for free", has the announcer read off the numbers of six auto license numbers at each broadcast. Owners of the cars who present the registration certificate at the theatre are presented with two guest tickets.

Another diversion used effectively by Mr. Campbell was to have one of the staff write down a description of six women patrons each night. These were read off by the announcer and listeners who identified themselves were given guest tickets.

Santa Delivers

Norwich (Conn.) theatre managers in the persons of Joseph Boyle of Loew's Poli-Broadway and Joe Miklos of the Warner Palace have devised a neat promotion which is currently boosting War Bond sales in that area.

All Bonds purchased prior to December 24 intended as Christmas gifts for children will be held at the theatre.

The ingenious showmen have arranged with members of a nearby academy who will dress up as Santa Claus on Christmas Day and deliver these Bonds direct to the kiddies' homes in a special souvenir folder. In this novel arrangement, the children will also receive a gift from the theatre.

△ △ △

Come Into My Igloo

All theatre owners appreciate economy when practised by their managers, but there are evidently a few theatremen still about who overdo the matter.

There is, for instance, a house in close proximity to the Canadian borderline which has a dandy display on the Sixth War Loan Drive, a photo of which reached our desk just a few days ago.

Directly behind the attractive exhibit is a lobby frame in which reposes a 40 by 60 illustration of a penguin surrounded by ice cakes, icicles and the wording: "It's Always Cool Inside".

Someone should perhaps inform such zealous managers that the poster would keep just as well, and look a little brighter next summer, if it were carefully wrapped away until the prevailing snowstorms have abated somewhat.

△ △ △

The Match Shortage

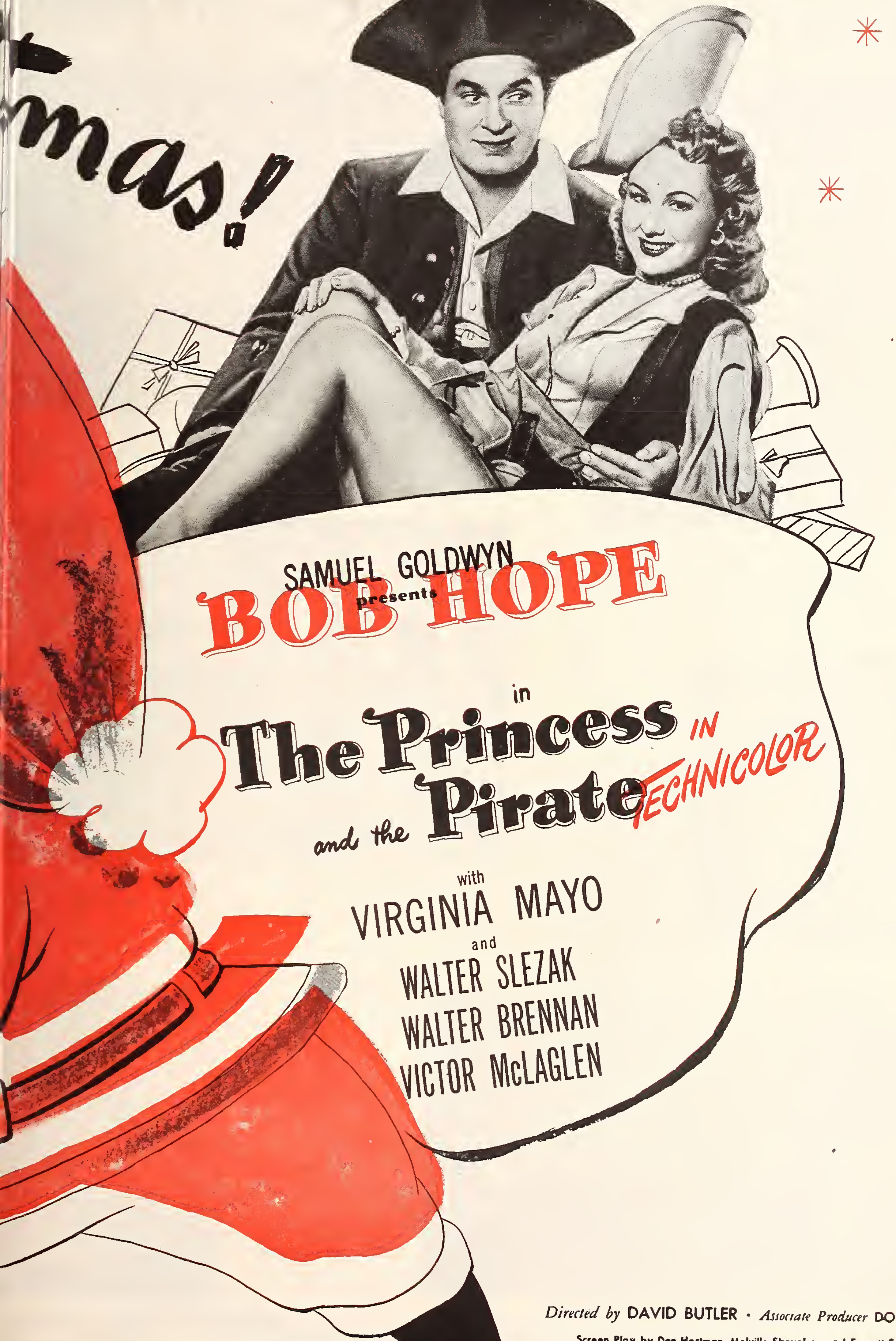
The New York Roxy theatre, exploiting the current match shortage, is distributing its entire stock of souvenir book matches to patrons as they leave.

At the time cash games and money giveaways were barred in the city, many exhibitors expressed the thought that the theatres would have to revert to some form of stimulant to attract patronage.

Who would have foreseen that matches would be the come-on and that Broadway would be the first to introduce the device?

—CHESTER FRIEDMAN

In the bag for Chri



SAMUEL GOLDWYN
presents
BOB HOPE

in

The Princess and the Pirate

IN TECHNICOLOR

with
VIRGINIA MAYO
and
WALTER SLEZAK
WALTER BRENNAN
VICTOR McLAGLEN

Directed by DAVID BUTLER · *Associate Producer* DON HARTMAN

Screen Play by Don Hartman, Melville Shavelson and Everett Freeman

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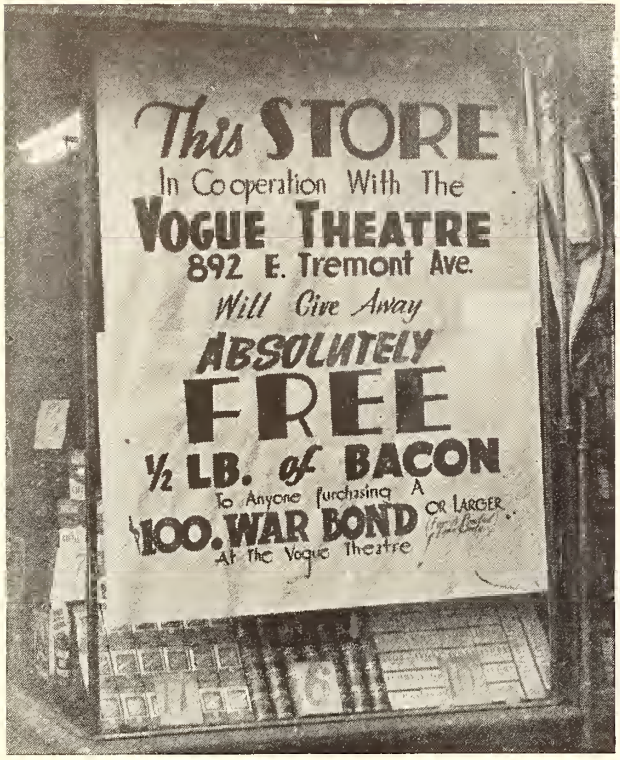
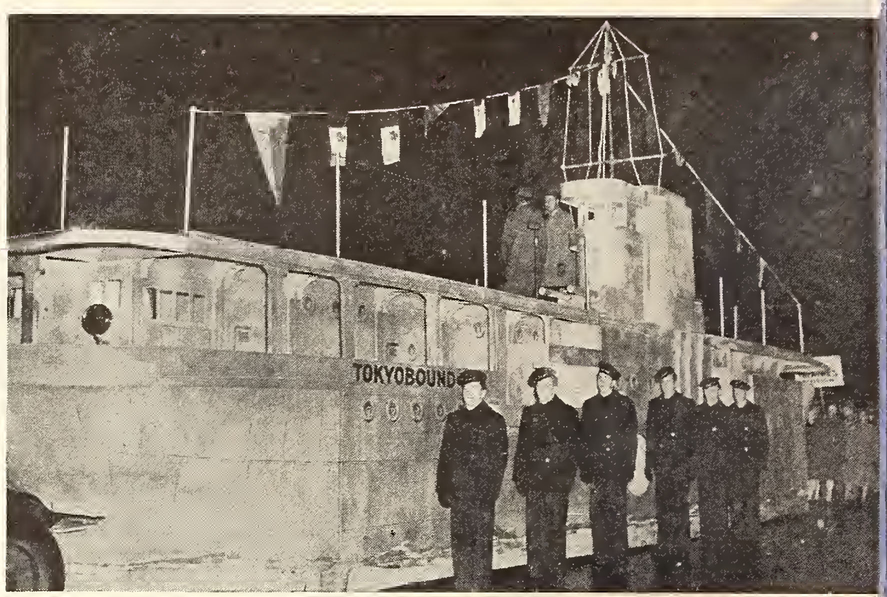
RECENT BOND PROMOTIONS



Dick Berner, supervisor of the Interboro theatres, Bronx, N. Y., arranged for local merchant to give ½ lb. of bacon free as added inducement for stimulating Bond sales at the Vogue theatre.



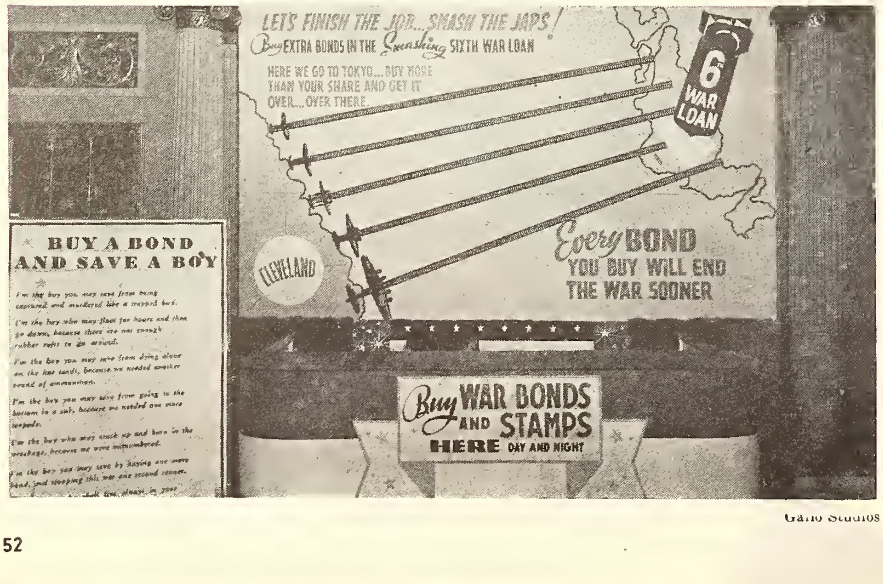
In Rochester, N. Y., theatre division sponsored this replica aircraft carrier t encourage Bond sales from passersby. Entertainment is offered daily fro flightdeck of the "Tokyobound" which is under the direction of Jay Golde Palace manager, and Les Pollock of Loew's.

By Knickerbocker Pictures

Bond booths such as the one pictured at left, in lobby of Loew's Boro Park theatre, Brooklyn, are in use in all circuit's New York and out-of-town houses. Booths are manned by Women's Volunteer groups.

THIS IS WHAT YOU'RE BUYING BONDS FOR
Buy Your WAR BONDS
$1000.00 WORTH of Valuable JEWELRY
★★★WHALEN'S★★★
To be given to purchasers of 6th War Loan Bonds sold at this Theatre only
Buy Your Bond Now and put receipt in box with your name and address
Drawing for Prizes from stage Monday Evening December 8
Ask any attendant for details.

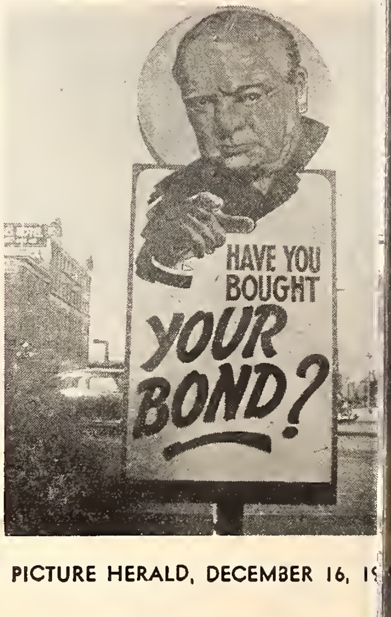
Manager David Levin, RKO Albee, Providence, R. I., promoted $1,000 wor of jewelry to be awarded to Bond purchasers through Whalen's. Pictur is lobby display.


LET'S FINISH THE JOB...SMASH THE JAPS!
Buy EXTRA BONDS IN THE Smashing SIXTH WAR LOAN
HERE WE GO TO TOKYO... BUY MORE THAN YOUR SHARE AND GET IT OVER... OVER THERE.
6th WAR LOAN
CLEVELAND
Every BOND YOU BUY WILL END THE WAR SOONER
BUY A BOND AND SAVE A BOY
Buy WAR BONDS AND STAMPS HERE DAY AND NIGHT

Gallo Studios

In Ontario, Canada, manager Ken Maynard used this striking poster of Prime Minister Churchill, right, to aid that country's Seventh War Loan drive at the Savoy theatre in Hamilton.

Left, Manager Abe Ludacer's lobby display at the Park, Cleveland, records individual Bond sales. Rising sun, indicating bombers' goal, flashes with each sale.



Lester Cowan

PRESENTS

A TRULY GREAT MOTION PICTURE—WITH A PRIZE-WINNING CAST

A totally different kind of story brings you a new entertainment thrill with a dramatic impact that will startle the world. A story which might happen to you . . . to your family . . . in your home . . . in your town tomorrow!

TOMORROW-THE WORLD!

STARRING

FREDRIC MARCH ★ BETTY FIELD

with **AGNES MOOREHEAD**

JOAN CARROLL

AND THE SENSATIONAL

SKIPPY HOMEIER

Directed by LESLIE FENTON

Released thru UNITED ARTISTS

am Emil–
out for me!"

Based on the PRIZE-WINNING PLAY which thrilled Broadway audiences for 14 months

By the same producer who will bring you Ernie Pyle's "G. I. JOE"

BUY HAPPINESS. SELL AN EXTRA ONE TODAY!

SHOWMEN STEP UP ACTIVITY FOR 6TH WAR LOAN DRIVE

Bond Premieres, Group Tie-ups, Free Movie Day, Auctions Head Promotion List

Entries by members of the Managers' Round Table in the Diploma of Honour competition sponsored by Motion Picture Herald *have stepped up sharply in the past week, coincidental with the renewed effort of showmen throughout the country to put the Sixth War Loan industry drive over the top.*

In Boston, Red King arranged a War Bond premiere midnite show at the RKO Boston theatre with admission by "E" Bond purchase only. The Knights of Pythias Orders of Mass. promoted sales and door prizes and the entire house was sold out with a maturity value of $346,000 in "E" Bonds.

Ten thousand heralds with scale of prices of Bonds for orchestra, balcony and loge seats, were distributed with notation on flyer to make all checks payable to the RKO Boston theatre. Special tickets were printed for the premiere, different colors for seats in various sections of the house.

Advance stories were had in all newspapers; six announcements over Station WCOP and WMEX two weeks in advance, daily, and special lobby displays were constructed for both RKO houses, with War Bonds booths selling Bonds and exchanging tickets for the show.

King contacted the Treasury Department with the result that F. W. Denio, chairman of the Mass. War Finance Committee made a presentation on the stage to the chairman of the lodge orders in charge of Bond sales. All leading legitimate shows were contacted for talent; major feature attraction was shown on the screen and all theatre employees donated their services for the special show.

Slap the Jap Club

John G. Corbett, of the Rialto theatre, Brockton, Mass., is increasing children attendance and boosting sales of Bonds and Stamps by his "Slap the Jap" club. All Brockton children between 8 and 12 buy one ten cent Stamp each week he goes to the movies. The sixth week they are admitted free. Each Saturday 30 numbers are posted at the box office to be admitted free. Other special prizes are awarded. Three Bonds bought entitles them to an emblem. Saturday matinee has "Slap the Jap Club Special for the Day." In other words, an all-out campaign to make the children want to buy Bonds and Stamps during the 6th War Loan Drive.

Slogan Contest

Edward Robinson at Loew's Granada, Cleveland, landed front page publicity in the *Lakewood Post* in connection with his Sixth War Bond Slogan contest. The contest was held simultaneously with the theatre's 17th anniversary and a War Bond was awarded to the person submitting the best community slogan for the drive. Guest tickets went to runnersup.

In conjunction with the *Homewood Needle,* Sid Dickler at Warner's Belmar, Pittsburgh, promoted the paper to sponsor entertaining 40 hospitalized GI Joes at his theatre for the opening of his rally. Bus transportation to and from the hospital was provided and a number of the district's businessmen and women acted as hosts and hostesses.

Sid arranged for the American Legion to have the colors and Senior Commanders on stage for three-minute speeches on the sale of Bonds. Some of the vets were also called on to relate their experiences and give a spiel for Bond purchases.

Children's Bond Premiere

In Jacksonville, a Children's Bond Premiere has been set for the Florida Theatre. It is sponsored by the Junior Chamber of Commerce, Radio Station WJHP and the Florida Theatre All free time on the local radio station (NBC Blue) will be devoted to this children's premiere for two weeks. Speakers have been set for each school in the city, plugging the sale of Bonds and the premiere. Free ice cream, plus a gift donated by merchants in the city, along with a stage and screen show. Local bus companies will give free transportation to every child who shows the Bond Premiere Ticket at the box office.

Manager Joe Borenstein, Embassy theatre, New Britain, Conn., presided over a gigantic rally held recently at his theatre on a Saturday morning, when employees of local retail merchant establishments were inducted into "America's Third Army," composed of store workers selling War Bonds.

All local stores were closed at 9:30 A.M. and employees in block long formations paraded through the main streets to the theatre with bands and photographic flare. Leading civic, industrial and Army officials conducted the ceremonies and plans were made for citywide displays and advertising. Borenstein also enlisted the full cooperation of the Chamber of Commerce.

In Baltimore, Gertrude Bunchez at Loew's Century theatre tied in Station WCAO and promoted Bond pitches on the Betty McCall show and the Eddie Hubbard show, inviting listeners to call in their pledges to the station, but to redeem them at Loew's Century theatre, where they would get their Bonds and a free ticket to the Bond premiere held at that theatre. In addition, Gertrude and Sgt. Haywood, an American Ranger hero, went on the air at 6:30 P.M. for a 15-minute Bond pitch. The station's telephone switchboard was swamped by calls from persons who subscribed for several thousand dollars' worth of Bonds.

Bond Auction

David Silverman at the Towne theatre, Wrightstown, N. J., arranged for a gift auction sale with numerous gifts promoted from the local merchants. All bids were made through the purchase of Bonds, with the merchandise going to the highest bidders. The Mayor of the town acted as auctioneer and was assisted by the Postmistress, who sold Bonds. The whole show as topped off by the Ft. Dix Army Post Band entertaining for an hour, which was followed by the regular screen performance. The stunt brokc in the local dailies.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

DICK BERNER
Vogue, Bronx, N. Y.

ABE H. BORISKY
Capitol, Chattanooga, Tenn.

CHARLES BOSCHART
Tujunga, Tujunga, Calif.

HARRY BOTWICK
State, Portland, Me.

ROBERT BOWMAN
Warner, Erie, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

HOWARD BURKHARDT
State, Cleveland, O.

ROBERT COX
Kentucky, Lexington, Ky.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

SID DICKLER
Belmar, Pittsburgh, Pa.

AL EASSON
Oakwood, Toronto, Ont., Canada

LOUIS FISHKIN
Rainbow, Brooklyn, N. Y.

HARRY GALUP
Spreckels, San Diego, Calif.

ARNOLD GATES
Stillman, Cleveland, O.

JAY GOLDEN
Palace, Rochester, N. Y.

WILL HARPER
Empress, Kelowna, B. C., Canada

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

JAMES KING
RKO Boston, Boston, Mass.

HARRY LANGDON
State, Amarillo, Tex.

DAVE LEVIN
RKO Albee, Providence, R. I.

JOHN M. LEVITT
Court, Newark, N. J.

CLIFF LOTH
Uptown, New York City

ABE LUDACER
Park, Cleveland, O.

LOUIS E. MAYER
RKO Palace, Chicago, Ill.

BOB MAYNARD
Savoy, Hamilton, Ont., Canada

BEN MINDLIN
Valley Stream, Valley Stream, N. Y.

JAMES R. NAIRN
Famous Players, Toronto, Ont., Canada

MILLARD OCHS
Strand, Akron, O.

LESTER POLLOCK
Loew's, Rochester, N. Y.

EDWARD RICHARDSON
Granada, Cleveland, O.

CARL ROGERS
Esquire, Toledo, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MICHAEL STRANGER
College, New Haven, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

:xploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

OMAN IN THE WINDOW

ames J. King, publicity manager for the O Boston theatres highlighted the cam-rn for "Woman In The Window" with io promotion and bookshop tieups.

n advance of the picture's opening at the ton theatre, trailers and lobby displays were inged at that house as well as at the RKO th Memorial. Advance teaser ads were used he local papers on page one. On opening the regular display ad also was run on front page. In addition to readers and art iks in the city papers, publicity was garnered ill suburban and several out-of-town news-ers.

:xtensive use of spot announcements was le on Stations WCOP, WORL and WMEX King promoted additional time from each. Vindow displays were garnered from the dan Marsh Co., and Gilchrist's department e, both of which devoted full windows to film. All local Liggett Drug stores and eral book stores in the downtown section oted window and counter space to the pic-e tied in with the book.

Vewspaper critics were invited to attend a cial advance screening; listing was obtained the weekly amusement guide which is dis-uted to all hotel guests in the city and cial emphasis was placed throughout the npaign requesting people not to reveal the prise ending to the story.

Publicity director James J. King of the RKO theatres in Boston promoted this attractive window from the Jordan Marsh Company to exploit engagement of "Woman in the Window" at the RKO Boston theatre.

IREE'S A FAMILY

Publicity breaks predominated the campaign ich manager Brock Whitlock put over to ald the world premiere of "Three's a mily" at Loew's theatre in Richmond, Va.

Through the local chairman of the Sixth ir Loan Drive a $100 War Bond was offered the first pair of twins born in the city during engagement of the film.

A special radio broadcast was arranged over RNL after the first showing of the picture from the theatre lobby. The cooperating station furnished the hook-up free and Edith Linderman, movie critic for the *Times Dispatch* gave running comment and interviewed people as they left the theatre. All comment was favorable and a transcription was made which was rebroadcast at 6:45 that night.

Window tieups were arranged with the Linen Mart, Woolworth's, Thalheimer Department store, Methodist Book shop and 200 window cards were spotted in strategic locations.

The Stork Diaper Service distributed 3,000 heralds advertising the film; an additional 3,000 heralds were used as inserts in delivered packages by the Sunlight Laundry and 2,000 special health heralds were handed out at high schools to students.

Whitlock also planted 30 to 40 displays at downtown parking lots and mailed paper diapers with gag imprint to civic officials and bachelor members of the Lions and Rotary Clubs.

Photos by Brooks-Crummett

tout letters pinned against the house traveler made an effective advance plug on "French-n's Creek" for manager Jerry Zigmond at the Newman, Kansas City. At right, one of sev-l attractive windows which Zigmond arranged on that picture.

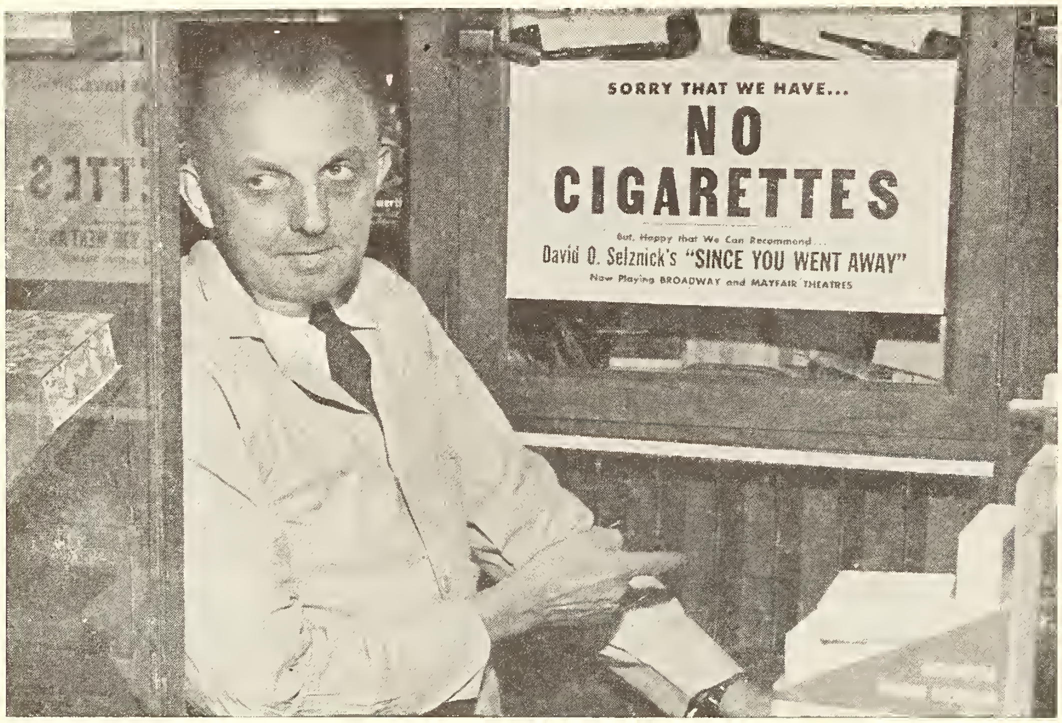
Goyette Exploits "Rainbow" With Boogie-Woogie

Margaret Goyette, publicity director for the Denham theatre, Denver, put over a "Sarong-Boogie Woogie" contest at the Rainbow Ballroom as one of the featured sunts for the two-week engagement of "Rainbow Island."

Publicity stated that the contest was inspired by the picture and winners were crowned "king and queen" and awarded promoted gifts. The girl also received Miss Lamour's autographed sarong and the boy, an Army sergeant, was awarded the "Great God Momo" shell necklace, worn by Eddie Bracken in the picture, along with personal notes of congratulations from the stars. Runners-up in the contest received guest tickets.

A "Boogie-Woogie" contest was also set by Margaret with the Arthur Murray dancers at the Brown Palace Hotel, Station KLZ and schools. In all promotions, three songs from the picture, published by Paramount Music Corp., were heavily plugged. These were: "What a Day"; "Boogie Woogie Man" and "Beloved."

Matlack Capitalizes on Shortage Of Cigarettes in Portland


SORRY THAT WE HAVE...
NO CIGARETTES
But, Happy that We Can Recommend...
David O. Selznick's "SINCE YOU WENT AWAY"
Now Playing BROADWAY and MAYFAIR THEATRES

Not only did Jack Matlack arrange for stores to display the above cards, he also prevailed upon the Portland Oregonian *to run this photo. Copy reads: "Sorry . . . No Cigarettes, But Happy That We Can Recommend 'Since You Went Away', Now at the Broadway and Mayfair theatres".*

An impressive advertising and promotion campaign launched the engagement of "Since You Went Away" for the film's opening at the Broadway and Mayfair theatres in Portland, Ore.

Jack Matlack, publicity director for the J. J. Parker theatres, tied in with the current cigarette shortage to obtain placards in all leading stores where cigarettes are dispensed.

An advance preview of the picture, attended by heads of women's clubs, fraternal organizations, patriotic groups, Red Cross, Travelers' Aid Society and nurses' aides, garnered publicity in the local dailies and inspired an editorial in the *Oregonian*.

Tieups were put over with hotels, restaurants, department stores, doctors' exchanges, radio stations, schools, Marine Corps recruiting offices, night clubs, and full page newspaper ads were promoted from national advertisers as well as from the local Meier & Frank department store. The latter used material plugging the film on every one of its fourteen floors and at almost every department from kiddie apparel to house furnishings.

The city transportation system was blanketed with car and dash cards; a saturation campaign was used on all four local radio stations ten days in advance; 24-sheet boards were covered at all strategic locations, and no less than 33 full window displays were arranged with downtown shops.

The campaign was additionally tied in with recruiting drives for Nurses' Aides, Waves, Marines and Blood Donors, which resulted in columns of newspaper publicity, in addition to word-of-mouth comment.

Wallach Uses Star Stills On "Mademoiselle Fifi"

On "Mademoiselle Fifi" at the Liberty, Cumberland, Md., Reynold Wallach used a different twist. He used a star still of Simone Simon in the press book, with low decollete. Cutting the scene mat down to a smaller size, just below her bare shoulders, he added another line under the pressbook catchline, "Yes, you'll see all this and plenty more! It's risque, startling."

On "The Merry Monahans," Rey tied up with several downtown stores for window displays. He secured eleven of them by tying the merchants' merchandise in with the show. Example: (something different for each merchant) . . . "For Cheer Delight see 'The Merry Monahans,'" etc. "For Sheer Delight, wear our silk hose," etc. Or . . . "For the Best in Entertainment . . . For the Best in Food."

Holds "Tall Story" Contest

At the State theatre, Cambridge, Md., Bob Wickwire has a novel idea which is good. He has lined up what he calls a "Tall Story Contest." This consists of popular and well known men from Cambridge and surrounding towns, getting up on the stage and telling lies or stories for prizes. The device is working out very well for Bob.

Scott's Ingenious Herald

Leon Scott at the Margie Grand, Harlan, Ky., used a clever little throwaway on "Marriage Is a Private Affair." Copy read as follows: "Is the plural of Spouse . . . Spice?" See Lana Turner in 'Marriage Is a Private Affair,' Showing Sunday at. For the Love of Lana May We Suggest You Don't Miss It! It's So-o-o Romantic!"

Taylor Promotes 3,000 Free Lines From Merchants

Free space aggregating almost 3,000 lines newspaper advertising was garnered by Charl B. Taylor, publicity director for Shea's the tres in Buffalo, N. Y., in connection with th engagement of "Since You Went Away" the Great Lakes theatre.

Taylor promoted the lineage in regular di play ads of Buffalo merchants to augme limited space offered for the regular theat advertising by local newspapers.

Jahraus-Braun Co. used a blown up sce still from the film production with full credi in an institutional house ad plugging the Uni ed War and Community Fund which occupie more than a half page.

Star Cuts Are Featured With Theatre Credits

Star cuts of the seven principals in the ca were used in a three column by 10 inch purchased by Paul's Pies. The Kleinhan Co featured a huge star cut of Joseph Cotten in display ad measuring four columns by inches. A week in advance and during th current engagement of the film, Edward Beauty Shop illustrated Claudette Colbert two column by 11 inch ads.

Each ad prominently denoted the title the picture with full theatre credits and pla dates.

Decker Ushers in "Christmas"

At the Capitol, Ilion, N. Y., Bill Deck made several tie-ups on "Christmas Holiday having Christmas packages in store window stressing Christmas Holiday of entertainme etc. 1,000 postcards reading "Christmas Com Early to the Capitol" were sent out. Bill ha an artificial Christmas tree in the lobby wi 8 x 10 star heads of Durbin and Kelly and book display under the tree. The promotion activity devised by Bill drew considerable atte tion to his theatre's program for the holida

Theatre Managers . . .
Auditorium Managers . . .
Promoters . . .

The Name

"GRAND OLE OPRY"

is the exclusive property of

WSM

NASHVILLE, TENN.

and may not be used in any form without our permission. If in doubt, write or 'phone us.

Thank you.

SHOWMEN PERSONALS

n New Posts: John Bodley, RKO Highland rk theatre, Trenton, N. J. Arthur Pearce, O Broad, Trenton, N. J. E. Girard Wollaston succeeded John Rogers as manager of the lmer & Vincent State theatre, Harrisburg, Pa. v Betterly has acquired the Hazel Park in troit.

Edward Rehia, Merritt theatre, Bridgeport, nn. Gordon Pahe, Hazel Park theatre, Hazel rk, Mich. R. E. J. Lewandowski, Rex theatre, troit.

Happy Birthday: William H. Stanley, Ben isner, J. A. Pike, Richard Williamson, Edgar Mercy, Les F. Newkirk, Maurice B. Smith, bert R. Deitch, Henry H. Elsnick, William Hellums, James McDonough, Earl Potter, Hubert L. Trahan, Robert L. Collier, Dennis C. Walls, Nick Rajacio.

Donald B. Fiske, Robert L. Alberts, John A. Goodno, J. Donald Edwards, Edwin C. Hough, W. H. Schumacher, N. Ray Carmichael, Evans J. Kall, Walter L. Culpepper, Mandell Yosowitz, Ervin J. Sedlack, H. M. Johnson, Jay N. Burton, E. B. Clayton, Arthur Feine, Lamar Swift, Bob Ray.

George B. Pettit, E. C. Brandhorst, Ralph R. Donald, Otto A. Kammer, H. B. Tollett, Max Rodehau, Jerry McWhorter, Leslie Whitwell, Wybert A. Sandefur, Donald Oliphant, Jack A. Custer, Woodrow W. Shuman.

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ving Lamm Follows Father's Footsteps

Irving Lamm, manager of the Lex theatre, icago, Ill., one of the Indiana-Illinois houses, a son of Julius Lamm, manager of Warner's ptown theatre, Cleveland. Irving worked as ier, doorman, chief of service and assistant nager at various Warner theatres in Clevend from 1930 to 1938. From 1939 to 1941 mm joined National Screen Service in eveland and thence to Akron, where he was sistant to Sid Holland. From February 1943 July 1944 Irving was in the Army, and on ceiving his honorable discharge, assumed his esent post at the Lex theatre.

eturns to Business fter Service Discharge

William Wrightsman, who manages the eith theatre, Indianapolis, Ind., an independit house, was born in Kokomo, Ind., August 7, 1919. Bill started in theatre business as a lunkey" for Sam Neall at the Indiana theatre, okomo, in 1932 and kept working there gog up the ladder from usher, doorman, asstant to manager.

At this point, Wrightsman quit theatre work r a job in an office while attending college. little later, the Round Tabler resigned to in the U. S. Army for two and one-half years d after his discharge went back to work for r. Neall as manager of the Sipe theatre in okomo. After a term at this spot, he switched his present post at Keith's.

olantuono Gives MOT eature Billing

For the booking of MOT's "What To Do Vith Germany," Lou Colantuono at the Stanon theatre, Philadelphia, played the short up ig giving it prominent display on his marquee.

Since the first edition of the *Philadelphia Daily News* by coincidence carried a strip of hotographs from the film, Lou contacted them nd made arrangements for the theatre playates to be included in the caption. Story book ieups were arranged at Snellenburg's and Brentanos for displays showing stills and playates prominently displayed.

For front attention, Colantuono used two 4 y 7s containing stills lined with captions durng the run of the film and a 40 by 60 with four opies of the book were used in the lobby.

odis' Serial Poll

To determine whether or not his adult atrons liked serials, Ted Rodis at the Skouras' Grand theatre, Astoria, L. I., distributed small ards asking whether they would like to see the erial "The Desert Hawk" each Saturday night. Rodis reports that adult reaction on this was errific with 97 percent voting "yes."

O'Neill Recuperates

Vaughn O'Neill, manager of Loew's State in Syracuse, N. Y., a recent victim of polio, is up and around at home. Round Tablers will be glad to learn that Vaughn is raring to get back on the job and it is expected that his wish will be granted sooner than had been expected.

Sweeney Promotes Co-op

Through a tieup effected with the utilities company in connection with "Gaslight" at the LaPorte theatre, LaPorte, Ind., Wayne Sweeney promoted a four-column co-op ad which featured a cut of Boyer, Bergman and Cotten. This was used in conjunction with window displays.

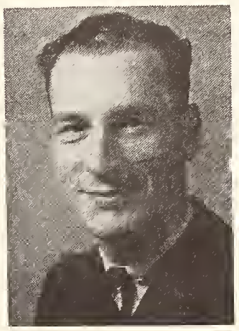
Spritzer's Photo Tieup

Through a tieup with a local photographer, Ed Spritzer at the Jerome theatre in the Bronx offered a cabinet size photo of themselves to each purchaser of an evening admission ticket at his house. An easel outside the theatre, carrying photos and mention of the offer, also included a plug for the cooperating photographer.

Matis Rubber-Stamps Towels

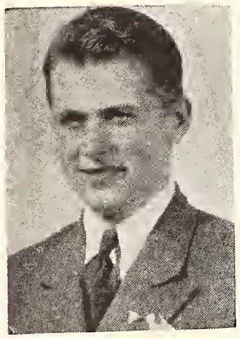
To sell his date on "The Master Race" at the Alhambra theatre in Milwaukee, Johnny Matis rubber-stamped all the guest towels in the rest rooms one week in advance of the date. Copy read: "You women who love your men; don't let these terrors come again. See," etc., etc.

Discharged from Service, Cullum Becomes Manager

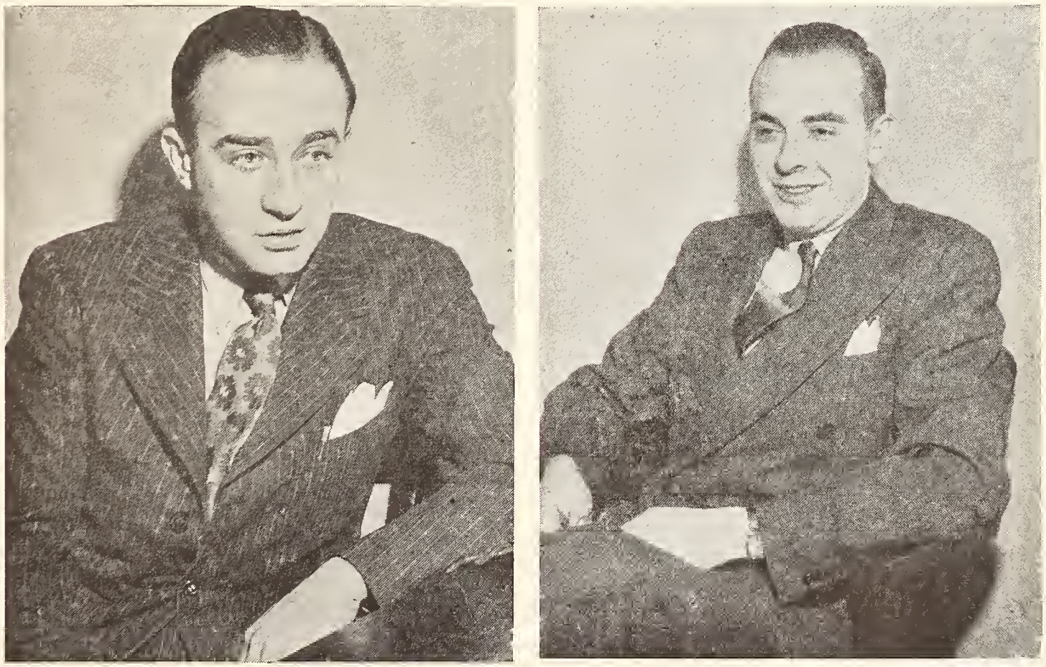


William A. Cullum, who manages the RCAF theatre in Gander, Newfoundland, was born in Montreal, November 25th, 1913, is married and the father of a son, aged seven. Bill has spent approximately fifteen years in the entertainment field prior to entering showbusiness. During that period he has held such positions as manager, leader and musician with numerous dance band aggregations playing night spots, stage and floor shows and radio work. Cullum enlisted in the RCAF in 1940 and was assigned to service military bands, as musician and drum major. Bill then entered showbusiness in 1942 as chief projectionist and in 1943 took over the position as manager of the Gander theatre.

Berensky a Billposter At Age of Fourteen



Nicholas Berensky, who manages the independent Manville theatre in Manville, New Jersey, was born in that city on June 12, 1921, is married and the father of two children. Nicholas started at the Manville theatre at the age of fourteen doing bill posting. After a spell of eighteen months at this position, he started studying at the Theatre Managers School and soon became assistant operator. At the age of seventeen, Berensky joined the U. S. Marines, where he followed this trade and learned, in addition, how to operate a theatre. After serving two years in the Marines Nick was injured, given an honorable discharge and returned to civilian life as manager in his present post.



By Staff Photographer

ROUND TABLE VISITORS recently: Larry Levy, manager of Loew's Colonial, Reading, Pa., pictured left; at right, Seth Field, general manager for the Graphic circuit in Boston, Mass.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

MRS. PARKINGTON (MGM)

Final Reports:

Total Gross Tabulated	$1,558,300
Comparative Average Gross	1,403,500
Over-all Performance	111.0%

BALTIMORE—Century, 1st week	147.0%
BALTIMORE—Century, 2nd week	111.7%
BOSTON—Orpheum, 1st week	120.0%
BOSTON—Orpheum, 2nd week	104.0%
BOSTON—State, 1st week	130.7%
BOSTON—State, 2nd week	107.7%
CINCINNATI—RKO Albee	127.7%
CINCINNATI—RKO Capitol, MO 1st week	127.9%
CINCINNATI—RKO Capitol, MO 2nd week	81.3%
CINCINNATI—RKO Shubert, MO 3rd week	83.3%
CLEVELAND—Loew's State	130.0%
CLEVELAND—Loew's Stillman	93.4%
INDIANAPOLIS—Loew's 1st week	129.1%
INDIANAPOLIS—Loew's 2nd week	66.6%
LOS ANGELES—Egyptian, 1st week	153.3%
LOS ANGELES—Egyptian, 2nd week	110.0%
LOS ANGELES—Egyptian, 3rd week	85.3%
LOS ANGELES—Egyptian, 4th week	50.0%
LOS ANGELES—Los Angeles, 1st week	140.0%
LOS ANGELES—Los Angeles, 2nd week	108.0%
LOS ANGELES—Los Angeles, 3rd week	80.0%
LOS ANGELES—Los Angeles, 4th week	54.0%
LOS ANGELES—Ritz, 1st week	148.0%
LOS ANGELES—Ritz, 2nd week	116.0%
LOS ANGELES—Ritz, 3rd week	106.4%
LOS ANGELES—Ritz. 4th week	73.6%
MILWAUKEE—Wisconsin, 1st week	133.5%
MILWAUKEE—Wisconsin, 2nd week	99.2%
MINNEAPOLIS—State, 1st week	155.6%
MINNEAPOLIS—State, 2nd week	75.4%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	120.0%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	111.9%
NEW YORK—Music Hall. 3rd week (SA) Radio City Music Hall Stage Presentation	111.0%
NEW YORK—Music Hall. 4th week (SA) Radio City Music Hall Stage Presentation	110.9%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	110.9%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	91.7%
PHILADELPHIA—Stanley, 1st week	155.0%
PHILADELPHIA—Stanley, 2nd week	144.9%
PHILADELPHIA—Stanley, 3rd week	113.3%
PITTSBURGH—Penn, 1st week	144.0%
PITTSBURGH—Penn, 2nd week	80.5%
PROVIDENCE—Loew's State, 1st week	112.4%
PROVIDENCE—Loew's State, 2nd week	85.8%
SAN FRANCISCO—Paramount, 1st week	152.8%
SAN FRANCISCO—Paramount, 2nd week	88.0%
SEATTLE—Fifth Ave., 1st week	147.0%
SEATTLE—Fifth Ave., 2nd week	98.0%
ST. LOUIS—Loew's State, 1st week	133.7%
ST. LOUIS—Loew's State, 2nd week	93.0%
ST. LOUIS—Loew's Orpheum, MO 1st week	117.1%
ST. LOUIS—Loew's Orpheum, MO 2nd week	100.0%
WASHINGTON—Loew's Palace, 1st week	132.5%
WASHINGTON—Loew's Palace, 2nd week	105.0%

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MARRIAGE IS A PRIVATE AFFAIR (MGM)

Final Reports:

Total Gross Tabulated	$654,000
Comparative Average Gross	640,900
Over-all Performance	102.0%

BALTIMORE--Century	115.6%
BOSTON—State (DB) Mark of the Whistler (Col)	84.6%
BOSTON—Orpheum (DB) Mark of the Whistler (Col)	100.0%
BUFFALO—Buffalo	111.1%
BUFFALO—Hippodrome, MO 1st week	142.2%
CHICAGO—United Artists, 1st week	98.2%
CHICAGO—United Artists, 2nd week	84.8%
CHICAGO—United Artists, 3rd week	84.8%
CINCINNATI—RKO Palace	94.5%
CINCINNATI—RKO Grand, MO 1st week	109.7%
CLEVELAND—Loew's State	87.5%
CLEVELAND—Loew's Stillman, MO 1st week	84.1%
INDIANAPOLIS—Loew's (DB) Mark of the Whistler (Col.)	125.0%
KANSAS CITY—Midland (DB) Strange Affair (Col.)	84.2%
MINNEAPOLIS—Radio City	92.2%
MINNEAPOLIS—Century, MO 1st week	74.6%
NEW YORK—Capitol, 1st week (SA) Blind Date Radio Show	118.4%
NEW YORK—Capitol, 2nd week (SA) Blind Date Radio Show	106.8%
NEW YORK—Capitol, 3rd week (SA) Blind Date Radio Show	94.4%
OMAHA—Paramount (DB) Crime by Night (WB)	92.6%
PHILADELPHIA—Boyd, 1st week	149.2%
PHILADELPHIA—Boyd. 2nd week	82.7%
PHILADELPHIA—Karlton, MO 1st week	113.6%
PITTSBURGH—Penn	94.4%
PITTSBURGH—Warner, MO 1st week	113.6%
PITTSBURGH—Ritz, MO 2nd week	96.7%
PROVIDENCE—Loew's State (DB) They Live in Fear (Col.)	98.2%
PROVIDENCE—Carlton, MO 1st week (DB) They Live in Fear (Col.)	111.1%
SAN FRANCISCO—Fox (DB) My Buddy (Rep.)	100.7%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Dark Mountain (Para.)	104.2%
SAN FRANCISCO—St. Francis, MO 2nd week (DB) Dark Mountain (Para.)	78.8%
SEATTLE—Fifth Ave.	122.9%
SEATTLE—Blue Mouse, MO 1st week	101.8%
WASHINGTON—Capitol (SA) Vaudeville	107.7%

•

SOMETHING FOR THE BOYS (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$326,600
Comparative Average Gross	320,600
Over-all Performance	101.8%

BALTIMORE—New	105.0%
BUFFALO—Buffalo	95.2%
DENVER—Denver (DB) When Strangers Marry (Mono.)	106.6%
DENVER—Esquire (DB) When Strangers Marry (Mono.)	122.9%
KANSAS CITY—Esquire	150.0%
KANSAS CITY—Uptown	112.0%
LOS ANGELES—Chinese (DB) When Strangers Marry (Mono.)	85.2%
LOS ANGELES—Loew's State (DB) When Strangers Marry (Mono.)	95.5%
LOS ANGELES—Uptown (DB) When Strangers Marry (Mono.)	106.6%
NEW YORK—Roxy (SA) Jimmy Savo, Mildred Bailey, others	90.2%
PHILADELPHIA—Fox	116.9%
PITTSBURGH—Harris	128.2%
PROVIDENCE—Majestic	110.2%
PROVIDENCE—Carlton, MO 1st week	116.6%
SAN FRANCISCO—Paramount	107.4%
SAN FRANCISCO—State, MO 1st week (DB) My Buddy (Rep.)	85.1%
ST. LOUIS—Fox (DB) Pearl of Death (Univ.)	128.6%
WASHINGTON—Loew's Capitol (SA) Vaudeville	99.1%

•

BOWERY TO BROADWAY (Univ.)

First Reports:

Total Gross Tabulated	$79,500
Comparative Average Gross	78,500
Over-all Performance	101.2%

BALTIMORE—Keith's	108.8%
KANSAS CITY—Esquire	148.5%
KANSAS CITY—Uptown	98.1%
NEW YORK—Criterion	94.8%
SAN FRANCISCO—Orpheum (DB) The Great Mike (WB)	83.8%
SEATTLE—Orpheum	103.6%

Photoplay Magazine Will Resume Annual Awards

Photoplay Magazine, which dropped the an award of gold medals in 1939, is to resume wit March, 1945, edition, awarding medals to fav actor, actress and attraction, according to an nouncement made in Hollywood.

The magazine has engaged Dr. George Ga director of the American Institute of Public O ion and of its subsidiary, Audience Research, to poll the public thrice annually for the purp of its project, and the publication quotes hin saying his "methods will enable each motion ture and each star to compete on a perfectly basis, washing out inequalities of weather, sea promotion, etc."

Photoplay's is the third recent announcemen its kind. The first was made by the Wes Awards Association, a Hollywood organiza without industry connection, which polled the habitants of Southern California to find out names of their favorite Western stars, pictures so on. The second was by the Screen Pla Union, now contesting with the Screen Ac Guild the right to represent the extra players Hollywood in collective bargaining, and this p ect is yet to be implemented.

The *Photoplay* poll is in the best hands avail to the magazine, for it was on the basis of then current list of Money-Making Stars de mined by MOTION PICTURE HERALD's annual of exhibitors that Audience Research, Inc., sta in business; and the findings of canvassers h coincided with those of the Quigley Publicati poll ever since. For advance knowledge regar the actor and actress destined to receive the *Ph play* gold medals next March, unless the Ga mechanism slips a cog, see MOTION PICTURE H ALD's listing of the results of its 13th an Money-Making Stars poll of exhibitors in the cember 30 edition.

WLB Approves Cleveland Wage Increases

The Regional War Labor Board having ju diction over the Cleveland area last week appro a system of job classification with minimum maximum wage scales and wage increases up 10 per cent for the office workers in the Clevel exchanges, represented by the IATSE. Film c pany exchange supervisors and representatives the IATSE met last Thursday to set additional plications for filing with the Regional WLB approval of 10 per cent wage increases for change service workers.

Film company exchange operational officials representatives of the IATSE met last week New York to set additional applications for fil with the Regional War Labor Board for 10 cent wage increases for exchange service work David Halper, IATSE attorney, and Bern Goodman, Warner Bros. assistant superior of changes, returned from Atlanta where they mo to expedite applications which have already b filed in that area and will report on the prog made.

Film Editor Unit Installs Officers at Meeting

Recently elected officers of Motion Picture F Editors, Local 771, IATSE, were installed Dec ber 6 at the Fraternal Clubhouse, New Y IATSE officials present were Richard Walsh, ternational president; Louis Krouse, secreta treasurer; Judge Matthew Levy, general cou for the IATSE; David Halper of Judge Le legal staff.

Many other locals had representatives at meeting. From Local 1, Joseph Dwyer, presid and V. Jacobi and Lewis Yaeger, business age from Local 52, William Gerrity, president, S. J. Scoppa, business agent; Local 306, Her Gelber, president; Local 644, Larry Willia president, and Walter A. Lang, business age Local 702, J. J. Francavilla, president and Nich Koutrouby, secretary-treasurer.

Circuit Declares Dividend

Famous Players-Canadian has declared a d dend of 37½ cents on the common stock for current quarter, to be paid December 30, bring the 1944 rate to $1.50, equal to last year's paym

exico Expected o Produce 83 ilms in 1944

UIS BECERRA CELIS

exico City

dications point to Mexico in 1944 producing greatest number of pictures since the business put on a modern basis in 1930 with the ing of the first talking production by Antonio eno. Although producers have had several acles this year—two quarrels in the industry suspended production for many weeks, and as much raw stock as they wanted—production been going ahead so much of late that a total of or this year is now counted upon. Last year's uction was 65.

ome sectors of production circles express der that while the United States allows sia 115,000,000 feet of raw stock a year, the ual quota for Mexico has been only 45,000,000. vever, these sources anticipate an increase in quota for 1945, thanks to efforts of the Office he Coordinator of Inter-American Affairs.

▽

ithdrawal ordered by the Ministry of the In- or, under which functions the Federal Film sorship and Supervision Department which ap- ved the Mexican production, "Las Abandon- " ("The Abandoned Girls"), starring Dolores Rio, after but one exhibition at the select Cine pultepec, local first run theatre, has caused a

he withdrawal, it is learned, was because some erals of the old guard, took exception to cer- business in the film which they considered uled them and the Mexican Revolution, the al movement which began in 1910. Anent this , "Uumiere" (Jorge Mendoza), film critic for *clsior*, important local morning newspaper, arked:

t is considered strange that in Mexico this of picture of criticism comes under the ban, n our neighbor to the north recently offered us democratic example of permitting pictures as "Knight Without a Sword" in which lywood hurls some darts at some corrupt sec- of Congress. After all, the liberties conse- ed by the Atlantic Charter must not be adhered nerely in speeches at meetings. If not, then for t are we fighting?"

▽

ilms Mundiales, important producer, expanding her, has acquired Cimesa, a producing com- that has not done very well of late, and has e of it a producing unit. Films Mundiales has ght from Filmos, a new producer, its rights to mphony of a Life" that it had planned to t producing last October and will produce it lf. "Symphony" is the biography of the late estro Miguel Tejedo de Lerdo, prominent com- er and conductor of the Typical Mexican Or- stra which often plays in the pictures.

▽

lexico has acquired another important pro- cial exhibition center—Guaymas, leading port the northwest, on the Gulf of California, a ular resort with Hollywood tourists, Guaymas, many years, boasted but one theatre. Before t summer, it will have six. Five theatres are under construction and are slated for early ning.

▽

scar Brooks, for several years Warner man- r here, has resigned, effective December 31, to ote himself to the Mexican industry as dis- utor and director. Mr. Brooks will be suc- ded by Michael Sokol, for several years Warner resentative in Panama.

▽

MA, leading production company, of which rio Alvirez is manager, is arranging to dub in glish for English-speaking trade abroad its new- picture, "Rose of the Snows," which has been cessful in Mexico. The company is recruiting players and even others who speak English l. The company is the first in Mexico to thus pictures.

Willkie Memorial Luncheon Held, Skouras Chairman

J. Robert Rubin, chairman of the amusement division of the National Conference of Christians and Jews, last weekend named Spyros Skouras chairman of the committee for the memorial luncheon for the late Wendell Willkie, which was to be held Friday at the Hotel Astor, New York.

At the same time, Mr. Rubin named the committee of 30 to work with Mr. Skouras on the memorial luncheon. They include: Jack Alicoate, Barney Balaban, Harry Brandt, Leo Brecher, Jules E. Brulatour, Ned E. Depinet, Walter Green, Francis S. Harmon, Will H. Hays, Marcus Heiman, Joseph Hornstein, Malcolm Kingsberg, Edward J. Noble.

Also, John J. O'Connor, Charles L. O'Reilly, Brock Pemberton, Ralph I. Poucher, Martin Quigley, Herman Robbins, Jack Robbins, William F. Rodgers, David A. Ross, Gradwell L. Sears, Lee Shubert, Nate B. Spingold, Harry Thomas, Walter Vincent, Maj. Albert Warner and David Weinstock.

Columbia Will Give Christmas Bonus

Columbia, following last year's policy, will distribute Christmas bonuses to employees in the home office and exchanges, equivalent to a $25 War Bond to every person receiving up to $50 weekly salary. Other companies which have announced holiday bonuses for this year are Loew's and Twentieth Century-Fox which is reported to be following last year's policy of a maximum of $50 to employees earning up to $75 week.

Strike Settled; 63 St. Louis Houses Are Reopened

An agreement for the settlement of the projectionists and exchange workers strikes which had darkened 63 theatres in the St. Louis area, was reached Monday night. The closed houses were expected to reopen as soon as booking arrangements could be made. The settlement followed an appeal by St. Louis exhibitors to the Senate War Investigating Committee.

More than two-thirds of the area's theatres were closed over the weekend as the result of the snowballing of a strike at the Paramount exchange November 30. Projectionists walked out in sympathy with the members of the AFL Film Exchange Employees Locals B-1 and F-1 who struck in an effort to force the Ozark theatre in Webster Grove and the Osage and Kirkwood in Kirkwood to hire union operators and stagehands.

Eight exchanges ultimately were affected: Paramount, RKO, Republic, MGM, Universal, PRC, Warner Bros. and Twentieth Century-Fox.

Harry C. Arthur, Jr., general manager of Fanchon and Marco, charged that the unions had violated their contracts by striking without two weeks' notice. He also charged that they had violated the "No strike" pledge.

A nationwide tieup was seen as not unlikely if efforts to localize the dispute failed.

AMPA

Report to the Industry . . .

This war-torn year of food rationing and hotel personnel shortages have not worked well on AMPA's format of operation. Thus, there may not be many "big" open meetings this season. To be sure, we'll have a few salutes within keeping of AMPA prestige.

Members of AMPA will understand. As will others to whom AMPA has meant much in the over-all pattern of a great industry geared for its contribution to the progress of Peace and prosecution of War.

In the service of the industry since 1917, AMPA realizes the trust in which it is held,—a trust it cannot fail. AMPA's is a proud heritage cleaved out of the hard bedrock of deep loyalty to the inspiring enterprise that is the Motion Picture; an abiding faith in its destiny; and a practical sympathy for our fellowmen (members or non-members) who need a helping hand. To the latter, AMPA's Relief Fund is the first port of call.

In war as in peace AMPA will go forward, hand in hand, with the creative forces of our industry. AMPA will rise to the fullness of responsibilities placed on it by the sales, distribution and exhibition forces of our business. That is both our professional credo and our personal commitment.

Inspired by its glorious past, AMPA faces those unborn tomorrows with new hope forged out of a world of chaos; with courage to meet the ever-changing conditions in an ever-changing world; and confidence in the ability and integrity of the leaders of our business to guide it to ever greater achievements.

To those simple ideologies and matter-of-fact philosophies the AMPA of today dedicates itself toward the moulding of an even better, bigger AMPA of tomorrow. For, in so doing AMPA hopes to play its humble part in civilization's great production,—the Motion Picture.

ASSOCIATED MOTION PICTURE ADVERTISERS

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STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

COMPLETE SOUND RECORDING TRUCK, READY for shooting on location or studio; worth $15,000, bargain at $7,975; Cinesound 16mm. continuous sound and picture printers, $975; Askania-Debrie type 35mm. studio camera. 3 Astro F2.3 lenses; 6 magazines, synchronous motor; gyro tripod; all features; worth $3,000, now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

COMMERCIAL VACUUM CLEANER, ALL ATtachments, reconditioned, $150; LI arc lamps, $75; triple 30 amp Forest rectifier, rebuilt, $197.50; 36″ exhaust fan, including motor, 10,400 cfm, $125; Luxlite Series I lenses. $5.75; stereopticons, 500W, $19.95. Come to New York—make your selection here—enough equipment for 15 theatres. Complete sound projection, including lenses, lamphouses, and sound screen from $975. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE — COMPLETE THEATRE EQUIPMENT. Must vacate January 1st. A1 condition. Price $1,000. A. KELSO, Orland, Ind.

900 BEAUTIFUL LATE MODEL IRWIN CHAIRS, reupholstered heavy panel backs and box spring cushions, $7.50; 565 late American chairs, recently upholstered, fine quality leatherette heavy panel backs and box spring cushions, $7.50; 700 American veneer chairs, three-ply backs and seats, reconditioned, $4.50. Ask for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE—COMPLETE EQUIPMENT FOR SMALL theatre available for immediate delivery. All in good operating condition including Superior heads, magazines, bases, Ashcraft lamps, Kni-Tron rectifiers, Jensen speakers, film cabinets, ticket chopper, electric rewind, etc., blower ventilator, (5 HP), ozone machine and 345 Heywood seats. CENTURY THEATRE, 6513 Fourteenth Ave., Detroit, Mich.

SIMPLEX MECHANISMS COMPLETE REBUILT double-bearing front shutter; rebuilt low-intensity Peerless arc lamps. Large stock of replacement parts for United Research soundheads. Bodelson & Company, 10-38 Jackson Ave., Long Island City, N. Y.

FOR SALE! PATTERNS, DIES, JIGS, CASTINGS and parts for one kw. or Suprex lamp that has been on the market several years. Very reasonable. BOX 1808, MOTION PICTURE HERALD.

SIGN PAINTING

SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS. 1 TO 100 OR 1 to 75, $2.25 per thousand, $20.00 to 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

HELP WANTED

LEADING BRITISH EQUIPMENT COMPANY INvites applications from first class men willing to proceed now or post-war to India, Egypt, Africa, Latin America. Must have actual experience in these territories, selling or servicing equipment and excellent references. Send fullest details experience, age, earnings in confidence to BOX 1809, MOTION PICTURE HERALD.

NEW EQUIPMENT

BOX OFFICE HEATERS, 14″ BOWL TYPE, $7.95; aluminum reels, $3.19; Army surplus RCA public address amplifiers, $95; hearing aid equipment, 25% off; screen masking, flameproofed, 89c; film cue markers, $3.25; water coolers, 15 GPM, $220; Flextone washable sound screens, 30½¢ sq. ft.; Automatic curtain controls, $95.60; 3/16″ curtain cable, 11¢ ft. jewelled aisle lights, $2.97. Winter bulletin ready. S. O. S. CINEMA SUPPLY CORPORATION, New York 18.

THEATRES

THEATRE WANTED TO LEASE OR BUY IN EASTern states. Details required. BOX 1807, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

Towell, 48, Dies; Vice-President o 20th Century-Fo

Sidney Towell, vice-president and treasurer Twentieth Century-Fox, died Saturday morni December 9, at the Jewish Memorial Hospi New York City, of injuries received the previ night when his car collided with another on Riv side Drive, was thrown against a cliff, and ov turned. Mr. Towell was 48.

He joined the company in 1928, as assistant William Fox, president. In 1929, he became co troller; in 1934, treasurer, retaining this post a the company reorganization and change of na In 1943, he was elected a vice-president.

Mr. Towell was born in London. He spent boyhood and early years in Winnipeg, Canada. World War I he was a pilot in the Royal Ca dian Flying Corps. In 1921, he became an acco tant, and the following year left Winnipeg for N York.

He leaves a widow, Gladys; two sons, Gilm 16, and David, 7; and a daughter, Cynthia, 14. are of Bronxville.

Funeral services were held at the Christ Ep copal Church there Tuesday. The company's ho office was closed that day.

Among honorary pall-bearers were the foll ing: Spyros Skouras, Darryl F. Zanuck, La Kent, Joseph M. Schenck, Charles P. Skou Hal Horne, Felix Jenkins, Joseph Moskow Martin Moskowitz, Hermann G. Place, Rich Rowland, John Caskey, Otto Koegel, Dan Mi aolve, Edmund Reek, Murray Silverstone, P Terry, F. S. Irby, Daniel O. Hastings, William Powers, Richard E. Dwight.

Laird Cregar, Character Acto Was 28 Years Old

Laird Cregar, 28, motion picture character ac died in Los Angeles December 9. He rallied fr a heart attack after being placed in an oxy tent, but later took a turn for the worse. A days previously he underwent an abdominal op ation after dieting away 100 of his 300 pounds

Mr. Cregar had come to be typed as a sinis villain. A relative newcomer to the screen, he his first role as Paul Muni's burly companion "Hudson's Bay," produced in 1941.

Other films in which he appeared were: " Lodger," "Blood and Sand," "This Gun for Hi and "Holy Matrimony."

Howard J. Herrick

Howard J. Herrick, 75, screen and stage p licist, died at the Willard Hotel, Washingt D. C., December 7. Services were held last S urday at the Little Church Around the Corner New York. Mr. Herrick represented films in early days of the industry and during World Wa was publicity manager for the division of films the Committee of Public Information.

Pvt. James Galizia

Private James J. Galizia, 23, formerly emplo in the New York office of Famous Music Cor ration, affiliated with Paramount Pictures, s tained fatal injuries in an accident last Satur at Spence Field, Moultrie, Ga., where he was member of the Army Air Forces. Besides his p ents, three sisters and three brothers survive.

Lester Sturm

Lester Sturm, branch manager in Detroit Twentieth Century-Fox, died there December He had been associated with the company for years and had served in various capacities, incl ing salesman and branch manager.

WE Declares Dividend

A dividend of 50 cents a share on its comm stock was declared Tuesday by the directors of Western Electric Company in New York. dividend is payable December 29 to stockhold of record at the close of business December 22.

Decency Legion Approves Ten New Pictures

The National Legion of Decency this week classified and approved 10 new pictures, as follows. In Class A-1, unobjectionable for general patronage, are: "Old Texas Trail," "She's a Sweetheart," "Song of Revenge." In Class A-2, unobjectionable for adults, are: "Belle of the Yukon," "Experiment Perilous," "Main Street After Dark," "Tomorrow the World," "Night Club Girl," "Thin Man Goes Home," "Three Is a Family."

Glass Leaves Goldwyn

George Glass has resigned as director of advertising and publicity for Samuel Goldwyn, it was announced in Hollywood last week.

"Going My Way" Cited

"Going My Way" has been selected to receive the Third Annual Award for the best picture of the year by *The Sign,* Catholic magazine, according to an announcement by Jerry Cotter, film editor. Basis for the selection was the film's "superlative combination of brilliant characterization, wholesome humor and fine music . . . an artistic achievement made doubly effective by the contributions of Leo McCarey, Bing Crosby and Barry Fitzgerald."

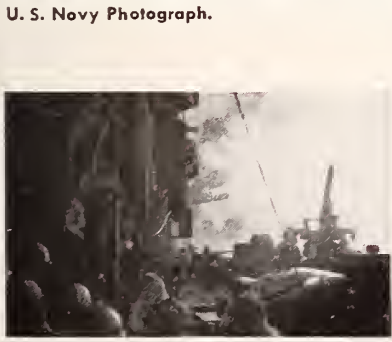
Building House in Nebraska

Construction is now under way on a 290-seat house in Mason City, Neb. The theatre will be operated by the community with Roy J. Bannon in charge.

Jap bomb splashes in sea, astern of American carrier. Official U. S. Navy Photograph.

Join the Navy *cameramen* and see the war

Death by night. Inferno-like glare illumines a battle in the central Solomons. Official U. S. Navy Photograph.



Seasoned gunners hold their ears as a U. S. battleship pours shells at point-blank range. Official U. S. Navy Photograph.

THE Navy's in at the beginning of every big show. And right up front where nothing can get between them and their pictures, you'll find the Navy's Combat Photography Units.

In the Navy, as in all the armed forces, combat photography owes much to "the movies." The movies have sent a lot of their young cameramen to war. Many of those too old to go have served as instructors, turned "green" kids into capable cameramen in an amazingly short time.

And of course movie men with movie methods edit, cut, and mold separate "shots" into finished productions that help plan and fight the war . . . that provide the very best kind of training films . . . and that bring the war to us at home. The Navy combat cameramen's pictures are the basis for an illustrated history of war at sea such as the world has never seen.

Eastman Kodak Company
Rochester, N. Y.

J. E. Brulatour, Inc., *Distributors*
Fort Lee   Chicago   Hollywood

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

See-Power

Practice good SEE-manship . . . by setting your course . . .
the middle of the brawl . . . like our great Navy does . . . T
best maritime scrappers of all history . . . Give 'em broads
after broadside of SEE power Advertising . . . For good S
manship with Accessories and Trailers . . . is nothing but go
Showmanship . . . Get those Advertising flat-tops, batt
wagons, cruisers and destroyers all over your area of ope
tion . . . Sink any stagnation that tries to . . . torpedo y
investment . . . Fight it out on plan N.S.S. . . . The plan th
makes every picture you buy . . . SEE-worthy.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES • TRAILERS • SPECIALTY ACCESSORI

MOTION PICTURE HERALD

FILES

REVIEWS

(In Product Digest)

- Tomorrow the World
- The Fighting Lady
- I'll Be Seeing You
- House of Frankenstein
- Here Come the Waves
- Between Two Women
- Gentle Annie
- Double Exposure
- Lake Placid Serenade
- Practically Yours
- The Mummy's Ghost
- Dancing in Manhattan
- Dangerous Passage
- Rogues Gallery
- The Utah Kid

Service

HOLLYWOOD SCENE

Pictures in work at the studios and their casts

MANAGERS' ROUND TABLE

What experienced showmen are doing with the product

PICTURE GROSSES

Report on the pace-making runs of the better pictures

WHAT the PICTURE DID for ME

Exhibitors speak their mind about box office results

PRODUCT DIGEST

Reviews of features, shorts and the Release Charts

VOL. 157, NO. 12 DECEMBER 23, 1944

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JUST A MINUTE PLEASE!

HERE'S ANOTHER SLICE OF M-G-M's BOUNTIFUL ANNIVERSARY CAKE!

Oh! What a picture!
Winding up in a blaze of glory
Leo's Twenty Year Anniversary!
One after another as the year ends:
"Thirty Seconds Over Tokyo"
"Meet Me in St. Louis"
"National Velvet"—
And now one of the Greatest!
"MUSIC FOR MILLIONS" has heart-glory!
It's got Stars in a grand story
Of lovable human beings.
The Trade Press is cheering it!
Watch the Capitol, N. Y., World Premiere!

MARGARET O'BRIEN

JOSE ITURBI

JIMMY DURANTE

JUNE ALLYSON

"MUSIC FOR MILLIONS" starring Margaret O'Brien • Jose Iturbi Jimmy Durante • June Allyson • Marsha Hunt • Hugh Herbert • Harry Davenport • Marie Wilson • Larry Adler • Original Screen Play by Myles Connolly • A Henry Koster Production • Directed by Henry Koster • Produced by Joe Pasternak • A Metro-Goldwyn-Mayer Picture

TWENTY YEARS OF LEADERSHIP
MGM

Keep Selling Bonds!

SOCK 'EM WITH THE 6th!

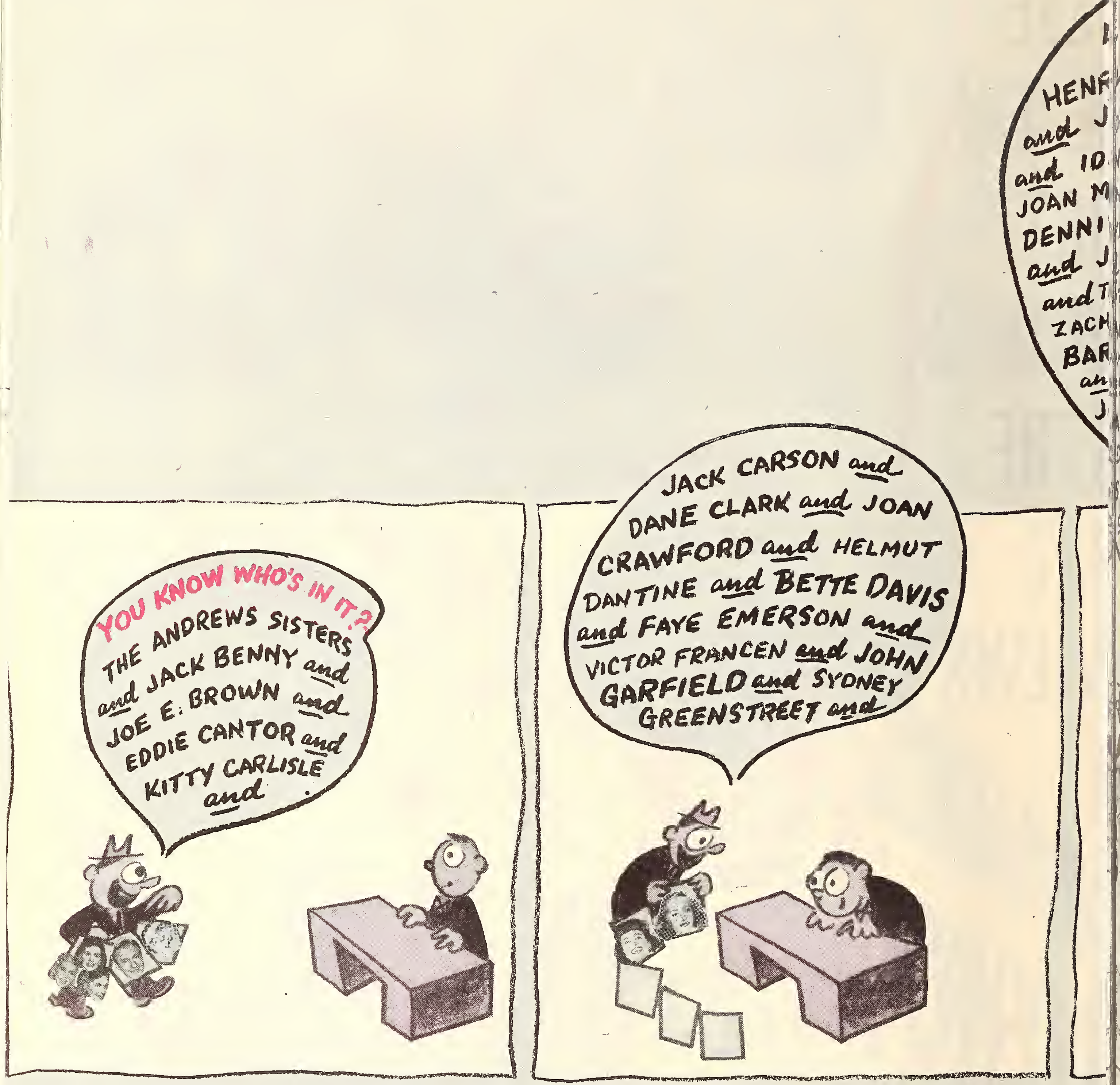
ESE
RE THE
RST
WORDS
THE
RST
VIEWS

ARNERS'
LLYWOOD
ANTEEN

JACK L. WARNER,
Executive Producer

"SMASH!
SOCKAROO!
WOW!"

Review by RED KANN in M. P. DAILY



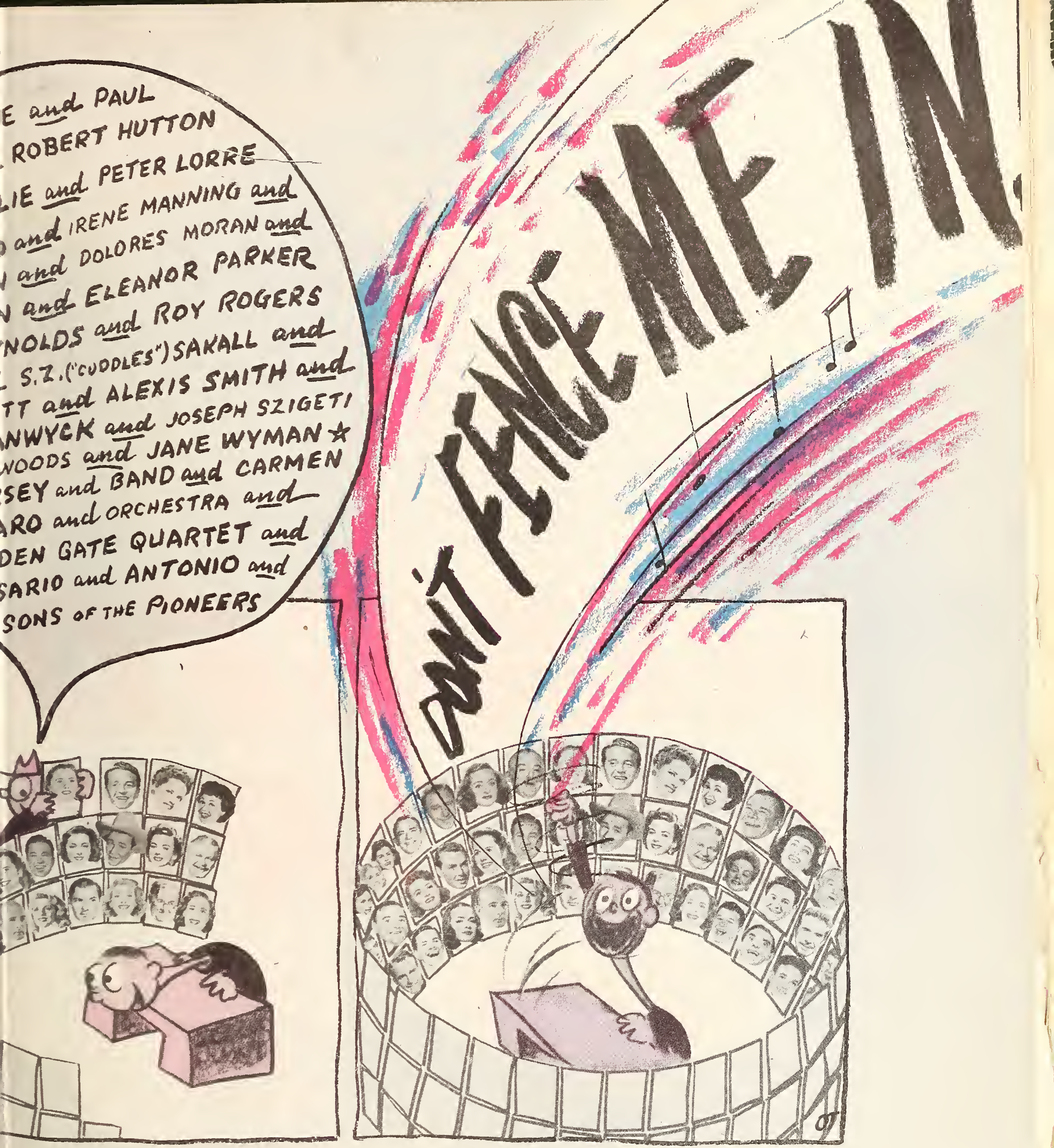
HENR
and J
and ID
JOAN M
DENNI
and J
and T
ZACH
BAR
an
J
YOU KNOW WHO'S IN IT? THE ANDREWS SISTERS and JACK BENNY and JOE E. BROWN and EDDIE CANTOR and KITTY CARLISLE and
JACK CARSON and DANE CLARK and JOAN CRAWFORD and HELMUT DANTINE and BETTE DAVIS and FAYE EMERSON and VICTOR FRANCEN and JOHN GARFIELD and SYDNEY GREENSTREET and

wow! wow! wow!

BIGGEST N.Y. STRAND SHOW IN YEARS AND YEARS NOW

[illegible]

Produced by ALEX GOTTLIEB • Original Screen Play by Delmer Daves • Musica



TERRIFIC SHOW — TERRIFIC TUNES!

"Don't Fence Me In", "Sweet Dreams, Sweetheart", "Hollywood Canteen", "Corns For My Country", "Tumblin' Tumbleweeds", "You Can Always Tell A Yank", "What You Doin' the Rest of Your Life"

ARNERS' HOLLYWOOD CANTEEN!

and Directed by LEROY PRINZ • Directed by DELMER DAVES

JACK L. WARNER, Executive Producer

First of the great pictures in a year of special celebration in 1945 by 20th Century-Fox

MOSS HART'S

WINGED VICTORY

PRODUCED BY
DARRYL F. ZANUCK ☆ DIRECTED BY
GEORGE CUKOR

Stratospheric business! —at the world premiere engagement... Roxy, N.Y.

SMASH 'EM WITH THE SIXTH WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, *Editor*

Vol. 157, No. 12
December 23, 1944

"MERRY CHRISTMAS"

AT this press hour of The Herald the desks of the editors are strewn with the greetings and remembrances of readers and friends. Some have been on the way for more than a month, from Persia, Burma, New Zealand, Australia and the fighting fronts, and some come from just across the street. The Herald goes, for instance, every week by bomber off to the great military India Film Exchange which serves everybody east of Suez these days. And it goes to a fog-bound picture service center up in the cold Aleutians. Then some hundreds of showmen, who are off a-soldiering by sea and land and air, are keeping in touch with the business to which they hope one day to return. They read about their friends at home, about the pictures, the parties, the lawsuits, and enjoy it all—and they tell the editors about it. There have been twenty-nine Christmas weeks in the history of this publication, and in all the years of growing and working in this industry it has never been closer to its people. Let's grin through the days of ordeal and say "Merry Christmas" anyway.

* * *

THIS week's conclave of showmen from all departments of our industry, gathered in Washington with Mr. Nicholas M. Schenck in the cause of "The March of Dimes", is happy evidence of the broad interest of the people of this world of the motion picture in all the human causes. Here is a demonstration in the days of war, in the midst of such patriotic concerns as the war loans, and in the face of such a set of business problems as this business has never before known. It is part of the real American Way, which means making and keeping this a country to live in.

■ ■ ■

THE AIR WAR

ABOUT a year and a half has elapsed since the country got a screen message entitled "Victory Through Air Power". It was Mr. Walt Disney's skillful presentation of the arguments of Major Alexander P. de Seversky, supported by the special enthusiasms of Mr. Albert Lasker.

The picture was calculated, in the judgment of Mr. William R. Weaver, reviewing it for this publication, "to overwhelm the observer and send him forth clamouring for bigger, better and more bombers operating in an American air force established as an independent branch of the nation's armed service".

We can now look back at that effort to superimpose theory on the practices of war with the eyes of experience. It would appear just as well that our war makers were not swept off into so desperate an experiment.

No single weapon ever won a big war. Tanks could not do it. Gas could not do it. Airplanes have not done it. Berlin has been "utterly destroyed" by air several times and it is still there. Superiority in the air, a vast superiority, has not kept the German drive out of Belgium this week.

Despite the much that has been said to the contrary—and the much more that will be said—there are many questions and problems of the modern world with which the screen, by its very nature, is not ordained to deal. The motion picture medium can be made to say anything, but it cannot do everything.

* * *

THOSE sixty minutes of Technicolored report on the air war in the Pacific under the title of "The Fighting Lady", the story of a carrier and its flying fighters, is the best exposition of the subject that the screen has seen.

There is important demonstration that, while the fighter plane is as deadly as a tarantula, it is also as fragile as a butterfly. The line between swift victory and sudden, flaming death is as thin as the path of a tracer bullet. The picture tells that with stabbing clarity.

Some debate will be had about the color element. To some eyes it tends to a theatricalism that impairs reality. In the high moments, color disappears from consciousness under the tension of action.

Interludes of surf-rimmed islands of jungle emerald set in seas of zircon blue make even exquisite beauty seem cruel.

■ ■ ■

ONE THIRD MUSIC

PRODUCTION spends millions on the perfection of the musical component of pictures. Distribution and exhibition substantially ignore music. The public accepts and enjoys it, mostly with only a sort of subconscious attention.

Mr. Deems Taylor, one of our most articulate and erudite musicians, told a New York audience the other day that he considered that he gave a third each to dialogue and pantomime in picture production and a third to music. The third third he divided between incidental and thematic accompaniment. The discussion was illuminated, or illustrated, incidentally by the sound recording for Deanna Durbin's "Can't Help Singing," for Universal Pictures. He considers, pleasantly, that the use of music in motion pictures has gone about as far as the media permit—in other words, an adequate job is being done.

In view of your editor's frequently expressed scorn for the dead art of opera, it is with delight that it may be recorded that Mr. Taylor thinks that the screen can do a great job for opera and ballet music, by giving it pictorial substance.

"Opera today is about as bad from a theatrical viewpoint as it can be," he is quoted. "So there is no reason why Hollywood should be afraid of it—or of making any changes in presentation."

Mr. Taylor enjoys the prospect that the screen can with entire success use the voices of the big blonde Berthas of opera with the faces and graces of the pretty-pretties of the cinema.

We are for that.

■ ■ ■

Here's an ironic cycle: Mr. Arthur Hopkins, famed stage producer, has told the National Theatre Conference in New York that "the hour and a half play will come". He sees a stage theatre policy operating with two shows a night, 7 o'clock and 9 o'clock. Those are picture hours. Remember that in 1912 Mr. Adolph Zukor, with his eye on the stage, was seeking to make the motion picture "a full evening's entertainment". He surely did. —*Terry Ramsaye*

THIS WEEK IN THE NEW

COURT tells Arthur Decree fight is strictly private affair Page 13

EXPECTING 12,000 cases, industry arbitration has 392 Page 14

MUSICAL swing gives new screen stars a chance to shine Page 19

INDUSTRY smashes state quotas in Sixth War Bond drive Page 20

WHITE House meeting opens industry's March of Dimes drive Page 21

BOX Office Champions for the month November Page

BERGE approves film advisors in making trade treaties Page

INDUSTRY plans to give OWI forty films use in Pacific Page

J. ARTHUR Rank plans to produce epic on South Africa Page

EXTRA players bolt Screen Actors Guild Hollywood vote Page

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The Release Chart Page 2

Plans for Germany

PROPOSALS to outlaw German film production, at least for a number of years after the war, were laid before Harry Hopkins, special assistant to President Roosevelt, last Thursday by Darryl F. Zanuck, vice-president in charge of production for Twentieth Century-Fox.

Mr. Zanuck voiced his views expressed earlier in the week at the Nobel dinner in New York. He urged that the United Nations, in listing industries to be wiped out in Germany as a move toward that country's total demilitarization, should consider motion pictures in the same category as armament and prohibit their production.

While in Washington, he also conferred with other Government officials, including Elmer Davis, director of the Office of War Information. The producer left for Hollywood unexpectedly Sunday night, although he had planned to remain in New York for the opening Wednesday of "Winged Victory" at the Roxy theatre.

According to a Stockhom press dispatch over the weekend, the Nazi state-controlled film industry has scheduled 72 productions for 1945, some of which already are in work. Most of the films are to be in color. Among the works to be adapted to the screen are Shakespeare's "The Merchant of Venice" and the Strauss operetta "The Bat."

Orchid to Griffis

STANTON GRIFFIS, director of the American Red Cross in the Pacific and chairman of Paramount's executive committee, received editorial praise last Saturday in the Washington *Star*. He was commended specifically for his mission earlier this year to Sweden where he persuaded Swedish manufacturers to cut down their shipments of ball-bearings to Germany.

Men like Stanton Griffis "make us proud to be Americans," the *Star* commented. The editorial, titled "Adventures of Mr. Griffis," suggested that Paramount would do well to produce a motion picture on the Swedish mission which Mr. Griffis undertook for the Foreign Economic Administration. The *Star* proposed Humphrey Bogart or Walter Pidgeon for the Griffis role.

The editorial concluded: "Thus in effect, this quiet and unspectacular man did a job whose damage to Hitler's war-making capacity may be likened to the work of thousands of Allied bombers hammering away at the Nazi industry in a prolonged offensive."

Conviction Affirmed

THE Circuit Court of Appeals in New York Wednesday unanimously affirmed the conviction of the "boys from Chicago" and Louis Kaufman, former business agent of IATSE Local 244, in Newark, who were found guilty of conspiring to extort monies from the film industry. The court, consisting of Judges Learned Hand, Thomas Swan and Charles Clark, said the convicted men were "a ruthless and grasping crew of blackmailers, and we are satisfied that no honest jury could have failed to convict them. The crime struck at the heart of civilized society and its very possibility is a stain upon our jurisprudence."

Besides Kaufman, who was fined $10,000 and sentenced to seven years in prison, the others were: Louis Campagnola, Paul De Lucia, Phil D'Andrea, Francis Maritote and Charles Gioe. Each had been sentenced to 10 years in prison and fined $10,000 each December 31, 1943, after having been convicted of extorting $600,000 from Loew's, Warner Bros., Twentieth Century-Fox and RKO between 1935 and 1940, and $500,000, from independent exhibitors.

The trial and convictions were an outgrowth of the Willie Bioff and George E. Browne trial, and they were convicted on the testimony of Bioff. There is no further appeal possible for the men.

Psychological Factor

IT'S the psychological factor that the film industry must not fail to consider when welcoming back its former employees now in the armed services, Dr. Theodore Sarbin, industrial psychologist, warned last week in an address given before the Manufacturing and Industrial Section of the Los Angeles Chamber of Commerce. The industry, he said, is under special obligation to study the changes that have taken place, in the men who've been away and in the industry while they've been gone, because it is so fundamentally an industry of personalities. Dr. Sarbin said it's currently a shortcoming of planners in all industries to concentrate on the reconversion of mechanisms and procedures rather than upon people. He said war alters the mental and emotional makeup of all, for better or for worse but always in some way, and their post-war usefulness to themselves and to employers depends in large degree on whether they are given the kind of work for which they are psychologically adjusted.

Writers Mobilization

THE Hollywood Writers Mobilization, org
ized immediately after Pearl Harbor to m
the wartime emergency, will continue to fu
tion indefinitely, if recommendations by its
ecutive council are adopted by the eight gui
comprising the Mobilization.

"The end of the war is not the end of
job," said Chairman Emmet Lavery in H
lywood, "Clarifying the issues and the goals
the peace will be an even bigger job than cla
fying the issues of the war.

"Writers," continued Mr. Lavery, "have
special responsibility in the post-war era. I
we write the speech of the people the wo
over—or we do, at least, when we know
job.

"Working in close cooperation with all g
ernment agencies, the Mobilization will c
tinue to function. Then, as now, our job w
be to try to bridge the gap between what peo
think about things and what they do ab
them."

Going West

DECCA RECORDS, Inc. will establish o
of its main branch factories in Los Angel
thus bringing platter-manufacturing closer
the Hollywood stars who make recordings f
the company. Decca has purchased a four-sto
building there which will turn out records
soon as wartime restrictions are eased. T
Chamber of Commerce is very happy ov
the move and believes the migration west
the Decca company "is of great significance
George J. O'Brien, chairman of the trade o
ganization said: "It means that another n
tionally known industrial concern has be
added to the long list of eastern companies th
will begin operations in Los Angeles at a tin
when the creation of post-war jobs will
vitally important."

ur Village

CKEFELLER CENTER, world-famed city hin a city, will be extended north another ck to Fifty-Second Street to include a new up of skyscrapers. As soon as wartime re- ctions on building materials and labor are ted, the Standard Oil Company of New Jer- plans to construct the buildings to house of its offices and employees, now scattered New York and New Jersey.

The project would cost between $50,000,000 d $100,000,000. The buildings would be ected on an entire city block, according to esent plans, from Fifty-First to Fifty-Second reets, between Fifth and Sixth Avenues.

To make way for the Rockefeller oil home, veral landmarks would have to go, including ots Shor's restaurant, a meeting place for eatrical and sports world figures; Hamburger ary's, the popular luncheon spot for Radio ty workers; the Women's Republican Club, d an old six-story building on the northeast rner of Fifty-First and Fifth. This was the -room home built in 1881 by the late William . Vanderbilt. It was Brig. General Cornelius anderbilt's home until his death in 1942 and as occupied until recently by his widow. If e Rockefeller plans go through, the house ould have to be razed, marking the end of the ven great homes built along Fifth Avenue by e Vanderbilt family.

fter Aesop

ETRO-GOLDWYN-MAYER, "the friendly mpany," is to star Leo the Lion, its trade- ark, in a series of cartoons to be produced by red Quimby, MGM executive in charge of ort subjects.

The first friendly lion was the one in Aesop's ble, "The Lion and the Mouse," and that one, will be remembered, befriended a mouse in stress, little thinking then but ultimately dis- vering happily that the tiny rodent would one ay have opporunity to reciprocate, which in- eed it one day had and did.

Leo's first performances have been seen in nnection with MGM's Spanish dialogue ver- ons of feature pictures. These are, in their ay, manifestations of friendliness, too, friend- ness between the Americas. Leo's been so ell liked in these appearances that the studio ecided to make him a cartoon star.

attle Over Lines

VHETHER a French engineer has developed ,000-line television or whether France is even et prepared to launch 450-line transmission is matter of considerable controversy in tele- ision circles. One faction discounts the report, nother vouches for its accuracy. It caused ome heated discussion at the recent Television roadcasters Association conference in New ork.

The story of the high-definition process was roadcast November 5 by Ed Murrow of CBS, who had talked with reliable observers who aid they had seen it and had seen documents elating to it. Shortly thereafter, NBC pub- ished an account by its correspondent, John MacVane, quoting Jean Guignebert, director general of all French radio, as saying that not only was the story not true, but that the French were hardly ready to begin experimenting with 450-line television.

CBS then retorted with a report from its correspondent, Charles Collingwood, quoting Rene Barthelemy, a French radio expert, as saying that 1,000-line television has been developed in France and that it is "perfectly feasible." Another report holds that complete blueprints of French television development have arrived in this country.

The conflict is significant because NBC and CBS are squared away in a battle here over whether television should be launched in this country at 525 lines or at higher frequencies providing up to 1,000 lines. CBS is an advocate of higher frequencies.

Thirst Threatens Sunset

HOLLYWOOD habitues of four Sunset Strip night spots will have to look elsewhere soon for their liquor if the State Board of Equalization wins its battle to enforce 15-day liquor license suspensions it ordered on charges the clubs sold drinks after midnight. The spots are the Trocadero, Ciro's, Mocambo and the Clover Club. The clubs will fight the suspension on the ground that the midnight curfew is without legal foundation because it was a ruling by the board and was not passed by the state legislature. The board, they contend, is an administrative body and not a legislative one. A 30-day interlude must elapse before the extension can become effective.

Top Role

ELLEN SCHWANNEKE, German-born film actress, known as "the girl who snubbed Hitler," saw her dream come true Monday in New York. She became an American citizen. Miss Schwanneke made her first film appearance at 15 as the star of the pre-Nazi German film, "Maedchen in Uniform."

Proxies

MRS. JAMES R. DAVIE, of Albany, attended the "proxy" War Bond premiere last Friday night as Bette Davis. It cost her husband, president of the Albany Savings Bank, $10,000,000 worth of Bonds to arrange the "stand-in" tieup at the Strand premiere of Warners' "Hollywood Canteen." An equal amount gave Frank Williams, president of the City and County Savings Bank, the privilege of attending as Errol Flynn. The total yield was $24,000,000 in War Bonds. Designed to increase the industry sales in the Sixth War Loan, the idea was developed and executed by the staff of Mort Blumenstock, eastern advertising and publicity director. It was carried out with the assistance of Charles Smakwitz, assistant Warner Theatres zone manager, and Leo Rosen, manager of the Strand. Mayor Frank S. Harris of Albany presented a plaque to the company for employing the premiere as a Bond sale stimulus.

Actors Will Wait

ALTHOUGH the Screen Actors Guild views the proposed merger of Four-A affiliates representing all actor guilds, in a favorable light generally, the organization will wait a while—specifically until television gets going—before entering into the project, according to an editorial report in the current edition of *The Screen Actor,* guild house organ.

Three reasons for waiting are given. It is felt that the headquartering of the merged bodies in New York would set up a barrier of time and distance prejudicial to a complete understanding of actor problems in Hollywood. And it is believed that benefits sought by eastern unions through a merger can be had by them without Screen Guild participation. But the chief objection to merging at this time is phrased, "It would be inadvisable to formulate with any finality a jurisdictional policy with respect to television until the medium has been further developed."

Discussions regarding the merger are to continue, according to *The Screen Actor,* at a future date when eastern representatives of the Four-A's are to visit the coast.

Author to Screen

WHEN black-haired Kathleen Winsor, author of "Forever Amber," arrived in Hollywood to discuss the screen adaptation of her book she was promptly signed to a three-way contract by Producer William Perlberg of 20th Century-Fox. Not only will she collaborate on the screen treatment of the story and serve as technical director during the picture, but she will become an actress if the screen test is approved.

Invisible Picture

UNITED ARTISTS, impressed with recent discussions of television's possibilities and the limitless realm of scientific endeavor in the field of electronics, has come up with an "invisible picture."

UA held a special screening of "Delightfully Dangerous" Tuesday at its home office projection room. There was no film projected on the screen. But there was a sound track, consisting of the words and music which will be heard in the forthcoming Charles Rogers' musical.

Since no print of the film was available, UA held this unusual screening for representatives of recording companies and music publishers presumably to induce interest in four tunes, "Once Upon a Song," "In a Shower of Stars," "Through Your Eyes to Your Heart," and "I'm Only Teasin'".

Bond Bait

NICOTINE is being used as the lure by the Ambassador in Philadelphia in the sale of War Bonds. Al Lipman, manager, thinks it is a cinch tieup. At afternoon and evening performances, the theatre admits each person who buys a Bond and in addition gives him a slip calling for a full carton of cigarettes.

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THIS WEEK the Camera reports

By Staff Photographer

DRIVE, for $1,000,000. The National Conference of Christians and Jews launched its campaign to collect that amount, at a film industry luncheon Friday, December 15, in New York, attended by approximately 500. Above, Basil O'Connor, chairman of the American Red Cross; J. Robert Rubin, chairman of the Conference amusement division, and Loew vice-president; Maj. Gen. Frederick Uhl, a guest speaker; Major Albert Warner ,and William F. Rodgers..

By Staff Photographe

CONFERENCE, at the conference. J. Robert Rubi addressing Everett R. Clinchy, president of the National Conference of Christians and Jews, and Dr. Daniel Poling, at the luncheon opening the industry drive for funds.

LAUNCHING. Named for the late M. E. "Mike" Comerford, founder of the Comerford circuit, Liberty Ship Number X slid down the ways at Brunswick, Ga., December 11. It was christened by Mr. Comerford's widow, co-sponsored by his daughter, Mrs. Thomas Friday. Above, Mrs. Friday; a construction company representative; Mrs. Comerford; Mrs. Frank Comerford Walker; Frank Comerford Walker, Postmaster General.

By Staff Photographer

FROM BURMA, INDIA, and China, Pat O'Brien, right, actor, returned, last week, to spend Christmas in Hollywood, with his family. He will return to USO service after making "Man Alive" for RKO. Mr. O'Brien defended stars touring war fronts. Whatever they do is tough enough, he pointed out.

PROMOTIONS. George Bowser, top, and Andy Krappman, below, have been appointed, respectively, general manager, and southern California manager of the Fox West Coast Theatres circuit. Mr. Krappman succeeds Mr. Bowser in the latter post. The announcements were made at the circuit's annual business meeting last week in Los Angeles.

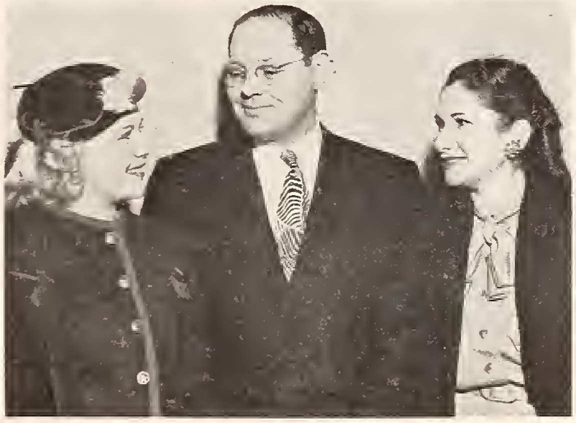
ORKING WIVES. Above are the wives of former employees of anchon & Marco-St. Louis Amusement Company, St. Louis, who have aken their husbands' places until the war ends. Top row, left to right: loria Broxon, Lorraine Kreh, Helen Chartrand and Genie Harris. ottom row, left to right: Sylvia Stiver, Louise Tappella, Ruth Keating, ve Abeln and Rosalind Arthur.

HOLLYWOOD'S PARTICIPATION in the annual American Red Cross drive, which in 1945 begins March 15 and runs to March 21, was arranged there by N. Peter Rathvon, above, shown on his return to New York. Mr. Rathvon, RKO president, is national chairman of the industry's Red Cross drive.

IN CHARGE, above. Virginia Van Upp will be Columbia's executive producer, supervising all major productions, beginning January 1. She succeeds Sidney Buchman. Miss Van Upp has been with Columbia two years. She entered the industry in 1922 and has been a writer for some years.

By Staff Photographer

HRISTMAS PARTY, right. The Associated Motion Picture dvertisers, New York, held its annual Christmas party Tuesday, or members only. Skippy Homeier, standing, was the featured uest, along with June Havoc, who arrived after Mr. Homeier eparted, but in time to officiate at the raffling of prizes, n which the members were deeply interested. Flanking the tar of "Tomorrow the World" are William Ferguson, Martin tarr, AMPA President; Claude Lee, and Robert Montgomery.



PERSONAL GREETING. Judy Clark, left, with Eugene Picker, Loew's New York film buyer, and Frances Kulick, New York manager for PRC Pictures, in whose "Minstrel Man," bought by Loew's, Miss Clark is featured.

Staff Photo

FIRST RUN business in Brazilian key cities is almost 60 per cent greater than before the war, Sigwart Kusiel, left, Columbia's manager there, reported last week in New York, while on a home office visit.

AMERICAN WRITING TEAM. Reflecting the cooperation between the Americas, Dailey Paskman, MGM writer, left, and Erico Verissimo, Brazilian novelist, conclude an agreement to write for the screening by MGM of Mr. Paskman's book about Richard Harding Davis. Spectators, in the Hollywood office of the Motion Picture Society for the Americas, are Sra. de Bopp and Raul Bopp, Brazilian consul in Los Angeles.

WITH THE PIONEERS AT THE EIGHTH ANNUAL DINNER

AN "EXHIBITORS' CHRISTMAS PARTY" brought together, Wednesday evening, December 15, three hundred of the film industry's pioneers. They were assembled, and entertained, and 67 of them were inducted as members, by the Motion Picture Pioneers, at the Waldorf-Astoria Hotel, New York. It was the Pioneers' eighth annual dinner. Samuel Rinzler was toastmaster; Jack Cohn presided; honor scrolls were presented Darryl F. Zanuck, John F. Harris, Robert J. O'Donnell, Walter Vincent, and Francis Doublier. Speakers were Harry Brandt, Mr. Vincent, Mr. Zanuck, Capt. Raymond Wild, and James J. Walker.

Photos by Staff Photographer

PRODUCERS. Darryl F. Zanuck, Adolph Zukor, and Jesse Lasky

ON THE DAIS: Samuel Rinzler, James J. Walker, Jack Cohn, Judge Ferdinand Pecora, and Darryl F. Zanuck.

E. V. Richards, C. C. Moskowitz.

Walter Vincent, Samuel Rinzler.

M. A. Lightman, G. S. Eyssell, right.

Martin Quigley, right, and Edward Golden.

Sam Dembow, Jr., above.

Robert O'Donnell, Joseph Vogel, right.

COURT TELLS ARTHUR DECREE FIGHT IS STRICTLY PRIVATE

Rejects Intervention Plea; Sets March 5 Hearing on Decree Revision

y DANIEL J. BELLEW

After listening patiently, humorlessly, to a hree-quarter hour vigorous and often bitter ttack by Russell Hardy, a former assistant o U. S. Attorney General Homer S. Cummings. on the legality of the Consent Decree which he signed in the same court four years go, Federal Judge Henry W. Goddard Wedesday afternoon in New York denied the petition of Harry Arthur, Jr., and the St. Louis Amusement Company to intervene in the case f the United States v. Paramount et al. The ourt room was ablaze with the brightest legal ights of the industry.

Judge Goddard denied Mr. Hardy's motion fter John Caskey, representing the consenting companies, jumped to his feet and told the ourt that Mr. Hardy's remark on the impartiality of the arbitration system, which was he chief target of his assault, had better have been left unsaid "unless counsel has evidence o support it."

Court Says Situation Would Be Complicated

In denying the Arthur intervention Judge Goddard remarked that it would only complicate the situation and that many other exhibtors might ask to do the same.

Before Mr. Caskey's defense, genial and nasal-toned Robert L. Wright, special assistant to the Attorney General, and head of the motion picture section of the Department of Justice's anti-trust division, argued briefly hat the intervention would tend to obstruct any solution of the Decree problems to be settled by the court.

At the close of the proceedings, Judge Goddard set March 5 for a preliminary hearing on the Government's move to revise completey the clearance provisions of the Decree and o move for a temporary injunction against urther theatre acquisitions by the "big five" pending the trial of the issue of divorcement which the Justice Department, confident of of strong support from last Monday's Supreme Court decision in the Crescent Amusement Company divestiture case, will demand.

Charges Arthur Family Deprived of Rights

Mr. Hardy, who was accompanied in court by Harry Arthur, Jr., and Lt. David Arthur, his brother, characterized the Consent Decree as "perhaps the most voluminous and complicated decree in any anti-trust case," during he course of his argument, charging that the American Arbitration Association is empowered by it to deprive five members of the Arhur family now in the armed forces of rights protected by Congressional Act in any trial n a court of law.

Mr. Arthur's counsel went on to say that he Consent Decree had set up "a complete and ndependent judicial system" that was not valid when established by the Decree. Furher on in his address to the court, he emphasized that all of the factors which the arbitrator must take into consideration in makng an award were "too vague" and that it was "no loss to the defendant companies no matter what the award is."

The continuation of the arbitration system, Mr. Hardy urged, would result in the economic destruction of first run theatres, saying that the proposal of the Government, in its modification petition, to empower an arbitrator to eliminate clearance in a given case would enable the arbitrator "to pass death sentence on an exhibitor."

Indicates Approval of Arbitration System

Judge Goddard, in his two brief interruptions of Mr. Hardy, said that the attorney appeared to be opposed to arbitration, and commented that he was of the opinion that the system had worked out satisfactorily under the Decree, and that he would be "sorry to see it done away with." Mr. Hardy denied that he was opposed to arbitration as such, but said that he was opposed to the present setup, the chief defect being that it "is a violation of the anti-trust laws."

Mr. Arthur has an action pending in St. Louis against the consenting companies and the American Arbitration Association, trial on which is set for January 16. Paramount and Warner Bros. last week asked the court there that the suit against them be dismissed, alleging that the two companies, as producers, have no representation there to give the court jurisdiction over them.

After the denial of the Arthur intervention motion, Mr. Wright took up with the court the Government's petition to modify the Decree, filed in New York August 7. He pointed out that both the Government and the consenting companies, both of which had just previously united in defense of the Decree against Mr. Hardy's assault, were, in his opinion, "back to the point of the trial of a law suit as condition to securing the relief the violations warrant."

Mr. Wright divided the relief sought by the Justice Department into two main parts. The first he called the "ultimate relief," the divorcement of production and distribution from theatre ownership and control, and the dissolution of the consenting companies' circuits.

U. S. to Seek Early Relief On Clearance Issue

Pending such a trial, the second part of the relief, desired by the Department at an early date, were a complete revision of Section VIII of the Decree dealing with clearance, and a temporary injunction restraining the companies from further theatre acquisitions, Mr. Wright said.

The Department, Mr. Wright said, probably would not be ready for trial until some time next June. This remark brought from former New York Supreme Court Judge Joseph M. Proskauer, representing Warner Bros., a humorous request that Judge Goddard "take judicial notice of the old age of Mr. Davis (John W. Davis) and myself." Judge Goddard smilingly replied that he would "keep the date for trial in abeyance," but set March 5 as the date for the hearing on the preliminary relief.

Mr. Wright complied with the request of company counsel to send them his brief indicating the points of the revision he desires, to be taken from the complete record of arbitration awards, since the system's inception, in time for the preparation of the defense arguments to be heard at the March 5 hearing.

Outside counsel representing the consenting companies were: John W. Davis, Loew's; Joseph M. Proskauer, Warner Bros.; John Caskey and Richard E. Dwight of Dwight, Harris, Koegel and Caskey, for Twentieth Century-Fox; Whitney North Seymour, of Simpson, Thacher and Bartlett, for Paramount; George Leisure and Ralston Irvine, of Donovan, Leisure, Newton and Lumbard, for RKO. All are New York firms.

Included among the home office attorneys present were: Austin C. Keough and Louis Phillips, Paramount; Gordon Youngman and William Zimmerman, RKO; Robert W. Perkins, Warner Bros.; and J. Robert Rubin, Loew's.

Also present were J. Nobel Braden, Secretary of the American Arbitration Association and Sidney Schreiber of the Motion Picture Producers and Distributors of America.

Interpret Crescent Case Effect On U. S. Decree Effort

Meanwhile, various interpretations as to the effect of the decision in the Crescent Amusement Company case on the Government's effort to modify the Consent Decree, have been offered.

The key to the Justice Department's attitude toward the first film divestiture case to reach the Supreme Court was seen in the statement of a Department official, who said last week in Washington:

"The Crescent opinion was an order that the several companies had to unload their interest in each other, not a case of a distributor or producer owning theatres, but it did hold that the close system of management and common control of the several companies was such you could not expect to have competition between them so long as they were under common ownership and control. *The same reasoning might well apply to the circuits owned by the distributors.*"

Furthermore, a closer similarity between the Crescent case and the Schine and Griffith cases is seen by legal opinion in Government and other circles. These two companion cases both involve charges of anti-trust violations by two large independent circuits, with no question of distributor ownership involved.

Attorneys for Schine and some of the majors, however, have expressed the view that the Schine case, which awaits decision in the Buffalo Federal court since the filing of Government briefs last Friday, will not be affected by the Supreme Court's Crescent decision.

Affiliated Circuit Less Liable to Dissolution

Finally, it is pointed out that an affiliated circuit, operating in areas where competition is vigorous, would be less liable to dissolution under the Crescent opinion than an independent circuit which eliminated competition by abuse of its buying power or other illegal methods.

The United States filed its bill of complaint against the Crescent Amusement Company and its affiliated companies August 1939, in the Federal District Court, Nashville. The companies operated theatres in some 70 small towns in Alabama, Arkansas, Kentucky, Mississippi and Tennessee.

EXPECTING 12,000 CASES ARBITRATION HAS 392

Its Continuance, However, Seen Sole Alternative to Court Battles

by BILL FORMBY

Despite the fact that arbitration has been an inconspicuous factor in the motion picture industry for the past year, its friends are predicting a bright future for it. They base the forecast on the considerable contention that it constitutes the only effective alternative to expensive and disturbing litigation.

The comatose condition of arbitration is indicated in the fact that only 45 complaints were filed in the twelve months from December 1, 1943, to December 1, 1944. A total of 392 cases were lodged with local tribunals in the four years of operation. The set-up, arranged under the terms of the Consent Decree by the distributors and the American Arbitration Association with the approval of the Federal court, anticipated, and was geared to care for, a total of 3,000 complaints a year—which would be 12,000 by now.

Activity Ranges from One To Sixty-Three Cases

The margin between prediction and performance, therefore, has produced a lot of spare time for tribunal clerks and their secretaries. The activity ranges from the one lone complaint in the Seattle tribunal, which was settled and withdrawn, to the 63 cases brought before the New York board. In most of the tribunals the personnel have pursued normal business hours, hopefully making their services available for any exhibitor sufficiently aggrieved to appeal for relief.

In some of the boards, the Association has maintained only part-time staffs. In others, especially Boston, Detroit, Los Angeles, Philadelphia and Washington, they have been partially occupied by complaints from other industries. With the permission of the distributors, the facilities of these offices have been made available for labor arbitration at hours not conflicting with their original motion picture function.

Proponents of the continuance of the system point out that both sides of the Government's anti-trust suit suggest a more vital role. The Department of Justice in its petition for modification of the Decree urged extension of arbitration in scope and function. The distributors in their final draft of concessions for the same purpose asked that arbitration be expanded in scope and simplified in procedure.

Awards Have Been Fewer But More Important

Although there have been fewer awards than were originally expected, they have been important. They have established new clearance provisions, caused modification of product contracts, designated theatre runs and settled other forms of disputes in widely scattered situations. It would be a difficult problem, the reasoning goes, to reach early adjustments in these cases. Failure to do this might produce court action more costly in the long run than continued support of the tribunals.

Theatre showmen who have won such awards would be reluctant to give up their advantages. Losers, for the most part affiliated theatres and distributors, would be disinclined to continue the enforced concessions. This could spawn scores of controversies at a time distributor legal and executive talent is concentrating on the anti-trust suit or organizing operating detail under a new decree. This is the sort of situation the industry obviously would wish to avoid.

LESS THAN 100 CASES YEARLY AVERAGE

The number of arbitration cases filed with the American Arbitration Association tribunals during 1944 was less than one-third the total filed in 1941, the initial year for the system in the industry. Cases filed in 1941 numbered 148. For 1942 the figure was 116, with 83 in 1943 and 45 in 1944.

The record for each tribunal over the four-year period follows:

Albany	10	*Milwaukee*	6
Atlanta	3	*Minneapolis*	9
Boston	41	*New Haven*	9
Buffalo	28	*New Orleans*	9
Charlotte	3	*New York*	63
Chicago	33	*Oklahoma City*	10
Cincinnati	13	*Omaha*	3
Cleveland	9	*Philadelphia*	24
Dallas	12	*Pittsburgh*	3
Denver	3	*Portland (Ore.)*	3
Des Moines	4	*San Francisco*	6
Detroit	17	*Salt Lake City*	2
Indianapolis	6	*Seattle*	1
Kansas City	5	*St. Louis*	19
Los Angeles	17	*Washington*	17
Memphis	4		
		TOTAL	392

Viewpoints Divided on Success of Arbitration

There is a division of opinion on whether arbitration has been successful. One side holds that the delay and cost have been out of all proportion to the benefits; that it has been too narrow in scope and complicated in procedure to afford any substantial relief to independent theatre showmen generally; that the small number of cases testifies to its ineffectiveness. The other side contends that any exhibitor with a good case has been provided with an avenue for prompt and low-cost relief; that the very existence of arbitration has caused voluntary adjustments that otherwise might have reached the courts. It argues that the small number of cases is testimony that the system is functioning satisfactorily.

Whether arbitration has been a successful experiment or not, it has been an expensive one for the distributors. The system has cost the five Decree-bound companies—Loew's, Paramount, RKO Radio, 20th Century-Fox and Warner Bros.—approximately $1,100,000 for the four years of its operation. For the first three years, the annual appropriation was $285,000 for operation, plus a contingency fund of $25,000. The distributors have received a total of $3,920, representing the filing fee of $10 per case, the only revenue credited to the people who pay the bill. At the expiration of the Decree's formal three-year test period last November, the distributors did not make a
formal appropriation for the item of arbi
tion because negotiations were proceeding
modification of the Decree. Since that t
they have been paying $25,000 each month
support the system.

Legal opinion, even after more than a y
of study, is divided on the question of whet
the arbitration tribunals must be maintai
while negotiations are continuing for a mc
fication of the decree. The Government c
tended last autumn that the main provisi
of the document continued in effect after
expiration of the three-year test period until
court had approved a new decree or the a
trust trial was reinstated. Rather than tak
chance, the distributors decided to support
system on a month-to-month basis.

Association Proceeding on Belief Structure Is Permanent

Meanwhile, the American Arbitration
sociation is proceeding on the assumption
permanency. It is renewing leases as la
lords demand action in any of the 31 tribun
serving the exchange area. It is, therefo
prepared to stay in the business if it is asked
do so. If it is not, some of the offices c
be utilized for arbitration in other industri
Many of the offices are housed in munici
or public buildings and are not a proble
Others can be sub-leased without difficulty.

The approach to out-of-court adjustments
differences is not a new experiment in the i
dustry. At least two major attempts have be
made in the past. Clause 18 of the Standa
Exhibition Contract which, after a four-mon
trial period, was ratified October 5, 1928, pr
vided for arbitration. That one had teeth in

Based on the Rules of Arbitration filed wi
the American Arbitration Association on M
1, 1928, it was authorized by the signatures
the contract committee appointed at the 19
Motion Picture Trade Practice Conferen
and was a part of the contract. Exhibito
could refuse to arbitrate, or they could refu
to abide by the award of an arbitration boar
In the former instance, distributors could d
mand up to $500 on each contract as a securi
deposit. If the exhibitor failed to satisfy t
deposit demands, all distributors could di
continue service and cancel his contracts.
an exhibitor refused to abide by the decision
the board, the distributors could demand t
deposit and satisfaction of the judgment
pain of loss of service and contract.

Boards Were Outlawed By Thacher in 1929

Ruling that the demand for deposits and t
refusal to serve exhibitors who balked at arb
tration awards or declined to employ arbitr
tion constituted compulsion, Federal Judg
Thomas J. Thacher on October 15, 1929, ou
lawed the boards. He declared that "the sy
tem of compulsory arbitration has been
great advantage to distributors and exhibito
alike." He declared, however, that "the a
mitted gain to the industry as a whole, cann
compensate in the eyes of the Sherman ant
trust law a sacrifice of the rights of the i
dividual."

Arbitration was a feature of the Code
Fair Competition for the Motion Picture I
dustry approved November 27, 1933, by Pres
dent Roosevelt under authority of the Natio

(*Continued on page 19, column 3*)

"A SUCCESS AT THE BOX-OFFICE!"
—*The Independent*

"MAGNIFICENT ENTERTAINMENT!" —*Boxoffice*

"A TASTY DISH!" —*Film Daily*

"HUMAN, HEARTWARMING, ENTERTAINING!"
—*Showmen's Trade Review*

"SHOULD CAPTIVATE MOST HARD-BOILED AUDIENCE!" —*Motion Picture Daily*

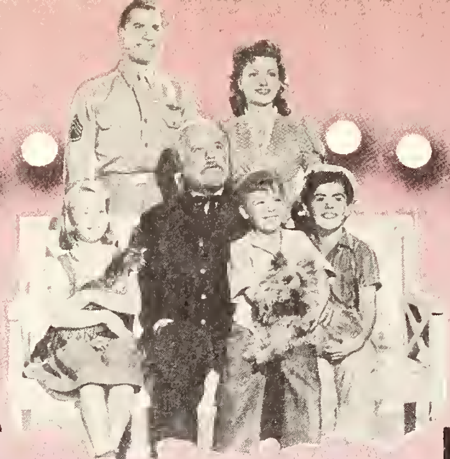
THE SUM OF EVERYTHING THAT'S

BOX-OFFICE

ANNE BAXTER
JOHN HODIAK

Together on your marquee in

SUNDAY DINNER FOR A SOLDIER



ANNE BAXTER · JOHN HODIAK

in

SUNDAY DINNER FOR A SOLDIER

with **CHARLES WINNINGER**

Anne Revere · Connie Marshall · Chill Wills
Robert Bailey · Bobby Driscoll · Jane Darwell

DIRECTED BY LLOYD BACON · PRODUCED BY WALTER MOROSCO

Screen Play by Wanda Tuchock and Melvin Levy
Based on a Story by Martha Cheavens

20th CENTURY-FOX

SMASH 'EM WITH THE SIXTH WAR LOAN!

Starting its most eventful year with... Moss Hart's "WINGED VICTORY," produced by Darryl F. Zanuck, directed by George Cukor... and A. J. Cronin's "THE KEYS OF THE KINGDOM," directed by John M. Stahl, produced by Joseph L. Mankiewicz

PRINTED IN U.S.A.

MUSICAL SWING GIVES NEW STARS CHANCE TO SHINE

Season's Trend Extended, Giving Showmen Names for New Promotion

Hollywood is extending the trend toward musical comedies, initiated last season to supply the public's need for escapist entertainment, o fashion exploitable product with which to uild the stars of tomorrow. Song-and-dance tories, particularly those presenting fresh and triking musical comedy treatments, are at a premium.

Bigger production budgets to pay for expert unesmiths, popular bands, special acts and Technicolor, too, are the order of the day in ashioning suitable background for Hollywood's youthful musical comedy stars.

100 Musical Comedies in Past Two Seasons

This season and last, producers sent to market approximately 100 musical comedies, in numbers and production values far exceeding any similar pictures since the early days of sound. More musicals are on the way for the balance of 1944-45 and it is indicated bigger and better musicals will be delivered in 1945-46.

MGM, Paramount, Twentieth Century-Fox, Samuel Goldwyn and International Pictures are supplying the bulk of this season's top musicals, with Columbia, Republic and Universal giving more attention to their comedy-with-music product, including outdoor action films which depend largely on musical presentations for entertainment value.

All the companies are utilizing gay, tuneful screen stories to build tomorrow's Betty Grables and Ginger Rogers. Last season and this, song-and-dance scripts have been particularly outstanding for their improved story qualities.

MGM's discoveries, Gloria DeHaven and June Allyson, who appeared last season in "Two Girls and a Sailor"; June Haver, Twentieth Century-Fox's young star, currently in "Irish Eyes Are Smiling"; Monogram's star, Belita; Republic's skating star, Vera Hruba Ralston; Charles Rogers' discovery, Jane Powell, and Donald O'Connor, Susanna Foster and Peggy Ryan. youthfuls on the Universal set, all are to be given greater opportunity on America's screens this year.

"Meet Me in St. Louis" One Of Big Current Grossers

One of the biggest grossers of this season, MGM's "Meet Me in St. Louis," offers Judy Garland and Margaret O'Brien in a Technicolor musical setting of St. Louis at the time of the famous Fair of 1904.

Metro soon will deliver to exhibitors "Ziegfeld Follies," a Technicolor revue presenting many MGM contract stars; "Anchors Aweigh," another Technicolor musical, with Gene Kelly, Kathryn Grayson and Frank Sinatra; and "Thrill of a Romance," Technicolor song-and-dance feature, starring Esther Williams and Van Johnson.

"Music for Millions," starring Margaret O'Brien and June Allyson, also features Jimmy Durante. This is not a musical comedy, but rather a romantic drama with musical background. Miss Allyson also will appear in "Brighton Beach," which will go before the cameras shortly.

Other musicals released or scheduled for delivery this season are as follows:

Columbia has ""Meet Miss Bobby Socks," with Lynn Merrick and Bob Crosby; "She's a Sweetheart," "Eadie Was a Lady," with Ann Miller; "Tonight and Every Night," starring Rita Hayworth in a Technicolor romance with music; "Thousand and One Nights," Technicolor extravaganza, and "Rockin' in the Rockies," an outdoor musical.

"Rainbow Island" Has Been Released by Paramount

Monogram has scheduled a song-and-dance picture for Acquanetta, tentatively set for April release.

Paramount already has released "Rainbow Island," Technicolor, with Dorothy Lamour and Eddie Bracken; "National Barn Dance," and "Here Come the Waves," with Bing Crosby, Betty Hutton and Sonny Tufts. "Road to Utopia," the Crosby-Hope comedy, and "Duffy's Tavern," another all-star vehicle, are to be delivered this season.

RKO Radio has "The Princess and the Pirate," Technicolor, with Bob Hope and Virginia Mayo, produced by Samuel Goldwyn; "Girl Rush," with Frances Langford and Wally Brown; International's "Belle of the Yukon," the Technicolor film starring Gypsy Rose Lee; "It's a Pleasure," another Technicolor from International, starring Sonja Henie and Michael O'Shea; "Pan Americana," with Phillip Terry and Audrey Long; and "Three Caballeros," Walt Disney's Technicolor cartoon, featuring South American music.

Republic Has 11 Musicals Set for This Season

Republic has 11 musicals destined for exhibition this season, excluding eight Roy Rogers' outdoor musicals which feature Bob Nolan and the Sons of the Pioneers.

The lineup is as follows: "Brazil," with Virginia Bruce, Tito Guizar and Veloz and Yolanda; "Lake Placid Serenade," starring Vera Hruba Ralston; "Earl Carroll Vanities," with Dennis O'Keefe, Constance Moore and Eve Arden; "Hit Parade," "New Faces of 1945," the Leonard Sillman revue; "Swingin' on a Rainbow," "Moon Over Tahiti," "Tell It to a Star," "Hitchhike to Happiness," "Song for Miss Julie," "Night Train to Memphis."

The Roy Rogers pictures, all to be delivered this season, are: "Utah," "Song of Arizona," "Man from Oklahoma," "Rainbow Over Texas," "Under Dakota Skies," "Sunset on the Colorado," "The Gay Ranchero" and "Bells of the Rosarita."

Twentieth Century-Fox offers "Take It or Leave It," with Phil Baker and Phil Silvers; "Sweet and Lowdown," Lynn Bari and Benny Goodman; "Greenwich Village," Technicolor, starring Carmen Miranda and Don Ameche; "Irish Eyes Are Smiling," Technicolor, with June Haver and Dick Haymes; "Something for the Boys," Technicolor, Carmen Miranda and Michael O'Shea," all in release. Scheduled for next year is "Billy Rose's Diamond Horseshoe," Technicolor, with Betty Grable and Dick Haymes.

United Artists: Charles Rogers will present Jane Powell again in "Delightfully Dangerous."

Universal plans "Gypsy Wildcat," Technicolor romance with music, "Moonlight and Cactus," "The Singing Sheriff," "My Gal Loves Music," "Can't Help Singing," "Frisco Sal" and "Penthouse Rhythm" and "Swing Out Sister."

Warner Bros. just released "Hollywood Canteen." Completed is "Rhapsody in Blue," based on George Gershwin's life. Another to go before the cameras shortly is "The Time, the Place and the Girl."

Arbitration Has 392 Cases in 4 Years of Activity

(Continued from page 14)

al Industrial Recovery Act. This method could be utilized by stipulation of the parties, but was seldom employed during the life of the Code. Additionally, local Grievance Boards were established by the Code Authority in each of the exchange centers to deal mainly with product supply. They were empowered to hear cases on overbuying, unfair competitive operation designed to deprive a competitor of sufficient product and deals with distributors designed to have the same effect. These boards had no power to make awards, merely certifying their findings to the Code Authority, which could modify the decision or instruct compliance. This system perished in 1935 when the U. S. Supreme Court declared all NRA codes unconstitutional and ordered the suspension of enforcement machinery.

Continuance of arbitration as it is now constituted will be opposed. The St. Louis Amusement Company is challenging its authority. Charging it is usurping the prerogatives of the courts without due authority from Congress, the circuit is testing the right of the American Arbitration Association to "interfere" with existing contracts in awards affecting their provisions. The Griffith circuit in Oklahoma City and the Paramount-Richards circuit in New Orleans have refused to abide by awards in two instances. Some distributors have complained about the cost.

Complain of Forced Use Of Expensive Lawyers

A substantial number of complainants have accused the distributors of forcing employment of expensive legal talent. They say they must hire top local lawyers to gain a parity with company attorneys sent to local hearings. They charge that these high-powered lawyers, thoroughly experienced in film arbitration cases, "wear down" the complainants and confuse the arbitrators. Some exhibitor organization leaders have criticized the system on the ground that the time and cost make it impractical and unwieldy.

In spite of this opposition, never voiced by a majority of the factions, most observers believe that some form of arbitration has moved into the industry for keeps. They think it will be extended eventually to a number of subjects not now covered, that its procedure will be simplified and its cost lowered, and that the Government will insist upon such an approach to the settlement of industry differences.

INDUSTRY SMASHES STATE BOND QUOTA

National Drive Expected to Reach $21,000,000,000, Substantially Over Goal

With the motion picture industry contributing substantially, the Sixth War Loan is expected to result in total Bond sales of almost $21,000,000,000. The quota was $14,000,000,000. The industry is continuing its participation in the Sixth War Loan drive until December 31.

The Treasury expectations were reported this week by Harry Brandt national chairman of the film industry's drive participation. He added:

"The 'E' bond quota will run at least 10 per cent ahead of its goal, registering with approximately $5,500,000,000."

The industry's participation had no quota. The industry itself, however, set state quotas. These, it is apparent from reports now pouring into New York headquarters of the film industry's War Activities Committee, in many instances are being exceeded.

Massachusetts Exceeds Its Drive Quota

Massachusetts exceeded its drive quota, Nathan Yamins, state co-chairman in the drive, reported this week. The quota was $9,883,065; at midweek, it was indicated sales amounted to $10,084,565.

A representative Ohio County, Hamilton, on Saturday night, December 16, original official end of the drive, was $25,900,000 over its assigned quota of $111,021,000.

New York area theatres from November 1 through November 10, sold $29,117,134 in "E" bonds. This is $5,403,086 more than were sold of similar denomination during the Fifth War Loan.

The first 26 Bond Premieres in Connecticut garnered more than $1,868,862. Twenty-three premieres were in theatres, three in projection rooms; the results of 29 shows are still to be accounted for. The state had 55 Bond Premieres, whereas in the previous drive, it had only 49.

From Washington, D. C., the report is that many local theatres exceeded goals. The district's Negro theatres, for example, ran $6,000 over their $81,000,000 mark.

Record Sales Recorded at Schine Bond Premieres

The first seven Schine circuit theatres reporting receipts of Bond Premieres sold $1,685,000 of "E" bonds, which, executives said, was a record. The Kentucky theatre, Lexington, Ky., sold $500,000 worth.

Joint Bond Premieres held in Portland, Ore., by the J. J. Parker circuit's Broadway theatre and the Hamrick-Evergreen circuit's Paramount theatre resulted in the sale of $486,000 in Bonds.

Monday, in 10 Los Angeles theatres, a Bond Premiere was held, sponsored by the local businessmen and theatres. More than 30,000 admission tickets were printed. Extensive exploitation accompanied the premiere.

Warners' "proxy premiere" of "Hollywood Canteen" in Albany, N. Y., December 15, at the Strand theatre, resulted in Bond sales of $24,000,000.

The Bond Premiere of "Mrs. Parkington" at the RKO Orpheum, Denver, resulted in sales of $300,000.

Bond sales in the Century Circuit, New York, have been 10 per cent more than in the previous drive, Fred Schwartz, circuit executive, reported this week.

The Bond Premiere of "Thirty Seconds Over Tokyo" at the Des Moines theatre, Des Moines, netted $7,000,000. An auction of cigarettes at the Paramount theatre there accounted for sales of $400,000 in Bonds.

Wallis and Hazen Join MPPDA

Approval of the budget for the ensuing year and election of Hal Wallis and Joseph Hazen to membership featured the regular quarterly meeting of the Motion Picture Producers and Distributors of America in New York Monday, presided over by Will H. Hayes, president. Mr. Wallis was elected a Class A member, with Mr. Hazen named to Class C membership representing Hal Wallis Productions, Inc.

The resignation of Lester Thompson as director of the Industry's Advertising Code Administration was accepted with regret. He left the post for reasons of health, and will live in Florida after the first of the year. Named to succeed him was Gordon S. White, previously identified with the field work of the Public Information Committee program, who will serve as acting director.

A tribute to the services of the late Maurice MsKenzie was tendered in a resolution.

Members of the board attending included: Barney Balaban, George Borthwick, Jack Cohn, E. W. Hammons, N. Peter Rathvon and Spyros Skouras. Also, J. Robert Rubin, representing Nicholas M. Schenck; J. J. O'Connor, representing Nate J. Blumberg, and W. C. Michel, Austin Keough and Carl E. Milliken.

MGM's Tenth Block Will Include Seven Films

MGM's tenth block will consist of seven pictures, William F. Rodgers, vice-president and general sales manager, announced this week. All but two have been tradeshown generally. In addition to the group, "Thirty Seconds Over Tokyo" and "Meet Me in St. Louis" each of which is being sold under separate contract as a special, will be made available in January.

The seven pictures in the block are: "The Thin Man Goes Home," "Main Street After Dark," "Music for Millions," "Blonde Fever," "This Man's Navy," "Between Two Women" and "Nothing But Trouble." There are no specific release dates for the block, but it is expected that the films will be made available in the order listed, starting in January and running into March.

Although "Music for Millions" was tradeshown in New York and Los Angeles December 12, screenings will be held in all other key centers January 3 and 4. "This Man's Navy" will be shown on the same dates.

Booking Heavy for "Creek"

With nearly 300 Christmas and New Year week engagements set for "Frenchman's Creek," bookings on the Technicolor production will cover situations throughout the country in the largest simultaneous number of engagements in recent months, Charles M. Reagan, Paramount vice-president in charge of distribution, announced last week. Key city engagements will be supported by campaigns set up by the advertising and exploitation department under Robert M. Gillham.

Industry Heads See Conference Drive Launched

Approximately 500 industry leaders from motion picture and other amusement groups p ticipated in the annual meeting of the amusem division of the National Conference of Christia and Jews at the Astor Hotel last Friday. T gatherin, called to launch the organization's tional drive for $1,000,000 to extend its work advancing the cause of racial amity, was presid over by J. Robert Rubin, vice-president and ge eral counsel of Loew's, Inc., chief of the divisi

Reminding the audience that the Bill of Rig was 153 years old that day, Mr. Rubin called an appreciation of the fact that active interest the document was necessary to preserve its prin ples. He urged industry support for the Conf ence campaign.

Basil O'Connor, head of the American R Cross of the Foundation for Infantile Paralys praised the work of the Conference and outlin the need of the world for racial understanding a for humanitarian action in the post-war peric He praised the work of the late Wendell Willk who was active in Conference programs.

Others who spoke included Everett R. Clincl president of the Conference; Dr. Howard A. W son of Harvard; Major General Frederick Uhl, commander of the Fourth Service Co mand, Atlanta, and Dr. Daniel A. Poling. P ceded by an invocation by Comm. Joshua Gol berg, the meeting opened with the singing of t National Anthem, which was led by Miss Lu Monroe.

In addition to those mentioned, other on t dais included: Joseph Bernhard, Harry Bran Leo Brecher, Jules Brulatour, Jack Cohn, Ab Green, Francis S. Harmon, Marcus Heima Austin Keough, Charles L. O'Reilly, Malcol Kingsberg, J. J. O'Connor, Ralph Pouche Herman Robbins, William F. Rodgers, Har Ross, James Sauter, W. C. Michel, Lee Shube Nate Spingold, Walter Vincent, Richard Wals Albert Warner and David Weinstock.

Discuss Willkie Memorial At "Tomorrow" Screening

Plans for the proposed Wendell Willkie Memo ial were discussed December 21 at the Globe th atre, New York, where Freedom House membe gathered to see the United Artists film "Tomo row the World."

Charles Evans Hughes, Jr., president of th memorial committee, discussed plans for the buil ing, which is to serve as headquarters for all o ganizations fostering "international collaborati eliminating of the racial and religious prejudice advancement of colored people, improvement housing conditions and better labor-employer re lations."

Members of the memorial committee who par ticipated in the premiere were: Harry Scherma vice-president; Mrs. Ward Cheney, secretary Herbert Bayard Swope, treasurer; George Fiel executive director; Herbert Agar, David Dubin sky, Marshall Field, Spyros P. Skouras an Walter White, directors. Fredric March, Bett Field and Skippy Homeier were among the fil stars presented by Elsa Maxwell.

New York Franchise Trial Scheduled for January 8

Trial of the Leader Corporation's suit agains Twentieth Century-Fox and the Randforce Circu was set last weekend for January 8 by Justice Ed ward R. Koch in the New York Supreme Court Monday the pre-trial examination of Ray Moon Twentieth Century-Fox, and Samuel Rinzler o Randforce was ordered. Leader, operator of th Leader theatre, Brooklyn, alleges that the distribu tor company and the circuit illegally transferre a franchise from the Leader to another Randforc house after the Leader was sold to the plainti corporation.

WHITE HOUSE MEETING OPENS INDUSTRY "DIMES" DRIVE

Roosevelt Thanks Schenck and Exhibitor Chairmen for Campaign Aid

At the invitation of President Roosevelt, leaders of the motion picture industry gathered in Washington Tuesday to discuss the industry's participation in the 1945 March of Dimes Week which begins January 25. They were guests of the President at the White House and saw a demonstration of the treatment for infantile paralysis.

Called by Nicholas M. Schenck, national industry chairman, the campaign meeting was attended by members of the national committee, representing production, distribution, and the trade press, and by state exhibitor chairmen from all parts of the country. After the meeting, the group were guests of the President, where the Chief Executive was presented by Mr. Schenck with a leather-bound resolution paying tribute to his leadership in the infantile paralysis crusade and pledging the industry's all-out support "until final victory is won."

Guests Presented Individually To the President

Mr. Schenck presented each guest individually to the President. After the Chief Executive had greeted each one, and the guests were enjoying the refreshments, the President began a running fire of conversation with those gathered around him.

Commenting on the fact that theatregoers of America made more than 55,000,000 voluntary contributions, President Roosevelt pointed to this as a truly typical American effort. He emphasized the important part this contributed money played in helping to combat the polio epidemics which raged in some 14 states last summer.

President Roosevelt indicated his close, personal knowledge of what the motion picture theatres and all branches of the industry were doing to fight infantile paralysis. He expressed gratification that the drive has brought millions of Americans into the campaign with small donations. He said he realized how much work and detail is involved and expressed his appreciation to every person who is a part of the campaign.

Chairmen Represent 75% of Theatre Seats

The gathering of motion picture men in Washington was historic in that it was probably the most representative group ever assembled to discuss one topic of interest to all branches of the industry. Those present—exhibitors and association heads—represented probably 75 per cent of all the theatre seats in America. All major producing studios and distributors were represented. The trade press was represented by Abel Green, of Variety, who was chosen by the publishers as their envoy. The theatre crafts were represented by Richard Walsh, president of the IATSE. In the executive committee and among the state chairmen are representatives of all the branches mentioned.

At noon, the state chairmen gathered in the South American room of the Hotel Statler and after luncheon held a campaign meeting

(Continued on following page, column 1)

Acme Wirephoto

SUPPORT, for the 1945 March of Dimes drive to aid the National Foundation for Infantile Paralysis, is represented by the resolution being presented, at the White House, above, to Basil O'Connor, Foundation president, by Nicholas M. Schenck, chairman of the film industry's participation. The resolution was adopted Tuesday by 87 exhibitor state chairmen, who ther presented it to the President. Watching are Harry Brandt, Richard Walsh, Charles Skouras.

March of Dimes Chairmen

Attending the campaign meeting at the White House as guests of President Roosevelt this week were the following motion picture industry leaders:

National Chairman

Nicholas M. Schenck

Executive Committee

Barney Balaban
Joseph Bernhard
Harry Brandt
Oscar A. Doob
Edward C. Dowden
G. S. Eyssell
S. H. Fabian
Harry Kalmine
Malcolm Kingsberg
Charles C. Moskowitz
Herman Robbins
Spyros Skouras
Joseph R. Vogel
Richard Walsh
Ernest Emerling
Tom Connors
Leonard Goldenson
Walter Vincent
Abel Green

State Chairmen

R. M. Kennedy, Ala.
R. B. Wilby, Ga.
M. A. Lightman, Ark.
Harry Nace, Ariz.
Chas. Skouras, Calif.
George Mann, Calif.
Albert Law, Calif.
I. J. Hoffman, Conn.
Carter Barron, Del., D. C.
A. Jos. DeFiore, Del.
John J. Payette, D. C.
J. H. Thompson, Ga.
Jack Kirsch, Ill.
Maurice M. Rubens, Ill.
Harry Katz, Ind.
K. T. Collins, Ind.
A. H. Blank, Iowa, Neb.
Fred J. Dolle, Ky.
Elmer C. Rhoden, Kans.
Rodney Toups, La.
M. J. Mullin, N. E.
Samuel Pinanski, N. E.
John B. Carroll, Me.
Edward Cuddy, Mass.
J. O. Brooks, Mich.
William C. Sears, Minn.
Arthur Lehman, Miss.
Harry C. Arthur, Mo.
Melvyn Morrison, N. H.
Walter Reade, N. J.
Frank Damis, N. J.
Milas L. Hurley, N. M.
Fred Schwartz, N. Y.
Samuel Rinzler, N. Y.
J. Meyer Schine, N. Y.
Rovy F. Brannon, N. C., S. C.
Roy Rowe, N. C.
M. D. Cooper, N. D.
P. J. Wood, Ohio
Ted Schlanger, Pa.
Moe Silver, Pa.
Sidney Samuelson, Pa.
E. M. Fay, R. I.
Warren Irvin, S. C.
Charles Klein, S. D.
R. J. O'Donnell, Tex.
Tony Sudekum, Tenn.
John Rugar, Utah
W. F. Crockett, Va.
Frank Newman, Sr., Wash.
Milton Levine, W. Va.
Robert J. Peratrovich, Jr., Alaska
Marvin A. Eder, Canal Zone

White House Visit Launches March Of Dimes Drive

(*Continued from preceding page*)

with Mr. Schenck and Harry Brandt, presiding.

Mr. Schenck expressed his deep appreciation of the work and results in the 1944 drive. He paid tribute to the burden of details assumed voluntarily by the state chairmen. He said he told President Roosevelt last Autumn, when asked again to take the chairmanship, that he would do so only if the state chairmen who supported the drive before would enlist again. Mr. Schenck emphasized the credit that must go to the theatre managers, and their staffs, who work so hard to make audience collections thoroughly. "Only through the efforts of thousands of persons in all branches of the industry could we pile up a $4,667,000 gross as we did last year," he said.

O'Connor Cites Industry Role In Fighting Paralysis

Basil O'Connor, president of the National Foundation for Infantile Paralysis, spoke of the vital part that the motion picture industry now plays in the total fight against infantile paralysis. He pointed out that the money raised through the theatres last year represented 42.8 per cent of all contributions and that the "movie dimes" played a major role in the battle against the epidemics which swept many states last summer. "You gentlemen have the heart-warming satisfaction of knowing that you saved lives of children. This drive must be considered, not in terms of dimes or money, but in the lives and health of children," he said.

Mr. Brandt spoke of the importance of the drive and said that early indications pointed to at least 1,000 more theatres and 1,000,000 more seats in the 1945 drive than in the 1944 campaign. "We are setting no money quota," he said. "We prefer to emphasize as a quota the enlisting of more seats in the drive. We now know that each seat participating will average around 54 cents in collections. If we can add a million seats to the 9,000,000 we had last year, we'll top the $5,000,000 mark. We are hoping for 13,000 theatres with over 10,000,000 seats to be pledged by January 15."

Oscar A. Doob then "unveiled" the campaign book and revealed all details of the campaign. He emphasized three objectives:

(1) To enroll every theatre that was in last year's drive.

(2) To enroll a million additional seats.

(3) To increase the thoroughness of auditorium collections at every show and covering every seat.

Campaign books, now ready, will be mailed immediately after the Christmas postal rush. Full-color "citations" will be sent to every theatre signing a pledge.

Doob Describes Drive Trailer To Be Distributed Gratis

Mr. Doob described "The Miracle of Hickory," the appeal trailer being made with Greer Garson, which will be distributed gratis through National Screen Service.

Each state chairman was provided with a special kit by Ernest Emerling, publicity director. The kits contain materials of special help to the state chairmen—enlarged listings of every theatre in the 1944 drive in each state; also the theatres that were not in the drive; samples of the report forms, etc.

Tom Connors, chairman of the distribution committee for the March of Dimes, pledged the complete cooperation of the exchange managers and film salesmen throughout the country.

J. R. Vogel, circuit chairman, reported that in the response to one letter dozens of circuits of from six theatres to the largest circuits immediately made blanket pledges. All of the affiliated circuits have already pledged to participate.

After the Presidential reception, the showmen returned to the Statler Hotel headquarters and an informal cocktail party, with Washington chairmen, Carter Barron and John Payette, as hosts.

Film Companies Hold Annual Christmas Parties for Staffs

Several major companies held annual Christmas parties this week for home office personnel.

Twentieth Century-Fox observed the holiday at a special luncheon party Thursday at the Astor Hotel. Spyros Skouras, president, and other company executives, were hosts to 1,200 employees, servicemen and women and the trade press. Jack Sichelman, assistant to Tom Connors, vice-president in charge of sales, was in charge of arrangements.

RKO again held its Christmas party at the Waldorf-Astoria Hotel, Friday. The company also played host to employees in each of its branches in the U. S. and Canada. The Paramount Pep Club observed the holiday at the home office recreation room Friday and again was host to employees and those in the armed forces on leave, who attended as special guests. The committee on arrangements included Irving Singer, chairman; Ray Fisher, Al Sicignano, Bess Dekker and Helen Kraus. J. L. Brown is president of the club.

Theatre Fire Regulations Imposed in Cleveland

As the result of two near-catastrophes when a 14-year-old boy started fires by igniting theatre draperies, the Fire Prevention Bureau of the Cleveland Fire Department has issued a new set of rulings governing inspection of theatre curtains and drapes. All theatres will be regularly inspected and a record of when curtain and drapes were flameproofed will be kept. It will be required that curtains and drapes will be tested every five years. Also, all new curtains and wall coverings must be approved by the Fire Department before using, no curtains may cover exit doors and all curtains and draperies with the exception of stage curtains, are to be kept 18 inches from the floor.

Chicago Biweekly Lists Theatre Programs Free

In an effort to gain advertising lineage, the *Downtown Shopping News*, a Chicago paper distributed free twice a week in 650,000 homes, has started listing current programs in Loop and neighborhood houses free of charge. More than 100 theatres are currently carried, and Charles Shoop, amusement editor, says that all houses will be carried eventually. Exhibitors, beset with advertisement space curtailed in the local dailies, are cooperating with the *News*.

Heads Exchange Club

Herbert Horstemeier, Universal office manager, has been elected president of the newly formed Film Exchange Club of Ohio, in Cleveland, to which only office managers, bookers and cashiers are eligible. Other officers are: John Coyne, vice-president; Sarah Altschule, secretary; Bill Gross, treasurer. Organized for social purposes only, the next meeting will be held January 17 at the Warner Club.

De Rochemont Receives Degree

Louis de Rochemont, producer of Twentieth Century-Fox, and formerly head of March of Time, Sunday received an honorary degree, Doctor of Humane Letters, from the University of New Hampshire, Dover, N. H.

Move Started to Form Variety Clu In Dominion

At a representative gathering of 60 film m in Toronto last weekend, assembled to deal wi the Benevolent Fund sponsored by the Canadi Picture Pioneers, a movement was started to esta lish the first Variety tent in Canada.

Leading sponsors include J. J. Fitzgibbons, Osc Hanson, Paul Nathanson and Leo Devaney. M Fitzgibbons outlined the Variety ten programs a philanthropies in the United States and made plea for a similar project in the Dominion aid people in and out the industry apart from t work of Pioneer membership which is restrict to those with quarter-century business records.

William Covert, vice-president of the IATS and Art Milligan, president of the Toronto's pr jectionists' local, announced the support of t projectionists membership in the establishment the Variety Club, which also was endorsed many trade executives.

Clair Hague, Canadian representative of Ur versal, was reelected president, for the third tim of Canadian Picture Pioneers last week in Toro to. L. M. Devaney, RKO Canadian general ma ager, was elected vice-president, succeeding S. Taube. Miss Ray Lewis was reelected secretar and Mr. Fitzgibbons, president of Famous Pla ers Canadian, was renamed director of public r lations. New directors are: Mr. Hague, Mr. D vaney, Mr. Taube, Archie Laurie, Jack Arthu Morris Stein, Ben Geldsaler, Ben Conrk, Cla Appel, Ernie Moule and Miss Lewis.

Film Artists to Design Red Cross Poster

Art departments in home offices will compete designing the key poster to be used in promoti Red Cross Movie Week in the 1945 campaign ne March, is was announced Monday by S. Barr McCormick and Harry Mandel, directors of a vertising and publicity in the campaign. Po ters, which must be completed by December 2 will be judged by N. Peter Rathvon, RKO pre ident and national chairman of the drive; Fabian, national chairman of the exhibitors' div sion. War Activities Committee: Francis Harmo executive vice-chairman of the WAC; and Hov ard Bonham, director of public relations, America Red Cross.

Durkee Is Chief Barker of Baltimore Variety Club

Frank H. Durkee, owner of Durkee Enterprise circuit in Maryland, has been elected chief bark of the Baltimore Variety Club, succeeding Rodne Collier. Other officers elected include Barry Gol man, first assistant barker; C. Elmer Nolte, secor assistant barker; Nick Weems, treasurer, ar Samuel Diamond, secretary. The new board governors consists of Harry Kahn, Arthur Pric Chauncey Wolfe, Louis Becker, Isadore M. Ra paport and Morris Oletsky. They will take offic January 1.

Press Photographers' 16th Annual Dance February 2

The Press Photographers' Association of Ne York, Inc., will hold its 16th annual dance an entertainment February 2, 1945, at the Waldo Astoria Hotel. Entertainment will be provide by stage, screen and radio talent, with music pr vided by Eli Danzig. All seats are reserved.

Plan Spokane Theatre

A group of independent business men headed b Lester N. Johnson has received permission t build a theatre in Spokane, Wash. The house, de signed by Albert H. Funk, will be the second i that area, as the Evergreen circuit recently an nounced plans for the construction of a theatre.

erge Approves ilm Advisors for J.S. Treaties

Any film industry committee or group which y be established to assist the U. S. State Dertment in planning treaties with other governents in connection with post-war international n trade will not be hindered by the Department Justice.

Wendell Berge, assistant Attorney General and ief of the anti-trust division, said in Washing- last Thursday that a ruling of Attorney Genal Francis Biddle last July made clear the dertment's position with regard to world film eaties.

A technical or consulting committee which the ate Department might wish to set up might ree upon specific recommendations to be made the treaty negotiators without infringing the ti-trust laws, Mr. Biddle ruled. He asserted that e "carrying out of consultations should not be nstrued as implying that members of such comttees are authorized to get together and reach agreed position in anticipation of such consultions."

il Inquiry Brings Opinion

Mr. Berge ventured this opinion in response to inquiry regarding the immunity from the antiust laws of oil industry representatives who ere formulating recommendations for revision of British-American oil agreement. This was ewed in Washington as a precedent which would followed with respect to industry participation the making of motion picture and other intertional agreements.

In view of Mr. Berge's opinion, it was believed at members of the film industry would be free, on request of the State Department, to meet d reach an agreement upon recommendations be submitted, but could not themselves take acn to put such proposals into effect or close the or against the expression by any member of e industry of differing viewpoint.

Meanwhile, in Washington Tuesday, the Senate ve formal approval to President Roosevelt's minations to six State Department posts, inuding the appointments of Nelson Rockefeller d Archibald MacLeish as Assistant Secretaries. ast Thursday the Senate Foreign Relations Comittee approved all six nominations. Mr. Rockeller was subjected to somewhat less questioning members of the committee than was Mr. Maceish, whose writings and poetry were explored the committee.

o Expand Facilities Abroad

State Department officials have indicated that e Government intends to expand its informan facilities, especially abroad, and that a thorghgoing revamping of the public information d cultural relations setup, particularly with reect to the post-war world, is planned. That to be Mr. MacLeish's job, with the Senate aproving his appointment.

State Department policy, however, regarding the e of press, radio and particularly motion picres for this post-war project is now being formuted, but no definite program can be initiated until e department is completely revamped and codinated in order to function effectively.

ilm on American Industry hown at NAM Convention

A specially produced film was shown by the ational Association of Manufacturers last week its reconversion convention at the Waldorfstoria Hotel, New York. An 11-minute short, Jp from Pearl Harbor," made by Sound Masters om a script prepared by NAM, it depicted the le of American industry in smashing Hitler's ahrmacht and Luftwafe. The short was made 35mm but NAM is considering the possibility supplying 16mm prints for non-theatrical disibution. "Super Fortress," an Army film, also as screened for the delegates.

Box Office Champions for Month of November

GREENWICH VILLAGE

(Twentieth Century-Fox)

Produced by William Le Baron. Directed by Walter Lang. Screenplay by Earl Baldwin and Walter Bullock. Adaptation by Michael Fessier and Ernest S. Pagano. Suggested by a story by Frederick Hazlitt Brennan. Lyrics and music by Leo Robin and Nacio Herb Brown. Cast: Carmen Miranda, Don Ameche, William Bendix, Vivian Blaine. Release date, September, 1944.

I LOVE A SOLDIER

(Paramount)

Produced and directed by Mark Sandrich. Written by Allan Scott. Director of photography, Charles Lang. Musical score, Robert Emmett Dolan. Edited by Ellsworth Hoagland. Art direction, Hans Dreier and Earl Hedrick. Cast: Paulette Goddard, Sonny Tufts, Beulah Bondi, Walter Sande. Release date, September, 1944.

IRISH EYES ARE SMILING

(Twentieth Century-Fox)

Produced by Damon Runyon. Directed by Gregory Ratoff. Screenplay by Earl Baldwin and John Tucker Battle. Based on a story by E. A. Ellington. Director of photography, Harry Jackson. Technicolor director, Natalie Kalmus. Cast: June Haver, Dick Haymes, Monty Woolley, Anthony Quinn. Release date, October, 1944.

LAURA

(Twentieth Century-Fox)

Produced and directed by Otto Preminger. Screenplay by Jay Dratler, Samuel Hoffenstein and Betty Reinhardt. Adapted from the novel by Vera Caspary. Director of photography, Joseph La Shelle. Cast: Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson. Release date, November, 1944.

MRS. PARKINGTON

(Metro-Goldwyn-Mayer)

Produced by Leon Gordon. Directed by Tay Garnett. Screenplay by Robert Thoeren and Polly James. Based on the novel by Louis Bromfield. Director of photography, Joseph Ruttenberg. Musical score, Bronislau Kaper. Cast: Greer Garson, Walter Pidgeon, Edward Arnold, Agnes Moorehead. Release date, November, 1944.

THE SEVENTH CROSS

(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Fred Zinnemann. Screenplay by Helen Deutsch. Based on the novel by Anna Seghers. Director of photography, Karl Freund. Musical score, Roy Webb. Cast: Spencer Tracy, Signe Hasso, Hume Cronyn, Jessica Tandy, Agnes Moorehead. Release date, September, 1944.

Monogram Contract Players Now Number Twenty-Eight

The roster of contract players at Monogram has reached the highest point in the history of the company, according to announcement by Trem Carr, executive director. As a result of numerous additions made during the past few weeks, there are now 28 players under multiple-picture or term contract.

The list includes Gale Storm, Belita, Phil Regan, Kay Francis, Johnny Mack Brown, Raymond Hatton, Sidney Toler, Elyse Knox, Billy Gilbert, Shemp Howard.

Also, Maxie Rosenbloom, Peter Cookson, Ralph Lewis, Manton Moreland, Jean Parker, Jimmy Wakely, Dennis Moore, "Lasses" White, Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Acquanetta, Ducky Louie, Duncan Renaldo, Martin Garralaga and Robert Lowery. The contract of Rick Vallin is suspended during his service in the Navy.

Film Classics Buys Rights And Title to "North Star"

The Samuel Goldwyn New York office has announced that it has sold outright to Film Classics, as of December 8, 1944, all rights and title to "The North Star." The deal includes all current and future residual and reissue revenues as well as complete rights to the story, written by Lillian Hellman. James Mulvey, general manager of Samuel Goldwyn Productions, will continue to supervise current distribution of the film through RKO as representative of the new owners of the picture.

Newsreels Show Tokyo Bombings

The first newsreel pictures taken over Tokyo by U. S. cameramen during the war, recording the first three bombings of that city by the new 21st Bomber Command, were released Thursday in New York by the five newsreel companies.

The film was selected from several thousand feet shot by the Army and turned over to the companies. It shows the planes taking off from their bases and the showering of bombs, from very high altitude, upon the Japanese capital. The city itself is seen quite clearly.

Together with the Tokyo raids was footage shot by Howard Winner of Paramount and Captain Chick Peden, former News of the Day cameraman, showing Japanese air raids on U. S. bases in Saipan and the resultant burning of the American B-29s, the giant bomber type which hit the Japanese mainland, on the ground.

Postpone Hochstein Trial

The trial of Harry Hochstein, former Chicago morals inspector, and the sentencing of Isadore Zevin, former bookkeeper for George E. Browne, ex-president of the IATSE, both of whom were indicted by a Federal Grand Jury for alleged perjury in the Bioff-Browne proceedings, was postponed this week to January 15 in New York Federal Court. Both actions were postponed by Judge Edward A. Conger at the request of U. S. Attorney Boris Kostelanetz.

Industry Will Supply 40 Films to OWI for Pacific

Participation in the psychological warfare to be waged in the Pacific war zones has been promised by the eight film companies which supplied 40 American films to the overseas film division of the Office of War Information for the liberated areas of North Africa and Europe.

Louis Lober, assistant to Robert Riskin, director of the OWI overseas film bureau, said in New York Monday that the companies had promised to make available 40 pictures to be distributed through the OWI by the Psychological Warfare Division in Pacific territories.

The films, to be specifically selected for the liberated Pacific areas, will not necessarily be the same as those chosen for Europe, but all 40 will be subtitled in appropriate languages. OWI documentaries prepared for this territory already have been dubbed in Chinese and Japanese, Mr. Lober said.

OWI has formed a special unit within its overseas film division to carry out film distribution in the Far Eastern countries. Michael Burgher, formerly in Columbia's foreign department, and Robert Perkins, formerly with Universal, head the unit.

Meanwhile the division is continuing its production plans for documentaries designed for Germany and other European countries. Mr. Riskin is expected back from London and Paris this week to resume his post as head of the bureau, and to speed production of these pictures.

In line with the general over-all OWI policy of reducing staff personnel, the film division recently released 34 of its 137 employees. Mr. Lober also announced that the bureau was expanding its non-theatrical offices abroad which were established for both Allied and neutral countries. Film men experienced in 16mm distribution are being sought to fill numerous posts.

Since March of 1943, the OWI has produced 27 original films and has adapted 25 other pictures from Government agency and industrial subjects. Currently in work are 25 films, including the 12 on which the Hollywood Writers Mobilization cooperated in writing the scripts. Twelve of the 25 are now being edited.

Titles of the 27 documentaries, mostly two or three-reelers, are: "Swedes in America," "Cowboy," "Autobiography of a Jeep," "The Town," "News Review No. 1," "News Review No. 2," "Arturo Toscanini," "Oswego," "Conference at Yellow Springs," "Pipeline," "The Journey," "City Harvest," "People to People," "Salute to France," "USA Screen Magazines," numbers 1 to 8; "Steel Town," "Valley of the Tennessee" and "Men of Tomorrow."

Paramount Forms New Unit For Studio Publicity

George Brown, Paramount studio publicity and advertising director, announced this week the formation of a players' special publicity bureau, to operate as a unit of the studio publicity department. The new department will be headed by Blake McVeigh, assistant studio director, who will organize a special staff. Teet Carle of Paramount's publicity staff, has been promoted to assistant studio publicity director. The new department will concern itself with exploitation of Paramount contract players. Players and pubiicity staff will meet daily prior to launching nationwide campaigns publicizing those personalities.

Sears, Goetz Discuss Deal For 1945-46 Product

William Goetz, International Pictures president, said in Hollywood Monday that the visit there of Gradwell Sears, vice-president in charge of distribution of United Artists, was to discuss a deal whereby International's 1945-46 product would be released by UA. RKO handles distribution of International product at present.

Congress Receives Measure For Federal Film Repository

A bill authorizing construction of a $2,800,000 building to store motion pictures was submitted to Congress this week. No action is expected to be taken at this session, now drawing to a close.

The measure was referred recently to the Committee on Public Buildings and Grounds by Major General Philip S. Fleming, Federal Works Administrator. The building would be used principally by the National Archives and the Library of Congress but also would be made available to other Government agencies.

Proposals for such a repository for Government films were made November 12 by the Washington *Post* and aroused support from Government officials already concerned lest film records of World War II be lost or misplaced.

Television Relay Stations Sought By Paramount

Paramount intends to enter television broadcasting on a commercial basis and on a broad scale. This was indicated in the company's application with the Federal Communications Commission for permission to construct a series of relay stations. To use channels nine through 16, the stations would be erected in Peru Mountain, Vt.; New York City, Buffalo, Detroit, El Paso, Des Moines, Chicago and Los Angeles. Channels nine through 12 were asked for the west, with 13 through 16 for the east. They would be 100-watt stations.

Although the applications were termed solely for experimentation in developing the practicability of a nationwide network, the channels sought are described as within the frequencies applicable to commercial television broadcasts. The Society of Motion Picture Engineers recently applied for permits in special frequencies to make possible telecasting to theatres without transmission to home sets.

Paramount also has plans for commercializing its television outlet, station WBKB operated by Balaban & Katz. Used heretofore for experimental purposes only, the station will solicit sponsored shows for the first time early next year. Paul Raibourn, in charge of the company's television activity, said that Paramount intended to be in a position to provide inter-city television links if such facilities were not available through other sources when they were needed.

Wappaus Promoted by Mochrie, Succeeds Horne in RKO Post

The promotion of Herbert E. Wappaus, manager of RKO Radio contract department, to succeed William M. Horne in national circuit sales, was announced December 13 by Robert Mochrie, general sales manager. The promotion of Irving Cane, supervisor in the contract department, to succeed Mr. Wappaus, was also announced. Mr. Wappaus has been with the organization for 18 years, in various capacities. Mr. Cane has been with RKO Radio for 15 years, starting as a stenographer. A farewell dinner was tendered Mr. Horne at the Hotel Taft, New York, Thursday. He will assume the post of eastern representative for Jack Skirball.

To Film Chaplains' Story

Arrangements have been made by Jack L. Warner, executive producer of Warner Bros., with the Reverend Daniel Poling, editor of *The Christian Herald* and head of the chaplains' servives of the U. S. Army, for the filming of "Four Men of God," the story of the four chaplains who gave their life belts to soldiers and went down on the transport *Dorchester,* torpedoed last February. One of the four, each representing a different denomination, was Chaplain Clark V. Poling, son of Dr. Poling.

PRC Will Produc 70 Per Cent of Own Pictures

Approximately 70 per cent of the pictures nc in preparation at PRC are to be produced by t company itself, Leon Fromkess, president, a nounced this week. The total includes the i mainder of the 1944-45 program and the init pictures scheduled for 1945-46.

Compared with the ratio of PRC productions independent product released on last season's pı gram, an increase of more than 30 per cent, indicated, in line with the company's announc policy of financing and producing the major p tion of its product.

Seventeen PRC stories now are in preparati Working with Mr. Fromkess as associate prod ers are Martin Mooney, Al Herman, Herm Boxer, Fred Jackson, and the Ross-Gree Rouse trio, whose first picture for the compa was "The Town Went Wild." Mr. Mooney, w was associate producer of "Bluebeard," has co pleted "Crime, Inc.," based on his own novel.

PRC productions in preparation and schedu to go before the camera within the next t months include: "Phantom of 42nd Street," "De line," "Safe Conduct," and "Confidence Man," PRC-Al Herman productions; "Queen of B lesque," "I Ring Doorbells," "Detour," and "O Too Often," PRC-Mooney; "Quebec" and "Out a Limb," PRC-Roth-Greene-Rouse; "Herita and "Transcontinental," PRC-Boxer; "Murder Spades," PRC-Gourfain; "A Night at Circ PRC-Jackson; and three PRC-Henry-Brash p ductions on which titles have not yet been termined.

Paramount Appeals Dismissal Of Suit Against Cooper

Paramount last Thursday filed notice of app to the Federal Circuit Court of Appeals in N York from the decision of Federal Judge Sam I. Rifkind, November 6, dismissing a compla against Rialto, Inc., Interstate Theatres Corpo tion and J. H. Cooper Enterprises, all Colora corporations.

The court dismissed the suit on the ground t none of the defendant companies was doing bu ness in New York State and therefore had b improperly served in the action. Paramount c tends that Mr. Cooper, head of the companies, d business here and that the corporations had b served properly.

The suit alleges Mr. Cooper broke off deal with the plaintiff whereby it would have g into partnership with him in the Colorado ent prises, by forming the companies under his o name and operating them without Paramo Paramount claims a 50 per cent interest in theatre companies. The corporations formerly been Paramount subsidiaries in bankruptcy.

Announce MGM Prize Winners

Winners of the $550 in Bond prizes offered MGM for the best all-around campaigns for state capital premieres of "An American Roman were announced this week by William R. Fer son, MGM exploitation manager. The pı winners, selected from campaigns received fr theatres in 48 state capitals and the District Columbia, were Mort Berman, Orpheum thea Springfield, Ill., first prize of $350 in War Bon Lou Cohen and Lou Brown, Loew's Poli, Ha ford, Conn., second prize, $150 in Bonds; H Flannery, Orpheum theatre, Madison, Wis., th price, $100; Arnold Gould, Capitol, Jefferson C Mo., fourth prize, $50.

Send Checks to Service Men

Century Circuit New York, has sent to each its 163 employees in the armed forces a Chr mas check of $15. Similar gifts were sent service men on Armistice and Independence D The circuit also sends a monthly gift of $3.50 incidentals. Albert A. Hovell is president.

Posed by **VERA HRUBA RALSTON** *star of*

LAKE PLACID SERENADE

RANK TO PRODUCE SOUTH AFRICA EPIC

Boost for Problem Market Seen Behind Revival of Production Project

by PETER BURNUP
in London

Mooted first in MOTION PICTURE HERALD, as long ago as April 15, one of this country's most ambitious screen projects is in a fair way of materialization. It's to be a picture of South Africa's majestic history; a pageant of crowded endeavor against the broad lands of a mighty country whose conquering by a race of stubborn, turbulent, pioneers, equipped with shotguns and bibles, surpasses the legends, so it's claimed, of Arizona, of Utah, of Kansas. Interwoven in the picture will be the life story of the greatest leader of them all, Field Marshall Jan Christian Smuts, one time rebel, now revered elder statesman of Empire.

When this department moved that the picture be made, J. Arthur Rank was enthusiastically on the side of the "Ayes"; discussed the project with the late Colonel Denys Reitz, then High Commissioner here for the Union of South Africa; was assured of the benevolent interest of South Africa's Government.

Arliss to Study Project

Leslie Arliss—maker of "Man in Grey" and "Love Story" and one of our very up-and-coming directors—has worked in South Africa for many years, is recognized as an authority on the country's history. Mr. Arliss has been summoned to a Rank conclave whose upshot was that directions were given for a preliminary survey to be undertaken forthwith.

Maybe, there's more than a little timeliness in the latest arrangements, for Mr. Rank has disclosed that he recently completed a deal whereby his films will have effective playing time in no fewer than 100 South African theatres; that, additionally, he has plans for building his own large theatres in key cities throughout the Union.

That South African market has long been a bug-bear with British distributors. There have been frequent, bitter allegations behind the scenes, that an anti-British bias was painfully evident among certain South African exhibitors. The problem was threshed out very thoroughly between Mr. Rank and Sypros Skouras, who promised that Twentieth Century-Fox would do all in its power to get nicer playing terms out there for Britain's films.

Plans One Empire Subject Annually

Mr. Rank has conveyed privately to us his determination to make at least one big Empire subject a year. First on the list is Thorold Dickinson's "Men of Two Worlds," for Two Cities.

That picture, incidentally, may not be so long in getting on the studio floor as lately has been thought. It has been held up waiting for Gabriel Pascal to finish with this country's only effective Technicolor equipment. Arrangements are in hand, it is reported, whereby certain color cameras destined for the use of our Russian allies may be diverted temporarily.

There's been a pronounced rush of Empire notions to the head since whispers went around of the new suggestions.

Filippo del Giudice was promptly in the field with the idea that he should make a film in India for the Indians. It's an engaging thought, charged with potentialities, but there's little likelihood of the idea coming to anything now.

News, undisclosed officially, nevertheless entirely authoritative, is to hand concerning Vivien Leigh.

Miss Leigh wants to stay in England for at least one more picture when "Caesar and Cleopatra" is completed. Laurence Olivier, Miss Leigh's husband, wants her to stay. So does J. Arthur Rank. Wherefore, it looks a hundred to one that Miss Leigh will stay on; always providing that her employer, David O. Selznick, also consents.

Parley by Cable

There's been an exciting cabled parley lately, the parties thereto being Mr. Rank, Mr. Selznick, and the latter's representative this side, Miss Jenia Reissar, regarding the sort of film in which Miss Leigh next should appear. Producers here favored a highly-colored romantic affair, but the American party insist that Miss Leigh's vehicle shall be grimmer. They are willing to approve that thrice-proved story which concerns the trial of Madeleine Smith.

L'Affaire Smith rated the status of a cause celebre; was regarded by the populace as the classic "Who Dunnit." For the lady was accused of murder by poisoning and, at her trial before the Scottish courts, the jury returned a verdict of "Non Proven." (That's an anomaly in British law. In England an accused is found either Guilty or Not Guilty; in Scotland the jury has the third choice.)

Demobilization is very much the talk of the moment hereabouts, with Victory, some think, just around the corner. The Government is preoccupied that the British people shall not misconstrue official intentions. Accordingly, it has gone to the ace documentarians—the Crown Film Unit and the Army Film and Photographic Unit—for their aid.

Pressure is being brought to bear on Major David MacDonald—maker of "Desert Victory" and a lovely little documentary just unveiled, called "Left of the Line," which tells of the doings of the British and Canadian Armies from D-Day up to Brussels—that he should concentrate now on a picture about demobilization.

RANK SEEKS THEATRE DEAL IN SOUTH AFRICA

John Davis, managing director of Odeon circuit of England and adviser to J. Arthur Rank on theatre matters, is en route from London to South Africa to work out a circuit deal for Mr. Rank and to acquire theatre building sites. Mr. Davis recently completed the agreement with Odeon circuit of Canada whereby Mr. Rank acquired a 50 per cent interest in the Nathanson theatres. Theatre grosses in South Africa are reported 15 per cent higher than in pre-war days, although attendance has dropped from the peak hit in 1942 and 1943 when the Allied North African campaign was in progress.

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250 Million U. S. Gross in England

American films are grossing between $250,000,000 and $300,000,000 annually in England, David Rose, managing director for Paramount in England, told the trade press in New York last Thursday. Mr. Rose arrived from London for one of his periodic visits to the home office and the studio.

He estimated that British pictures, which occupy 15 per cent of screen time in British theatres, were grossing approximately $65,000,000, and that the Government tax of 40 per cent ran an additional $125,000,000 to $150,000,000, making a total box office gross for both American and British product of $435,000,000 to $510,000,000 annually.

Mr. Rose said that British studios today were equipped to produce only about 40 top pictures a year but that soon after the war's end, England would double that number. The Paramount executive disclosed that J. Arthur Rank had told him that he was determined to make his company the equivalent of an American major and that Mr Rank intended to produce 25 top pictures during 1945, aimed at the world market.

Silverstone and Kreier Get Foreign Department Posts

United Artists and Twentieth Century-Fox this week announced two appointments to important foreign department posts.

Walter Gould, UA foreign manager, made known Tuesday that Emanuel Silverstone would join the company's foreign division in an executive capacity January 1.

Robert A. Kreier, Twentieth Century-Fox assistant European manager until 1942, will resume his position as assistant to Ben Miggins, European manager.

Mr. Silverstone, currently on the UA home office domestic sales staff, will accompany Mr Gould on a trip abroad shortly to survey the European market. He will aid in mapping plans for the company's postwar expansion.

Mr. Kreier, until recently, had been home office representative for 20th Century-Fox in South America, principally Brazil and Argentina. He returned from that territory last week and expects to go to Paris with Mr. Miggins as soon as transportation is available.

KRS Pledges Aid to Promote British Independent Films

The Kinematograph Renters Society pledged it support Tuesday in London to promote "the flourishing British independent film production" and declared the industry's "world future" depended on it. This action followed a meeting of the British Board of Trade, which rejected as "repugnant" the suggestion that British distributor impose onerous film rental terms on independen exhibitors. The board also condemned the idea o legislation concerning film monopolies on the basi of its report exploring the subject.

1,600 Children Attend Warner Club Party

More than 1,600 youngsters, including children and grandchildren and other juvenile relatives o Warner Club members jammed the Hollywood theatre, New York, December 16 for the club' annual Christmas party. In addition to distribution of toys and candy, there was a program o special entertainment. Party arrangements wer handled by Martin F. Bennett, president of th club; Harry Mayer, Bernard R. Goodman an Robert Salomons.

McKay Resigns NBC Post

John McKay, manager of the National Broadcasting Company press department for the pas three years, announced his resignation Decembe 14, to join the executive staff of King Feature Syndicate. Sydney H. Eiges, assistant manage of the press department, has been appointed t succeed Mr. McKay.

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA

One Against Seven

MGM

Alter Ego
Valley of Decision

20TH CENTURY-FOX

Molly, Bless Her

UNIVERSAL

I'll Tell the World

STARTED

COLUMBIA

Fighting Guardsman

MGM

Her Highness and the Bellboy

REPUBLIC

Gangs of the Waterfront

SHOOTING

COLUMBIA

Until Tomorrow
Escape in the Fog (Formerly "Out of the Fog")
Rockin' in the Rockies
Thousand and One Nights

MGM

Twice Blessed
Hidden Eye
Weekend at the Waldorf
Without Love
Our Vines Have Tender Grapes
Hold High the Torch

PARAMOUNT

Hard to Handle (Pine-Thomas) (formerly "Cheezit, the Corpse")
Good Intentions
Virginian
Lost Weekend
Love Letters
Affairs of Susan
Duffy's Tavern

RKO RADIO

Isle of the Dead
Johnny Angel
Follow Your Heart
Spanish Main
Invisible Army
Along Came Jones (International)

REPUBLIC

Sheriff of Cimarron
Tell It to a Star
Tugboat Annie's Son (James S. Burkett)
Utah

20TH CENTURY-FOX

Colonel Effingham's Raid
First, Last and Always
Bullfighters
Bell for Adano

UNITED ARTISTS

Walk in the Sun (Bronston)
Blood on the Sun (Cagney)
Story of G. I. Joe (Cowan)
Guest Wife (Skirball-Manning)
Bedside Manner (Stone)

UNIVERSAL

Easy to Look At
Blonde Ransom

WARNERS

Mildred Pierce
This Love of Ours
Hotel Berlin
Big Sleep
San Antonio

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46 Pictures Now Shooting, As Only 3 Are Started

Hollywood Bureau

Production activity continued to lag last week as the holiday drew near. Only three new features were started; five others were completed. As of the weekend, there were 46 pictures in work.

The most prentious of the trio of starters is MGM's "Her Highness and the Bellboy," with Hedy Lamarr, Robert Walker, June Allyson, Rags Ragland, Audrey Totter, Ludwig Stossel, Tom Trout and Mary Servoss. It's about a bellboy in a New York hotel who falls in love with a refugee princess. Joseph Pasternak is the producer, Richard Thorpe the director.

Columbia launched "The Fighting Guardsman," with Michel Kraike producing and Henry Levin directing. The setting is France just prior to the Revolution, and the chief character is a continental Robin Hood who robs the rich to give to the poor. The cast includes Willard Parker, John Loder, Anita Louise, Leslie Brooks, Edgar Buchanan, Ted Donaldson, George Macready Elisabeth Risdon, Victor Kilian, Lloyd Corrigan and Ross Hunter.

Columbia's second new venture is "Gangs of the Waterfront," a melodrama presenting Robert Armstrong, Stephanie Bachelor, Martin Kosleck and Marion Martin. George Blair is associate producer and director.

Personnel Intelligence About Hollywood

Geraldine Fitzgerald, Sydney Greenstreet and Peter Lorre will portray the title roles in "Three Strangers," soon to get under way on the Warner lot. It's a psychological mystery-drama, and Wolfgang Reinhardt's first production assignment for the studio. Jean Negulesco will direct. . . . Jack H. Skirball and Bruce Manning have acquired "French Town," by Oscar Hammerstein II and Sigmund Romberg. The musical will be filmed in Technicolor, and Romberg will superintend his own musical score. Hammerstein will collaborate with Manning on the screenplay, which deals with New Orleans in the '90s.

Louis Berkoff, California theatre owner, will enter the production field and has completed a releasing agreement with Monogram. . . . Frank Sinatra's next starring picture will be "Bar of Music," based on a magazine story by Eric Hatch. . . . Dancer Johnny Coy has been borrowed from Paramount for a featured role in Universal's "That's the Spirit," which stars Peggy Ryan and Jack Oakie. . . . Sidney Buchman will enter the independent production field upon termination of his present contract with Columbia. . . . Joseph Schildkraut will have the title role in Republic's "The Amazing Mr. Forrest."

Ann Sheridan, Dennis Morgan and S. Z. Sakall will head the cast of "When Old New York Was Young," which Raoul Walsh will direct and Jerry Wald produce for Warners. . . . Harry James and his band have been signed to an exclusive long term deal by 20th Century-Fox. . . . Nancy Gates, Barbara Hale and Robert Clarke have had their options lifted by RKO Radio. . . . Kaye Doud, a newcomer to films, will have the leading feminine role in Republic's "New Faces of 1945."

Columbia Names Miss Van Upp As Executive Producer

Virginia Van Upp, who produced "Together Again" for Columbia, has been elevated to executive producer. She will have charge of all top-bracket pictures, replacing Sidney Buchman. . . . Kurt Neumann has been signed to a producer-director contract by Sol Lesser, and will make the next "Tarzan" picture. . . . Monogram has signed Lambert Hillyer to direct "Strangers from Santa Fe," Johnny Mack Brown's next Western.

George Rigaud, South American actor, has been signed by Paramount to a term contract, and been assigned one of the leads in "Masquerade in Mexico." . . . Lee Bowman's next starring vehicle at Columbia will be "Dear Mr. Private." Charles Vidor will direct. . . . Frank Craven will have a featured role in "Colonel Effingham's Raid," currently in work at 20th Century-Fox.

Menzies Signed by RKO As Producer-Director

William Cameron Menzies has been signed by RKO Radio to a one-year producer-director deal. . . . Sheridan Gibney has been signed by Universal to write an original screenplay for Deanna Durbin. . . . Warners has purchased Graham Greene's mystery novel, "Confidential Agent." Humphrey Bogart will be starred in the film version. . . . Manny Wolfe has been signed to a term contract as head of the story and writing department at RKO Radio. . . . John Fante, well known author, has been signed by Paramount to write the screenplay for a musical which Louis Harris will produce.

A new production setup has been devised by Columbia for the pictures heretofore under the supervision of Irving Briskin. Three separate units, headed by John Stone, Leonard Picker and Michel Kraike, will function under Briskin, who will also take on additional duties as executive assistant to B. B. Kahane. Rudy Flothow and Ted Richmond will work with Picker, Wallace MacDonald and Alexis Thurn-Taxis with Stone.

MGM Will Produce Sequel to "Hargrove"

MGM will make a sequel to "See Here, Private Hargrove," titled "What Next, Corporal Hargrove?" Robert Walker again will be starred in the title role, and George Haight, who produced "Hargrove," also will produce the sequel. . . . Linda Darnell will play opposite John Payne in "Two Arabian Knights," which George Jessel will produce for 20th Century-Fox. . . . The cast of "That's the Spirit," which Michael Fessier and Ernest Pagano are to make for Universal, has been completed with the addition of June Vincent, Gene Lockhart, Edith Barrett and Andy Devine.

"The Inside Story," a psychological mystery which appeared in *Liberty Magazine*, has been purchased by Columbia and assigned to Ted Richmond for production. . . . William Steele, Western star of the silent days, has been signed for a role in "San Antonio," now in work on the Warner lot. . . . Jeri Jordan has been signed for a singing role in the new 20th Century-Fox version of "State Fair."

Organist to Have Role in "George White's Scandals"

Ethel Smith, who brought the electric organ into new popularity through her distinctive style of playing, has been signed by RKO Radio to appear in "George White's Scandals of 1945." . . . Comedian Mantan Moreland has been signed to a new two-year contract by Monogram. . . . Vera Hruba Ralston, star of Republic's musical, "Lake Placid Serenade," will be crowned queen of the ice carnival to be held at Lake Placid New Year's Day. . . . Bruce Kellogg, who had the romantic lead in MGM's "Barbary Coast Gent," has been assigned a dramatic action role in "Hold High the Torch." . . . Ary Barrosa, Brazilian song-writer, has arrived in Hollywood to confer with William LeBaron on songs for the 20th Century-Fox production of "Three Little Girls in Blue," which will star Carmen Miranda.

VERA HRUBA RALSTON

in

Lake Placid Serenade

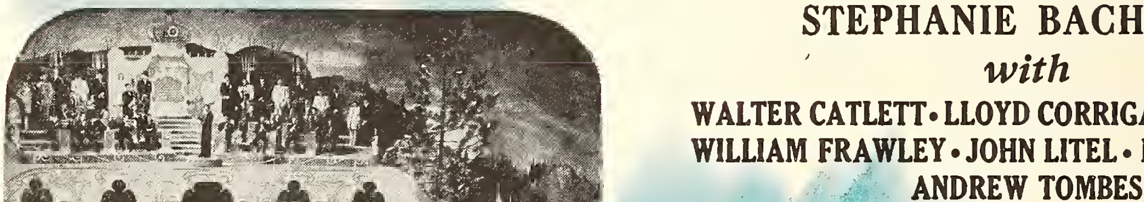
featuring

EUGENE PALLETTE • VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

with

WALTER CATLETT • LLOYD CORRIGAN • RUTH TERRY
WILLIAM FRAWLEY • JOHN LITEL • LUDWIG STOSSEL
ANDREW TOMBES

and **RAY NOBLE AND ORCHESTRA**
HARRY OWENS *and* **HIS ROYAL HAWAIIANS**



Ice Specialties
McGOWAN AND MACK
TWINKLE WATTS
THE MERRY MEISTERS
with GUEST STAR
ROY ROGERS
KING OF
THE COWBOYS
STEVE SEKELY — Director
Original Story by Frederick Kahner
Screen Play by Dick Irving Hyland
and Doris Gilbert

IT'S A REPU

A Miracle of Entertainment!
BLIC PICTURE

Extras Bolt SAG; Labor Troubles In Studios Loom

Basic changes in the hiring mechanisms of Hollywood studios and a possible walkout by the "A" members of the Screen Actors Guild were seen this week as the consequence to be expected from the National Labor Relations Board's balloting there last Sunday in which the "B" members, extras and bit players bolted the Guild and chose the Screen Players Union by a vote of 1,451 to 456.

Abolition of the Central Casting Corporation, which places about 95 per cent of the extras, filling as many as 4,000 jobs some months might eventuate, although not immediately, according to a studio labor executive. Originally set up to combat talent brokers' exploitation of extras in the early days of Hollywood, the Central Casting has been working closely with the Guild.

The main bone of contention between the Union members and the Guild has been the wage scale for extras, who have asserted that they have been dissatisfied with the Guild's representation in the matter.

To Be Asked to Certify Union

If the validity of the election is not challenged within five days after the election, the National Labor Relations Board in Washington will be asked to issue a certification of the union. Following certification, the union is expected to open negotiations with the producers for a contract incorporating features unsuccessfully sought by extras in the past.

Although the producers' attitude was unofficially expressed, it is believed that negotiations will wait the union's obtaining a charter. In the pre-election campaign, the guild gave much publicity to the declaration by William Green, American Federation of Labor head, that a charter would not be granted in the film acting world to any bargaining agency other than the Screen Actors Guild. Also, the AFL Central Labor Council in Los Angeles is on record as against Screen Players Union affiliation.

Those who envisage a strike by the big stars are reminded that since the SAG was organized it had never had a walkout. The nearest it came to one was in 1937 when the producers signed a contract just one day before a scheduled strike. However, one Guild official has said: "We would do everything in our power to win a strike if it occurred."

Way Out of Difficulty

It has been suggested that the hiring of non-union extras for "atmosphere" use could be one way of meeting the difficulty arising from a refusal of "A" members to work with Union members. Hollywood has plenty of people looking for such jobs, as was indicated strongly a short time ago when 2,000 applications were received in six days when the Guild announced it had a few hundred openings to fill the ranks depleted by the draft.

An over-supply of would-be actors in Hollywood appears to be the underlying factor in the problem. It is pointed out that despite the manpower shortage, an average of a thousand extras a week draw unemployment insurance from the state of California. Any person earning less than $20 a week is eligible to file a claim.

Several U. A. Films Playing Holiday Week Key Runs

Among the United Artist releases opening first runs or continuing first runs in key cities during the holiday week are the following: Sol Lesser's "3 Is a Family" at the Gotham theatre, New York; the Selznick-International film, "I'll Be Seeing You," opening December 24 at the Wilshire, United Artists and Four Star Theatres, Hollywood; David O. Selznick's "Since You Went Away" at the Palm State theatre, Detroit, and at the Salt Lake theatre, Chicago.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 31—Allied offensive batters Nazis on western front. . . . Port of Antwerp open. . . . Air fighter action. . . . Victims of war's havoc. . . . General Eisenhower on tour. . . . Nobel prizes awarded at New York dinner. . . . Acrobat in flagpole stunt.

MOVIETONE NEWS—Vol. 27, No. 32—Bombing of Tokyo. . . . Japs raid Saipan. . . . Navy planes hit Manila. . . . Eisenhower sees flame-throwing tanks in action. . . . Record snowstorm and blitz hit eastern Canada. . . . Plane in flight picks up man from ground. . . . Football champions.

NEWS OF THE DAY—Vol. 15, No. 229—Great Allied push on Western front. . . . On the British front with General Eisenhower. . . . The latest films from revolution-torn Athens. . . . First allied convoy safe at Antwerp. . . . Yanks clothe Filipinos. . . . Season's greetings from Marines and Navy.

NEWS OF THE DAY—Vol. 15, No. 230—Super forts in new attack on Tokyo. . . . Dramatic episode on U. S. flat-top. . . . Canadian blizzard sweeps into U. S. . . . Risk lives to test aerial human pickup. . . . Pro football crown won by the Packers.

PARAMOUNT NEWS—No. 32—Western front-winter grind goes on. . . . G.I's play Santa . . The Greek puzzle. . . . Brooklyn goes west.

PARAMOUNT NEWS—No. 33—Pro football—Packers win national football title. . . . Air pickup, Army shows new rescue technique. . . . Pacific reports, air war speeds up.

RKO PATHE NEWS—Vol. 16, No. 34—Allies occupy Metz, Strasbourg, Belfort. . . . Port of Antwerp in use by Allies. . . . Examine State Department nominees. . . . Relief for Filipino civilians. . . . Eisenhower tours British front. . . . Allied food received by Greeks.

RKO PATHE NEWS—Vol. 16, No. 35—B-29s over Tokyo. . . . Jap air force attacks Saipan super-fort base. . . . Human pickup by plane in flight. . . . Ramblers and Packers are grid champions.

UNIVERSAL NEWS—Vol. 17, No. 255—Winter push to knock out German Reich. . . . Strife-torn Greece gets food relief. . . . Death trap closes on Leyte Japs. . . . 1944 Nobel winners. . . . Billiard wizard.

UNIVERSAL NEWS—Vol. 17, No. 256—B-29s rule Jap skies. . . . Bombs soften Manila for final drive. . . . Flying plane picks up soldiers. . . . Heavy snow blankets Canada. . . . Packers win 1944 football title.

Republic Signs Pact with Projectionists' Union

An agreement has been reached by Republic and IATSE New York Projectionists' Local 306 on projectionists for the company's home office projection room, with a union contract to cover the men, effective December 18, it was disclosed last week in a joint announcement. The agreement was reached in the office of Herman Gelber, president of the local.

The new contract is identical to those in effect at home office projection rooms of other companies, a union spokesman said, and provides that any wage scales agreed upon by other companies in present negotiations with Local 306 should be incorporated in the Republic contract. As a result of the agreement the union has withdrawn an order previously issued to all local projectionists not to handle Republic product.

Walter L. Titus, Jr., R. K. Mackenzie and Joseph McMahon represented the company in the negotiations, and Mr. Gelber, Nathan Frankel and Herman Schrank, the union.

10 Per Cent Wage Boost Approved for Detroit

A 10 per cent retroactive wage increase for exchange service employees in Detroit, including inspectors, shippers and poster clerks, has been approved by the Regional War Labor Board. Film company exchange supervisors and representatives of the IATSE met in New York December 13 and signed applications for similar wage increases for the service workers in Dallas and Oklahoma City exchanges, which will be submitted to Regional War Labor Board directors for approval.

Certify Managers-RKO Dispute

The contract dispute between RKO and Motion Picture Theatre Operating Managers and Assistant Managers Guild, representing managers and assistant managers in 40 RKO Metropolitan New York and Westchester theatres, has been certified to the War Labor Board.

St. Louis Theatre Ask Operator Cu As Strike Sequel

With the strike of the AFL film exchange un and the operators union in St. Louis called at the order of Richard F. Walsh, president of IATSE, and all local theatres back in operati the St. Louis Motion Pictures Exhibitors Co mittee is considering what legal steps shall taken to compensate the theatres for losses suffe in the strike and to prevent any future walko

In a statement issued by Louis K. Ansell, cha man of the committee, the exhibitors have cal upon the St. Louis Board of Aldermen to rep the city ordinance requiring two operators every booth. The statement read: "We are wi ing to loan one man in each projection booth every theatre to a plant engaged in the producti of vital war material and to reimburse that m ourselves for any deficit in salary which he m be forced to accept in giving his skill to his cou try at a time when it is so vitally needed in carr ing the war to a successful and speedy conclusi

"It is not the intention of the St. Louis Moti Picture Exhibitors to make any effort to effect t removal of the ordinance. However, we do fe that in the spirit of justice and true patriotis the St. Louis Board of Aldermen, in order th men of the skill and experience of these moti picture operators might be free to contribute to t war effort, should strike from the books of t city any ordinance which so confines two skill men to a position in which only one man is nece sary."

Previously the exhibitors in paid advertisemen in the daily papers had pointed out that 95 p cent of the theatres in the nation use only o projectionist on each shift.

At a recent meeting it was decided that t committee would continue to press its dema upon the War Manpower Commission regardi the waste of manpower and to assemble data losses and damages resulting from the strik When the data is assembled the committee wi meet again to decide whether legal action shall taken against the unions. Ben Liberman, atto ney for the committee, has estimated the loss to t theatres at an excess of $100,000, in the 11-da strike.

Meanwhile the three St. Louis County theatre whose refusal to hire union operators precipitate the strike, the Ozark in Webster Groves and th Osage and Kirkwood in Kirkwood, continue t operate with one non-union projectionist each.

In carrying out Mr. Walsh's order to call o the strike, Felix Snow of Kansas City, IATS vice-president, said future negotiations of the unio with film distributors would press for an agre ment not to supply "unfair" theatres with fil Mr. Snow said, however, the strike was n warranted under the present contracts.

Massachusetts Operators Get Wage Increase

A weekly wage increase of $3 for 75 projectionists in 21 Massachusetts theatres retroactive t September 1, 1944, has been approved by the Wa Labor Board. This is the first such clause to b gained by the union in several years of negotiation and covers a three-year period.

Employees Favor IATSE

Office employees in Republic's New York exchange voted to retain IATSE Local F-51 as thei collective bargaining agent, in a State Labor Relations Board election held December 13. The Screen Office and Professional Employees Guild Local 109, CIO, challenged the IA local's representation and the new election was held. The IA previously had represented the workers.

Premiere Proceeds for Wounded

Proceeds of the preview of RKO Radio's "Tall in the Saddle" at the Palace theatre in New York December 14 were presented to the War Wounded Christmas Fund Drive.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ONCE UPON A TIME: Cary Grant, Janet Blair—Cary Grant as usual is very good but the story, on the whole, while completely different, is not very well liked. Average attendance. Played Friday, Saturday, Dec. 1, 2.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

MR. WINKLE GOES TO WAR: Edward G. Robinson, Ruth Warrick—No good for us. It did not go over. Robinson is no draw here. Played Monday, Tuesday, Nov. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Ca.

Metro-Goldwyn-Mayer

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—The patrons still like the Hardy series and Mickey Rooney's humor. Attendance good.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

BROADWAY RHYTHM: George Murphy, Ginny Simms—This film has grand color, music and acting. But we had small grosses for some reason. Played Thursday, Friday, Nov. 30, Dec. 1.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

GASLIGHT: Charles Boyer, Ingrid Bergman—A good show for the aristocrats and we don't have many of them here. The film was very drawn out and we did not have much business. Played Sunday, Monday, Nov. 26, 27.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—I do not care for a picture which uses characters who are dead. Played Thursday-Saturday, Nov. 23-25.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

GUY NAMED JOE, A: Spencer Tracy, Irene Dunne—I played this picture on percentage and what a letdown the checker had. My Sunday business was good but Monday and Tuesday fell off considerably. The first 50 minutes are excellent Tracy film fare, but after that it is out of this world and did not take here. Played Sunday-Tuesday, Nov. 19-21.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

LOST ANGEL: Margaret O'Brien, James Craig—I did not like this picture so well. Played Thursday, Saturday, Nov. 9-11.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—The Maisie series seems to click with my patrons, especially the latest of the series. This seems to be among the better Maisie pictures. Miss Sothern's pulchritude, entertainment ability and saucy acting are favored. This picture is O. K. I doubled it with "Sweet and Lowdown" (which got raves from the hep-cats). The combination gave us a nice two days' business considering the holiday buying rush which has affected the box office. Played Friday, Saturday, Dec. 8, 9.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

MEET THE PEOPLE: Dick Powell, Lucille Ball—This was very poor and we had walkouts during every performance. Played Tuesday, Wednesday, Dec. 5, 6.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—One of the best films this year although we did only fair business. Played Tuesday, Wednesday, Nov. 28, 29.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—This picture was well liked here and should do good business anywhere. Played Thursday-Saturday, Nov. 23-25.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivian Leigh—This is what the small town exhibitor needs. I hope the film companies will bring out more of the old ones. They were made when they had material to build with. Did above average business. Played Sunday, Monday, Dec. 10, 11.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

Monogram

HOT RHYTHM: Dona Dake, Robert Lowery—A very good musical which did good business. We sold $1,000 worth of Bonds with a Free Movie Day. Played Thursday, Dec. 7.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

UNKNOWN GUEST: Victor Jory, Pamela Blake—This picture did mediocre business on Sunday. Played Nov. 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

A. L. DOVE,

Bengough, Saskatchewan, Canada

Mr. A. L. Dove of the Bengough theatre, Bengough, Sask., Canada, has long been a regular contributor to the "What the Picture Did For Me" section of Motion Picture Herald. He has been in the motion picture business since the summer of 1912 in Bengough and holds the respect of the town's 260 citizens.

"I still don't know anything about this business, yet many changes have taken place since I installed my first hand driven Powers machine and ran through two-reelers," he commented recently.

Mr. Dove, expressing his appreciation of the value of the "What the Picture Did For Me" department, said, "I consider this section very useful and interesting to any exhibitor, especially for those in small situations."

Paramount

GAMBLER'S CHOICE: Chester Morris, Nancy Kelly—There is plenty of action and excitement built around a threadbare plot. This is good for the weak end of a double bill.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GOING MY WAY: Bing Crosby, Rise Stevens—I had the largest gross in two years. People like simple stories. Played Thursday-Saturday, Nov. 16-18.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

AND THE ANGELS SING: Fred MacMurray, Dorothy Lamour—This is a fine picture that satisfied my patrons. We had good business but nothing big or outstanding. It is a good story that is sprinkled with humor . This film has just the kind of entertainment we need. Played Sunday-Tuesday, Nov. 26-28.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

HENRY ALDRICH PLAYS CUPID: Jimmy Lydon, Charlie Smith—This is a fair picture for a double bill. Played Friday, Saturday, Dec. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HITLER GANG, THE: Robert Watson, Victor Varconi—This feature was a total loss as far as we were concerned. Business was nil. Played Wednesday, Thursday, Nov. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—Good comedy which did good business and pleased all who came. Played Wednesday, Thursday, Nov. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRC

DRIFTER, THE: Buster Crabbe, Al St. John—These PRC Westerns are all good. They have plenty of action, fast riding and O. K. stories. Buster Crabbe is good and Al St. John is very popular with our patrons, who like his brand of comedy. Played Saturday, Nov. 25.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RKO Radio

ACTION IN ARABIA: George Sanders, Virginia Bruce Nice little show for a double bill. Did good business with a Western. Played Thursday, Nov. 30.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

FALCON IN MEXICO, THE: Tom Conway, Mona Maris—Generally speaking the Falcon series has had more box office appeal than this one. The "voice of the lobbyists" didn't hand this one any gardenias. I'd say just so-so and quite disappointing. Doubled with "Jimmy Steps Out." I think Jimmy Stewart takes credit on the draw for the business we had. Even Bank Night didn't help. Played Wednesday, Thursday, Dec. 6, 7.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—Good action picture which did average business in spite of the fact that my patrons are tired of war pictures. Played Sunday, Monday, Nov. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PIRATES OF THE PRAIRIE: Tim Holt—This is another Western for extra weekend business. Played Wednesday, Thursday, Nov. 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THIS LAND IS MINE: Charles Laughton, Maureen O'Hara—I played this picture late so I placed it midweek and I did good business. It is a forceful and timely story. I am not an admirer of Charles Laughton but this is one of the best pictures I have ever seen him in. Played Wednesday, Thursday, Nov. 22, 23.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

YELLOW CANARY: Anna Neagle, Richard Greene—A good one to cancel. Didn't pull even on a double bill. Played Friday, Saturday, Nov. 24, 25.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

Twentieth Century-Fox

BUFFALO BILL: Maureen O'Hara, Joel McCrea—This is a swell small town picture. It has wonderful scenery, plenty of action and a good story. Played Thursday-Saturday, Nov. 30-Dec. 2.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—This is a swell picture that any exhibitor can be proud to play. So there's nothing more to be said. Played Monday-Wednesday, Nov. 27-29.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

LADIES OF WASHINGTON: Ronald Graham, Trudy Marshall—Just another feature that should not have been produced. Played Friday, Saturday, Dec. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

United Artists

BRIDGE OF SAN LUIS REY, THE: Lynn Bari, Akim Tamiroff—This is rather slow moving in a few parts so the interest lags. Lynn Bari is particularly good and the picture on the whole is quite popular. Average attendance. Played Friday, Saturday, Dec. 8, 9.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Universal

HIS BUTLER'S SISTER: Deanna Durbin, Franchot Tone—Good entertainment. Business was fair. Pat O'Brien was miscast. Played Sunday, Monday, Dec. 3, 4.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

MOONLIGHT AND CACTUS: Andrews Sisters, Leo Carillo—Nice little musical show which pleased. Business was average. Played Tuesday, Nov. 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MYSTERY MAN: William Boyd, Andy Clyde—This is an unusual and very good Western. All the Hopalong Cassidys are good. Due to the pre-Christmas slump busi-

(Continued on following page)

(*Continued from preceding page*)

ness was only fair. This was not the fault of the picture. Played Saturday, Dec. 9.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SING A JINGLE: Allan Jones, June Vincent—I played this with an action picture and they made a good double bill. It is just average screen fare. I don't think this feature would stand alone on a single bill. However, it held up its end of the double bill for me. Played Friday, Saturday, Nov. 24, 25.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

THIS IS THE LIFE: Susanna Foster, Donald O'Connor —This is a picture they liked. Donald O'Connor is liked very much here.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRAIL TO GUNSIGHT: Eddie Dew, Maris Wrixon—Good Western picture which pleased. Also good music by my old friend Ray Whitley. Played Friday, Saturday, Dec. 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—Business was off. This picture was too long. The audience was on the way to the exits long before the final reel ended. This reel could have been reduced to five minutes profitably. Played Sunday, Monday, Dec. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—If it hadn't been for the several reissues of Warner Bros., their program this year would have been a flop for us. "Frisco Kid" was O.K., although it is not as good as "Oklahoma Kid." There are too many war pictures from this company this year. Played Sunday, Monday, Dec. 3, 4.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

LAST RIDE, THE: Richard Travis, Eleanor Parker—Another poor one. There have been too many of this type this year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MASK OF DIMITRIOS, THE: Sydney Greenstreet, Peter Lorre—This picture is a little involved and it takes concentration, and so it is not well liked by all. It is, however, filled with good acting. Played Wednesday, Thursday, Nov. 29, 30.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

MR. SKEFFINGTON: Bette Davis, Claude Rains—It was Mr. Skeffington all the way. I don't hesitate to say that Bette is slipping. It showed in the business this picture did not do. A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SHINE ON, HARVEST MOON: Ann Sheridan, Dennis Morgan—It is a very good picture for better type theatres. It was N.G. at our box office. It would have been fine if it had been of the corny type like the old Bob Burns or Weaver Bros. or Roy Acuff. Even if we think they are corny, the people will pay their money to see them. Played Sunday, Monday, Nov. 19, 20.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SPY SHIP: Irene Manning, Craig Stevens—This did exceptionally well. I would advise playing it. Played Sunday, Nov. 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Features

Columbia

DOCTOR, FEEL MY PULSE: All Star Comedies—Good. Columbia shorts are generally good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GARDEN OF EATIN': All Star Comedies—Good. This is different from the usual cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PICK A PECK OF PLUMBERS: All Star Comedies—As usual Columbia's two-reel slapstick comedies just can't be beat. This one is very funny.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

TEN PIN ACES: All Star Comedies—This is another Columbia hit short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

MOVIE PESTS: Pete Smith Specialties—We could run this reel once a month and still do a lot of good.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

SCREWBALL SQUIRREL: Technicolor Cartoons—This is one of the funniest cartoons we have had in a year. There are several other producers who might be vastly aided if they took a look at Metro's and Warner's cartoons in order to find out what is wrong with theirs.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Twentieth Century-Fox

KINGDOM OF TREASURE: Magic Carpet—Good short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SKI SLOPES: Sports Reviews (Color)—There is beautiful scenery in this picture and it should fit on any program.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

THE CHAMPION OF JUSTICE: Terrytoons—Fair cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHORT PRODUCT PLAYING BROADWAY

Week of December 18

ASTOR		
	Safety Sleuth	MGM
	Feature: Meet Me in St. Louis	MGM
CAPITOL		
	Puttin' on the Dog	MGM
	Feature: Thirty Seconds Over Tokyo	MGM
CRITERION		
	Weapons of War	WAC-UA
	Painter and Pointer	Universal
	Feature: The Climax	Universal
GLOBE		
	Lost and Foundling	Vitaphone
	Feature: Dark Waters	United Artists
HOLLYWOOD		
	Weapons of War	WAC-UA
	The Old Grey Hare	Vitaphone
	Feature: To Have and Have Not	Warner Bros.
RIVOLI		
	Jasper's Paradise	Paramount
	Feature: Frenchman's Creek	Paramount
RIALTO		
	Puppet Love	Paramount
	Rhythm on Wheels	Paramount
	Feature: House of Frankenstein	Universal
ROXY		
	Weapons of War	WAC-UA
	City of Paradox	20th Cent.-Fox
	Feature: Something for the Boys	20th Cent.-Fox
STRAND		
	Oror-able Kitty	Vitaphone
	Outdoor Living	Vitaphone
	Feature: Hollywood Canteen	Warner Bros.

Victory Films

WAR SPEEDS UP: This victory reel runs 20 minutes and has more than average entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BUCKAROO BUGS: "Bugs Bunny" Specials—This is another cartoon that was well received—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GOLDILOCKS AND THE JIVIN' BEARS: Merrie Melodies Cartoons—Clever cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ONCE OVER LIGHTLY: Featurette—In this we see an old time Mack Sennett comedy with Ben Turpin, Snob Pollack, Charles Murray and the Keystone Cops. It is a riot.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLANE DAFFY: Merrie Melodies Cartoons—Good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE SWOONER CROONER: Merrie Melodies Cartoons—Here is one that will please your fans.—Edward H. Belz, Community Theatre, Athens, Wis.

WINNER'S CIRCLE: Technicolor Specials—An excellent single reel in color on the life of a race horse. Play this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

WINNER'S CIRCLE: Technicolor Specials—Those interested in the background of horse racing will really like this.—Edward H. Belz, Community Theatre. Athens Wis.

Marblehead House Opens

The Marblehead theatre, Marblehead, Ohio, opened Thanksgiving Day, replacing the area's only theatre, which burned down a year ago last January. The 200-seat house is owned by Charles C. Vargosick, Jr.

Tub Thumpers of America Is Formed in Boston

The Tub Thumpers of America, an organi tion of press agents and newspapermen and wom has been formed in Boston and is expected become a national institution with chapters every large city.

The aim of the organization is to promote t status of public relations work and to keep it a high plane. It also will emulate the Gridir and Cheese Clubs, and render "public service all civic, state and national institutions," and help put over successfully the various Bond driv in which the industry participates.

First officers elected are: Harry Browni chief tub thumper; Al Fowler, chief bill poste Marjorie Spriggs, chief swindler; James Ki Ben Bartzoff, Arnold Van Leer, the blackb trio; Joe Di Pesa and Art Noger, honora membership committee; Joe Longo and Abe Ber stein, special awards committee. There are charter members and plans are being prepared extend to other cities. Charters will be grant where 25 members or more apply for a chapter.

Kogod Elected Head of Washington Variety Club

Fred Kogod, president of Kogod-Burka theatr Washington, has been elected chief barker of t Variety Club of Washington. He succeeds Jo S. Allen, who automatically becomes a member the board.

Other officers elected were J. Edward Fontai first assistant chief barker; Nathan D. Gold Department of Commerce, second assistant ch barker; Jake Flax, property master; Sam C lanty, reelected treasurer, a post he has held sir the inception of the club.

Elected to the board was Charles E. Peppia and reelected to the board of governors were Geor Crouch, E. Lichtman, Carter Barron, Rudolph B ger and Harry Bachman. Also on the board ex-officio members are the following ex-presiden in addition to Mr. Allen: Sam Wheeler, Vir Dougherty, Hardie Meakin and Sidney Lust.

Loew's Canada Unit Net $99,171 for Fiscal Year

The financial statement of Marcus Loew Tl atres, Ltd., of Canada shows a net profit of $9 171, following full dividends for seven per c preferred shares, for the fiscal year ended Aug 30. The profit is equal to $7.12 per share of co mon stock for which a $1 dividend was authoriz as of December 30, marking the first payment common shareholders since 1921. Net profit f the same period last year was $95,876.

Heads Philadelphia Group

George Beattie, Paramount sales manager Philadelphia, has been elected to lead the Moti Picture Associates for 1945. Other officers chos were: William Humphries, vice-president; Willia Doyle, treasurer; Lester Wurtele, secretary; a for the board of directors, Alfred J. Davis. Sa Krugman, Charles Beilan, Ely Epstein, Willia Mansell, and Jack McFadden. New members a mitted were Edward L. Fineblatt, Mell Ko Walter Donohue, Moe Verbin and Jack Jaslow.

New Theatre Approved

In Naugatuck, Conn., Ralph Pasho, Gem theat has received a release for manpower from t Connecticut Manpower Commission for the co struction of a 900-seat theatre, at an approxim cost of $100,000 for the one-story building. I also has received approval from the War Pr duction Board in Washington for the use of ma rials for the building, and construction will st shortly.

Named Booking Manager

Harold Wise has been named new booking ma ager of Paramount's St. Louis Exchange. F merly of Chicago, he succeeds William Wand who recently resigned to operate a theatre Lebanon, Mo. Henry T. Bahner has returned the St. Louis exchange as a booker following honorable discharge from the Navy.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

IESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Keep an Eye on the Ball

Recent reports indicate that theatre business, having suffered a eady decline during the past two months, took a sharp slump as e Christmas holidays approached.

At this time of year, with everyone beset with shopping probms and the wearying search for appropriate gifts in overcrowded ores, it is perhaps only natural that the prospective moviegoer too fatigued at night to be lured by the prospects of seeing his vorite stars at the local theatre.

There have been other years, however, when the same condition isted and money was less plentiful, when every showman was taxed the utmost during the fortnight preceding Christmas promoting s program with all the devices at his command in order to offset e tendency toward declining grosses.

The theatre checking service and holiday wrapping facilities hich were once an attractive inducement to shoppers during atinee performances are missing entirely from the scene. Special ploitation devices aimed at stimulating evening patronage are so conspicuous by their absence.

Undoubtedly, a portion of this oversight is properly attributable the current War Loan drive with its requirements on the anager's time.

The inroads created on showmanship by the demands of the war e most evident whenever conditions or events have an adverse fect on business.

The obvious deduction should serve as a reminder that showanship cannot preclude the necessity for the individual to look ead and to plan well in advance.

△ △ △

Acquainting the Public

Another step toward cementing favorable public relations among ress, public and theatre managers was made by Kathleen Lamb /halen, publicist for the Lucas & Jenkins theatres in Macon, eorgia, when she wrote and placed an editorial in the Macon *vening News.*

Mrs. Whalen used the 1944 report of the March of Dimes camaign as a hook on which to base her editorial, explaining the atriotic enterprises of the circuit.

Regarding the average citizen's attention to the theatres' particiation in these voluntary commitments, she says:

"Here is a little known fact that may surprise a lot of folk who think that Sunday movies are not included in the 'good works' category. A great percentage of the box office receipts for Sunday shows in Macon goes to civic and charitable enterprises. During the year, this sum exceeds $12,000."

SEASON'S
GREETINGS

Gert- Chet

Mrs. Whalen also refreshes the public mind in behalf of the local theatres and the industry in general by pointing out:

"All this brings up a pertinent fact seldom, if ever, considered by the average theatregoer. Here in Macon, the most open-handed but unostentatious charitable activity is practised by theatres which too often come in for a lion's share of criticism rather than praise."

Difficult as it is for a press agent to break into the editorial page of the daily press, Mrs. Whalen's article was accepted without revision by the *News'* chief editorial writer and drew comment from local theatre patrons.

△ △ △

Colonel MacEachron

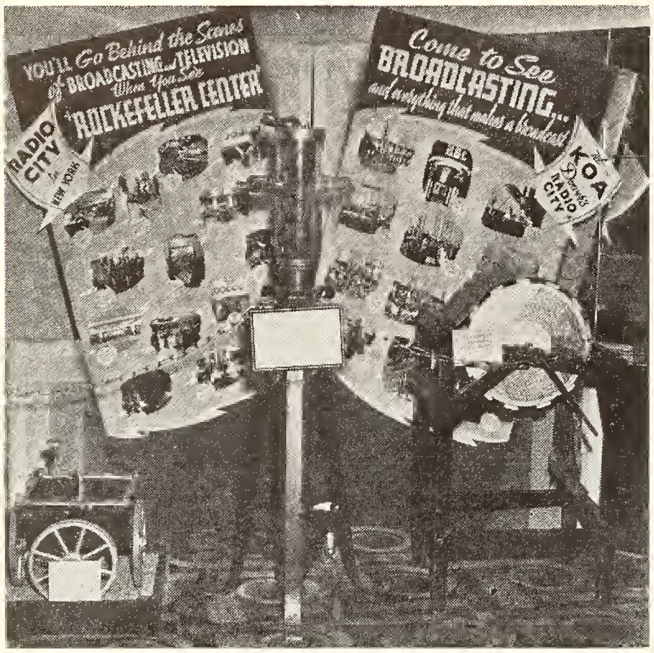
Add to the list of Round Tablers who have achieved special distinction J. R. MacEachron, manager of the State and Paramount theatres in Jackson, Tenn.

The veteran theatreman was recently appointed to the Governor's staff with the rank of Colonel.

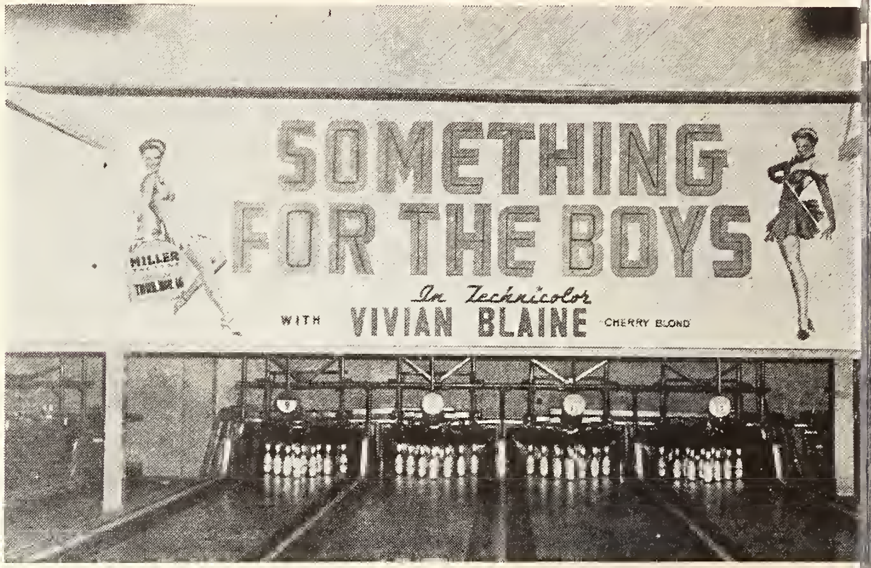
Col. MacEachron's appointment was by way of appreciation for his efforts in starting off the State War Bond Drive with a high degree of efficiency. His commission states: "For your patriotism, conduct and loyalty as in your integrity and readiness to do good service to the state".

—CHESTER FRIEDMAN

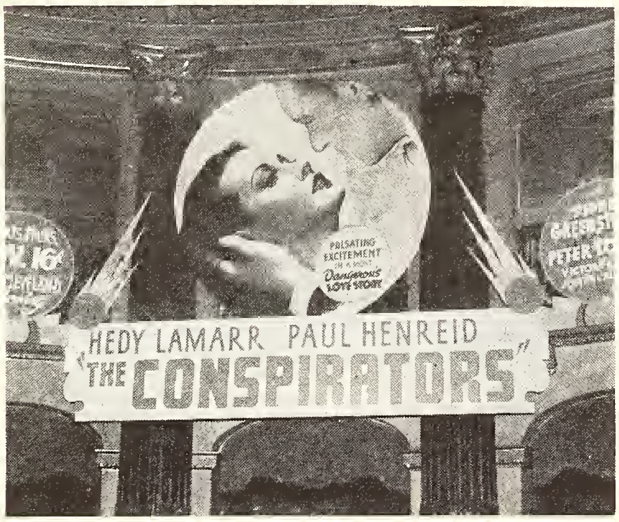
LOBBY AND OUTSIDE DISPLAY


YOU'LL Go Behind the Scenes of BROADCASTING and TELEVISION When You See "ROCKEFELLER CENTER"
RADIO CITY in NEW YORK
Come to See BROADCASTING... and everything that makes a broadcast!
KOA Denver's RADIO CITY

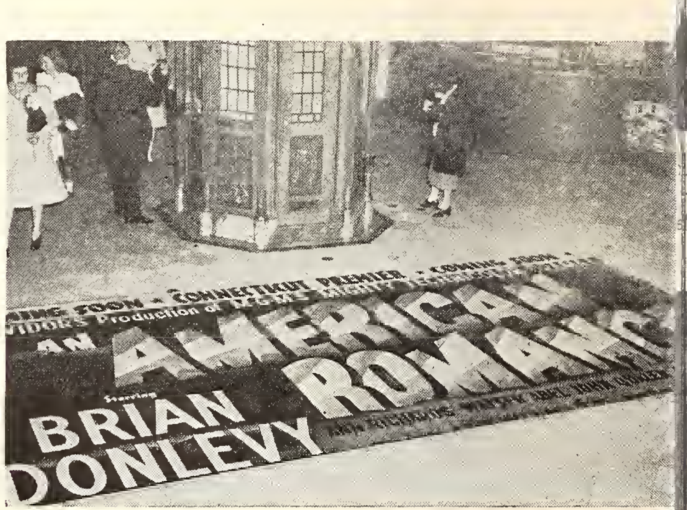
Transmitting apparatus borrowed from Station KOA proved real lobby attractor for booking of short, "Rockefeller Center", for manager C. E. Schutt at the Telenews theatre in Denver.



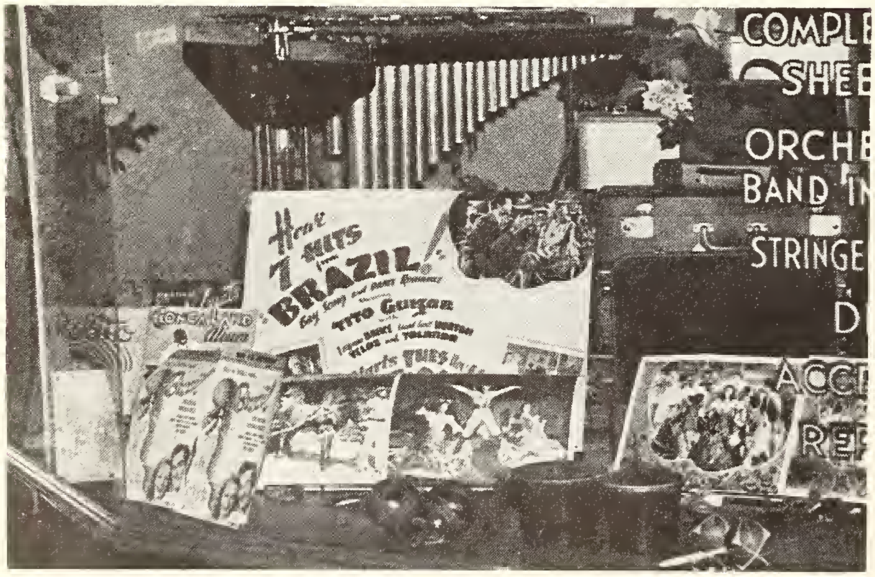
Harry Jameyson's campaign on "Something for the Boys" engagement at Miller theatre, Wichita, Kans., included this unusual tieup with bowling a



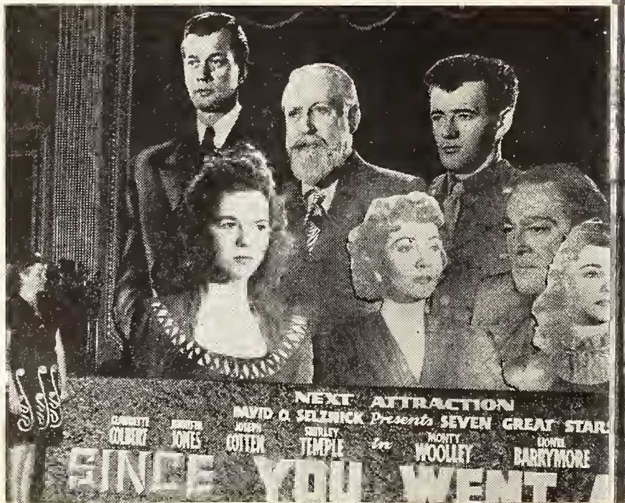
Left, in the rotunda of the RKO Allen theatre in Cleveland, Ohio, manager Howard Higley erected this striking lobby display heralding his engagement of "The Conspirators".



At right, to exploit "American Romance", Lou Cohen pa 24-sheet to floor of outside vestibule at the Poli theatre, H ford, Conn.

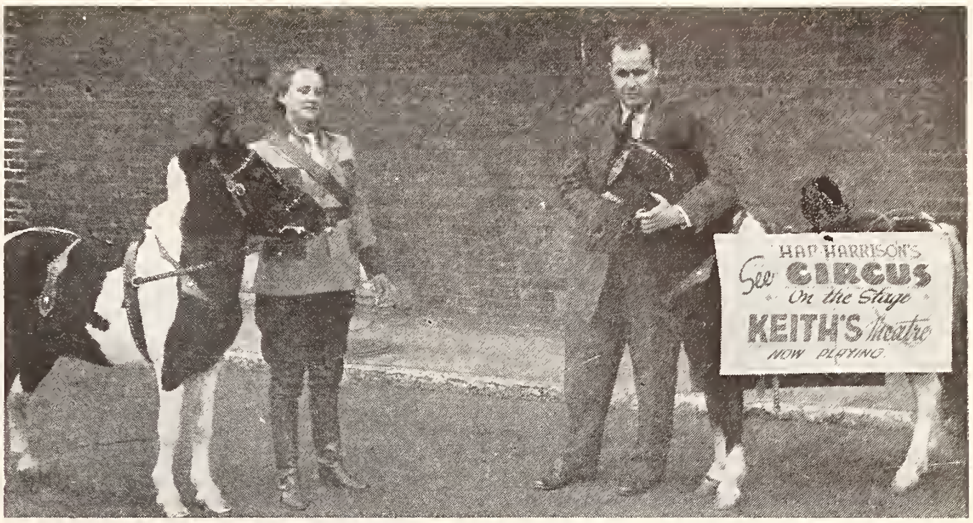


F. M. L. Plessner, publicity head for F. & M. circuit, St. Louis, promoted music windows to plug engagement of "Brazil" at the Fox theatre there.

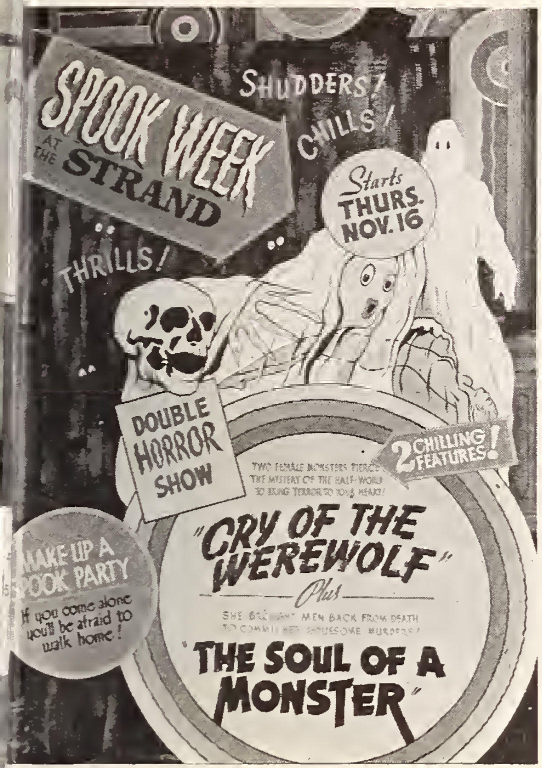

NEXT ATTRACTION
DAVID O. SELZNICK Presents SEVEN GREAT STAR
CLAUDETTE COLBERT JENNIFER JONES JOSEPH COTTEN SHIRLEY TEMPLE MONTY WOOLLEY LIONEL BARRYMORE
SINCE YOU WENT

This huge lobby display for "S. Y. W. A." was erecte manager George Dumond at Loew's, Jersey City, N Note height in contrast to woman standing at left.

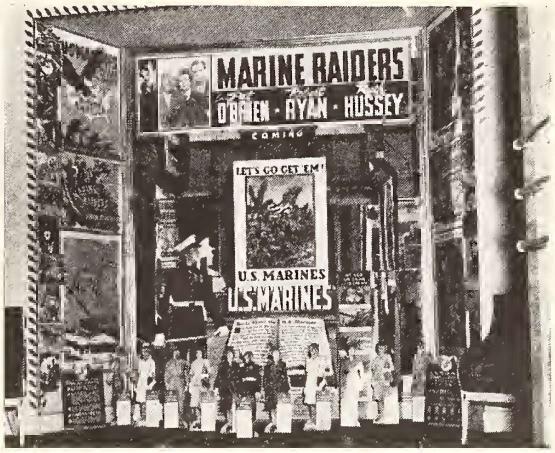
HEATREMEN'S ACTICS



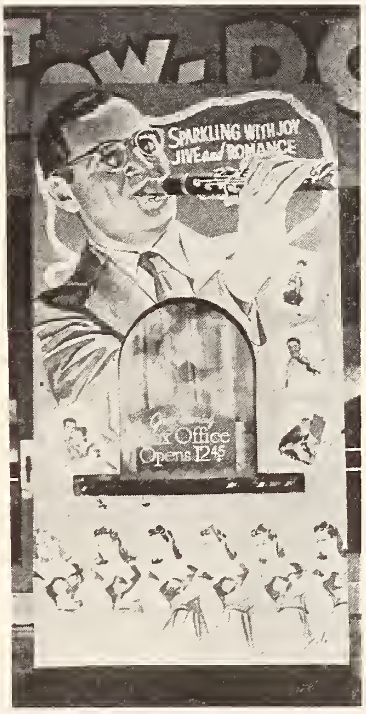
At the Keith theatre in Indianapolis, Harrison's circus did yeoman work for manager Bill Wrightsman as ballyhoo and entertaining at servicemen's hospitals, resulting in fine publicity breaks.



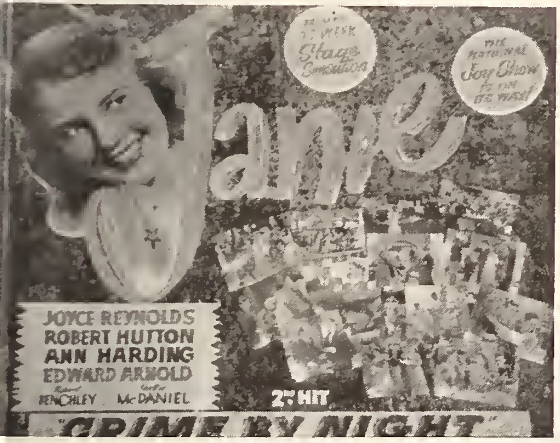
ublicity director Elliott Johnson's unique display n double horror show at the Strand theatre, lemphis, Tenn., was real attention-grabber.



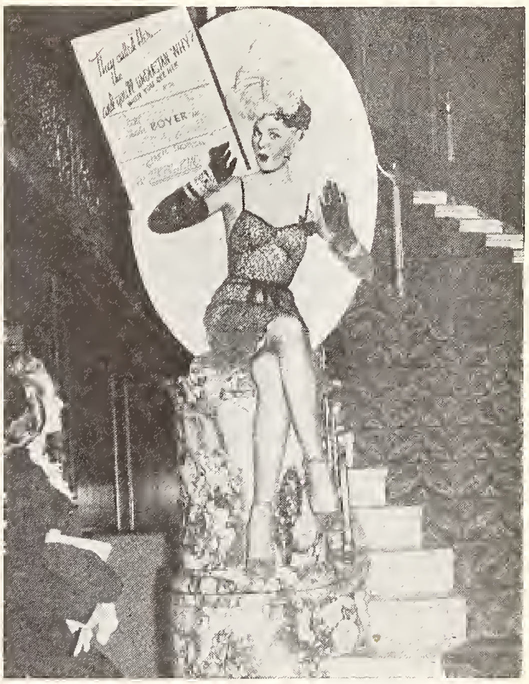
Eye-filling lobby setpiece on "Marine Raiders" employed by H. S. Clough, reached from floor to ceiling at the Strand, Alemeda, Cal.



Built right around the box office, this display on "Sweet and Lowdown" proved effective ballyhoo for Bill Eagen at the Princess, Sioux City, Iowa. The entire front carried out musical theme of the film.

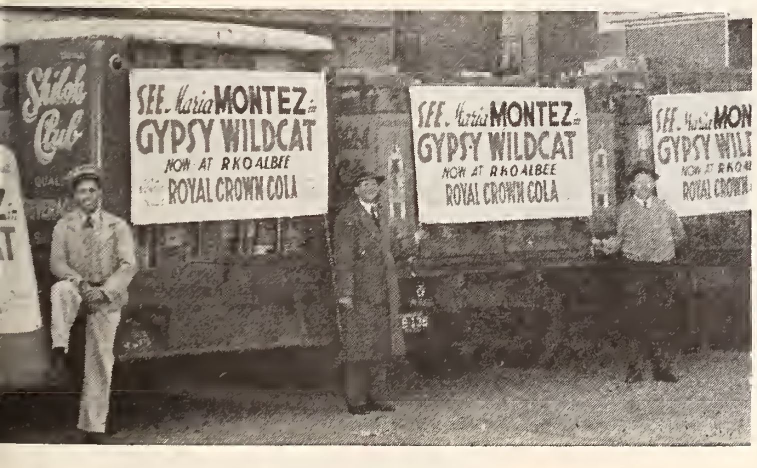


six-sheet cutout and montage of still shots set gainst velour background created this attractive bby display to help publicize "Janie" at the ptown theatre in New York for manager Cliff Loth.



Photo—Brooks-Crummett

Russ Bovim's welcome campaign for "Together Again" at Loew's Midland, Kansas City, included this smart display set on main stairway where incoming patrons could not miss it.



At left, manager David Levin and publicist Rita Morton, RKO Albee, Providence, R. I., tied up with Royal Crown Cola, distributor, for truck banners on "Gypsy Wildcat". Promotion was used in advance and current with playdates.

Exploiting the New Films

How the recent pictures are being sold
the first run and pre-release date showin

HOLLYWOOD CANTEEN

Something new by way of film openings was introduced at the world premiere of "Hollywood Canteen" at the Warner Strand theatre in Albany, N. Y.

The initial appearance billed as a "proxy premiere" was tied in with the current War Loan Drive participated in by the entire city with the full cooperation of civic leaders and organizations.

Capitolizing on the travel conservation program, Hollywood's popular screen stars were represented by 30 Albany townsmen each of whom subscribed to the purchase of $100,000 in War Bonds. The "proxy" stars, attired in beefsteak aprons upon which names of their favorite actors and actresses were imprinted were introduced from the stage during a broadcast of the "Double or Nothing" program which was in itself a salute to Warner Bros. and the city of Albany, over a coast-to-coast hookup.

The entire group which participated in the stage festivities later adjourned to the local USO which had been redecorated and renamed "Hollywood Canteen" in honor of the film. Here they entertained the servicemen.

Including two purchases of $10,000,000 War Bonds by local citizens, the premiere netted over $25,000,000 for the Sixth War Loan Drive which Albany residents bought in addition to paying admission to attend the performance.

Extensive Publicity Accorded Film by Press

Newspapers gave all-out cooperation with publicity breaks starting more than two weeks in advance. Stories and photos devoted to the Mayor's proclamation endorsing the event, photos of large denomination Bond buyers coupled with principals of the film and generous coverage from every possible angle were accorded the film.

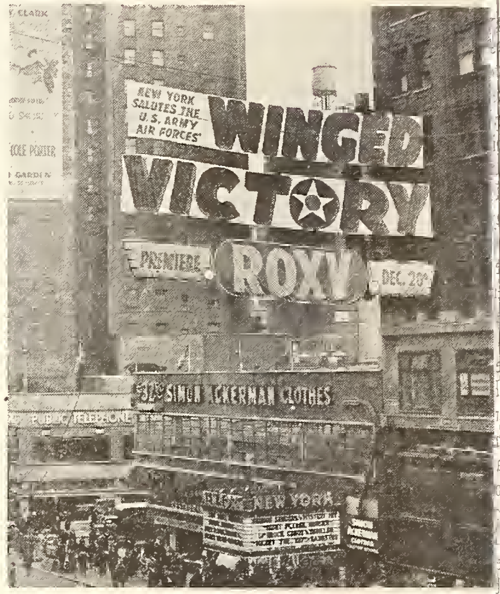
Inside and out, the Albany U.S.O. Canteen takes on appearance of Hollywood Canteen to promote film opening in that city at the Strand theatre.

The endorsement of the film by the mayor and city council led to numerous other promotions which helped to make the opening one of the outstanding successes in the history of Albany.

The Chamber of Commerce mailed 600 letters to its membership urging attendance at the premiere and the local Sales Executive club sent 300 similar letters to its membership.

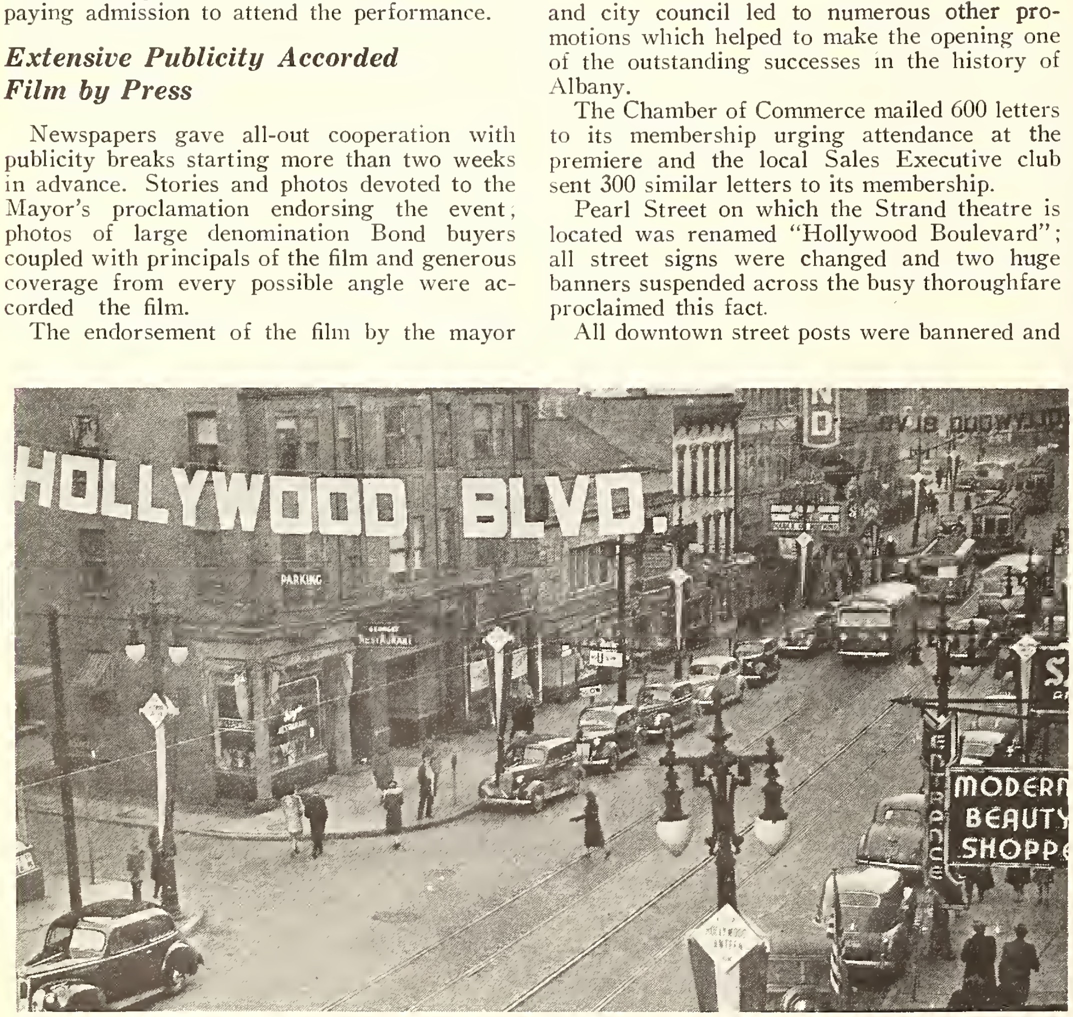
Pearl Street on which the Strand theatre is located was renamed "Hollywood Boulevard"; all street signs were changed and two huge banners suspended across the busy thoroughfare proclaimed this fact.

All downtown street posts were bannered and placarded with signs reading, "Welcome 'Holl wood Canteen' World Premiere Strand, etc."



Metropolitan Stu

Banners similar to one shown above we stretched across main thoroughfares New York welcoming "Winged Victor premiere at the Roxy theatre.



Main street leading to the Strand theatre in Albany, N. Y., was named Hollywood Boulevard; pennants and plaques hung on street poles to herald "Hollywood Canteen" premiere.

Banks throughout the city cooperated in t sale of War Bonds and tickets to the premie with attractive signs announcing the pictu

Seven hundred drug stores in the area di played posters supplied by the Feen-a-mi manufacturer, sponsor of the "Double or Not ing" radio program plugging the film-broadca hook-up. Through this tieup, the druggis also paid for 19 daily announcements pluggi the premiere for five consecutive days ov Station WABY.

At a Chamber of Commerce dinner tender to representatives of the Warner film a theatre companies which preceded the premie Mayor Harris of Albany presented a plaq to Warner's "for outstanding service in t film industry, for providing fine morale-buil ing entertainment and for helping to rai money for wartime needs."

Warner Bros. field exploitation staff und the direction of Mort Blumenstock, director exploitation teamed up with Charles Smakwit assistant zone manager for the Warner theatr and manager Leo Rosen of the Strand executing the campaign.

WINGED VICTORY

Public relations officers representing t Army Air Forces have extended unusual c operation in the promotion of "Winged Vi tory" which opened last Thursday at the Ro theatre in New York.

Homer Harmon, publicity director of t Roxy and the publicity and exploitation staf of 20th Century-Fox under the direction of H Horne worked in close harmony with the Arm representatives in effecting an elaborate cam paign.

About ten days in advance of the opening t U. S. Maritime Barrage Balloon and Visu

(Continued on opposite page)

'Winged Victory" ets Full Army ooperation

(*Continued from opposite page*)

gnals School loaned a barrage balloon which as hoisted over the theatre with six-foot high tters spelling out the feature title. The balloon ter broke loose in a gale which swept the y and resulted in wire breaks and photos hich appeared in newspapers throughout the tion.

In busy Grand Central station a huge display of a slowly moving propeller set against imposing background has been publicizing e attraction. Outstanding window displays ere arranged with New York's leading department stores featuring equipment supplied by e A.A.F. and augmented with photos from e production and theatre credits.

Full scale newspaper, radio and subway advertising augmented the exploitation campaign. n opening day a parade of servicemen who arched to the theatre attracted the attention of ousands of New Yorkers who witnessed the ocession.

Numerous street banners suspended across e city's main thoroughfares also helped to blicize the opening.

nvitational Premiere for ilitary in Dayton

In Dayton, Ohio, an invitational military preew attended by Lt. General W. S. Knudsen; rville Wright, inventor of the airplane and gt. Gene Autry, former cowboy star of epublic Pictures who is stationed nearby, preeded the regular opening of the production. undreds of enlisted officers and men from earby Wright and Patterson Air Fields attnded this premiere.

In the city's public square on the main street, B-24 Liberator bomber was placed on exbition two weeks before the picture's opening. he plane carried the name "Winged Victory" d served to publicize the film.

Newspaper publicity devoted the opening was enerous. Window promotions also served to cus attention on the picture.

Metropolitan Studio

. S. Maritime Service prepares to send barrage alloon aloft over New York Roxy theatre to romote opening of "Winged Victory".

The Selling Approach

ON NEW PRODUCT

[*The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the sellingpoints and special merit of these pictures.*]

SUNDAY DINNER FOR A SOLDIER (20th Century-Fox): As may be inferred from the title, the plot deals with romance and comedy.

The title suggests a grand scale promotion for your community to sponsor a "Sunday Dinner for a Soldier Day". The mayor may be induced to issue a proclamation urging every family to invite a serviceman to Sunday dinner to coincide with the film's engagement. Guests can be invited through nearby camps or the local USO.

Food shops are a natural for window tieins, with items suitable for Sunday dinner displayed with scene photos and your theatre credits.

Try to promote a Blind Date party tied in with a restaurant. Girls are obtained through your local patriotic organizations, who pick numbers from a hat. The girl (or girls) who select the number corresponding to that of a serviceman who has previously drawn the number are guests of the restaurant for Sunday dinner, which is followed by an invitation to see the picture.

Prominent in the film is a pet hen and a ragged mutt dog belonging to the children. To attract extra juvenile trade, sponsor a pet show, with prizes donated by local pet shops offered to winners. Offer an extra prize for the kiddie attending the opening performance with the most unusual pet.

THE WOMAN IN THE WINDOW (RKO Radio): A timely word of caution is noted by the distributor concerning the surprise climax of this film. All advertising should stress this fact, with patrons and employees requested to refrain from revealing the unusual ending.

Two distinct methods of selling this picture are offered; the first aimed at patrons who want romance, the other directed at Mystery fans.

The title offers a distinct tiein with window displays of all sorts. Try to promote a letter writing contest with the local editor, with prizes offered to those submitting the best essays describing their greatest thrill.

Large cutout question marks placed around the lobby and foyer with teaser copy, "Can He Hide the Corpse?" "Who Was the Woman in the Window?" etc., will build up advance interest. Stickers and counter cards placed about town with similar copy will also start patrons wondering.

School and art class promotions can be worked out by sending out blow-up enlargements of Joan Bennett, with guest tickets offered to students drawing the best likeness of the star.

For a good lobby attractor, build a shadow box depicting the star peering out of a window frame. Arrange a shade propelled by a motor to go up and down with tiein copy.

Tieups and Radio Spark 'Together' In Dallas

Radio promotions and a tieup with the Consolidated Millinery Co., featuring the "Together Again" hat were the highlights of publicity manager Bob Kelly's campaign for the engagement of "Together Again" at the Palace theatre, Dallas.

Kelly arranged a series of newspaper co-op ads and a number of excellent window displays through the millinery concern and special stories and art were landed on the woman's page of the *Dallas Times Herald*.

Radio budget was upped for the engagement of the film with announcements made on the "Interstate Showtime" program and John Rosenfield, amusement editor of the *Dallas Morning News* reviewed the picture on his "Theatre Program Party" over KGKO.

Weber's Endorsement Letter •

As part of his advance exploitation for his date on "Since You Went Away" at Schine's Liberty theatre, Herkimer, N. Y., manager J. J. Weber sent out a special letter of personal endorsement to his theatre mailing list. An insignia was included at the top of the letter with copy "Write to those in Service."

Ties "Christmas Holiday" To 6th War Loan Drive

As part of his exploitation ahead of "Christmas Holiday" at Schine's Strand theatre, Amsterdam, N. Y., Clayton Cornell tied in with the opening of the 6th War Loan Drive. The enterprising manager used special 11 by 14 cards with copy as follows: "Don't let the 'Christmas Holiday' pass without buying another War Bond. 6th War Loan, November 20 to December 16th."

These cards were placed in 100 store windows without use of passes. For foyer attention, Clay used a display consisting of a miniature Christmas tree on a table with cards announcing the number of days to Christmas. These numbers were changed daily.

On Armistice Day, Cornell conducted a special film program, booking a two-reel patriotic film, two patriotic cartoons and the U. S. Service Band single reel. The show was announced from the stage two Saturday matinees previous, heralds were distributed and a 40 by 60 was used a week in advance.

Katzenbach's "Wilson" Front

To herald his date on "Wilson" at the Grand theatre, Terre Haute, Ind., S. P. Katzenbach erected a special front for the occasion in brilliant coloring. The title of the picture over the entrance was done in three-inch red cutout letters. Discs on either side of the box office were done in white and edged in red and blue with tinsel and pennants were hung all around the marquee.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

JACK ALGER
Majestic, LaSalle, Ill.

IRVING BLUMBERG
Earle, Philadelphia, Pa.

LES V. CAMPBELL
Strand, Trail, B. C., Canada

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

ALLAN EASSON
Oakwood, Toronto, Ont., Canada

MOE ESSERMAN
Indiana, Indianapolis, Ind.

SAM FITZSIMMONS
Medina, Medina, O.

GEORGE FREEMAN
Poli, Springfield, Mass.

MARGARET GOYETTE
Denham, Denver, Colo.

PHIL KATZ
Centre, Pittsburgh, Pa.

JAMES KING
RKO Boston, Boston, Mass.

RITA MORTON
RKO Albee, Providence, R. I.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

GERALD PAULMIER
Maplewood, Maplewood, N. J.

CHUCK SHANNON
Columbia, Sharon, Pa.

CHARLES E. SHUTT
Telenews Theatre, Denver, Colo.

JOE SIMON
Warner's, Memphis, Tenn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

DALE THORNHILL
Royal, Atchison, Kans.

All-Round Tieups Herald Serial For Brien

Every possible avenue of publicity and exploitation were adjoined by Lige Brien, manager of the Warner' Enright theatre in Pittsburgh in one of the most comprehensive campaigns ever undertaken in behalf of a serial.

To insure a big opening and the subsequent patronage of the juvenile trade for "Raiders of Ghost City," Lige started four weeks in advance of his first episode and bombarded the neighboring area with every conceivable type of exploitation.

Permission was secured from the city mayor and the Aeronautical Bureau to permit the dropping of heralds from airplanes announcing the chapter play. Brien tied in this promotion with the current War Bond Drive by offering free admission to all Bond buyers on opening day of the serial. He also promoted the planes from a nearby seaplane base.

Prior to the date the heralds descended upon the city, Brien, from screen, lobby and through newspaper ads, made the people sky conscious by announcing, "Watch the Sky," with the date.

Promotes Word Contest With Newspaper

In conjunction with the *East Liberty Tribune* a words contest was put over with free guest tickets as prizes to children who submitted the largest list of words identified with the title.

Spot announcements were used over WWSW in addition to a quiz program broadcast from the theatre at a regular kiddie club meeting in advance of the opening, which resulted in fine publicity for the serial.

Brien made up a special herald on the attraction which was paid for by ads sold to local merchants. 15,000 of the circulars were distributed in advance. 1,700 juvenile story books which were distributed a week in advance carried stickers announcing the serial, and 1,900 color books given away two weeks in advance carried a similar plug.

On opening day of the serial, Brien gave away three pairs of shoes, which were promoted locally, and a number of western belts were awarded to the men.

On the outside, Brien promoted seven full window displays, posted 100 "Reward" tack cards on poles and fences; employed a cowboy as a street ballyhoo with banner and appropriate copy; imprinted with a rubber stamp 5,000 candy bags, which were used by Murphy's 5 & 10 cent store.

Lobby displays, trailers and newspaper publicity augmented the regular newspaper advertising which Brien employed.

Stearn Creates New Front For "Irish Eyes" Date

At the Manring theatre, Middlesboro, Ky., on "Irish Eyes Are Smiling, Harry Stearn made up a very attractive front for the picture, using large 6-sheet cutouts of Haymes and Haver and cutout letters of the title. All the cast was carried on large shamrock cutouts. This was very attractive and had plenty of color. Harry had music displays in the window and on the counters of two local stores. Heralds were distributed by being inserted in the local papers. The local paper also gave a three-column star mat gratis in the Friday paper, before Harry's Sunday opening.

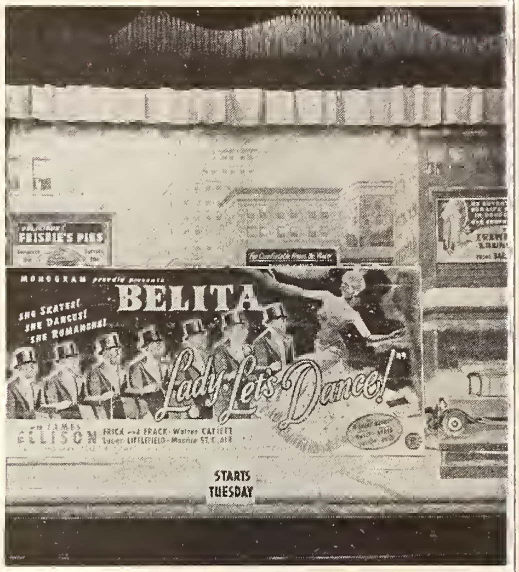
Klinger Ties Utilities Company To "Lights Go On Again"

"When the Lights Go On Again" kept things humming for manager Paul Klinger's Strand theatre, Waterbury, Conn., following completion of a publicity campaign that tied up with the Connecticut Light and Power Company for window displays and local press co-ops through arrangements with director Charles Allen. Manager Klinger also tied up with Frank Del Fino and orchestra at the Hotel Elton with extensive song plugs for the film.

Poppay Offers Use of Theatre To Local Teachers Institute

As a good will gesture, Sydney J. Poppay at the Majestic theatre, Gettysburg, Pa., allows the teachers of Adams County the use of his theatre for their Institute, arranging their schedule so that it does not interfere with the operation of the theatre. The tieup has netted Poppay in addition to the good will, some neat newspaper publicity.

Carney Promotes "Let's Dance" In Bridgeport



Bob Carney pinned 24-sheet to street drop providing effective advance plug for "Lady Let's Dance" at the Lyric in Bridgeport, Conn

For the opening of "Lady Let's Dance" at the Lyric theatre, Bridgeport, Conn., manager Bob Carney put on an impressive advance campaign.

In addition to the regular media of newspaper ads, window cards and trailers, Carney pinned a 24-sheet to his stage street drop which commanded attention before the regular show each day and after each performance when the house lights were put up and the drop lowered.

Newspaper co-op ads were obtained from local beauty shops and a number of choice window locations were obtained including music stores and the 5 & 10 cent stores music counters which featured song hits heard in the film production.

Theatre Managers . . .
Auditorium Managers . . .
Promoters . . .

The Name

"GRAND OLE OPRY"

is the exclusive property of

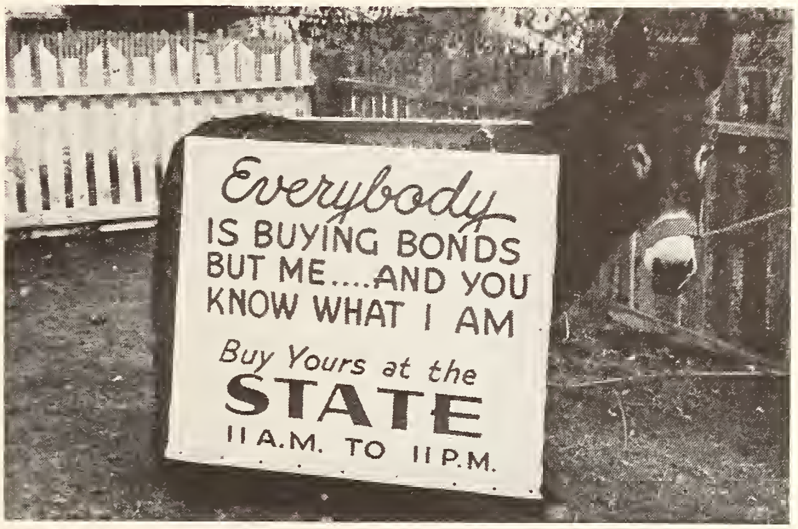
WSM

NASHVILLE, TENN.

and may not be used in any form without our permission. If in doubt, write or 'phone us.

Thank you.

SHOWMEN REPORT ACTIVITIES FOR SIXTH WAR LOAN DRIVE



J. D. Hillhouse, manager of the State theatre, Galveston, Texas, used this ballyhoo to boost War Bond sales. Hillhouse reports that he got the idea from a photo published some time ago in the Round Table section to promote "Hi Diddle Diddle"; had intended using the device for another picture.

Carrier's Advance Denotes Progress of Local Bond Quota in Rochester

In quest of the Diploma of Honour offered by Motion Picture Herald *for outstanding showmanship during the Sixth War Loan Drive, additional entries from theatremen have been received during the past week.*

Les Pollock at Loew's theatre, Rochester, reporting on the various theatres' Bond activities in Rochester, informs us that they are using a thermometer idea with a new twist. In the middle of Main Street the industry has built five miniature islands, each named after the ones in the Pacific which are on our route to Tokyo. These islands are stretched over about ten blocks starting with Saipan and ending with Tokyo.

Each island represents part of the city's $64,000,000 quota and is so marked. The carrier "Tokyobound," which is 80 feet long and 20 feet wide and can accommodate 85 persons, moves up Main Street towards Tokyo as each sum is reached. When the goal is reached, the carrier will be at Tokyo and as a final stunt that island will be blown up.

Each day's activities take place on the flight deck of "Tokyobound." The Army, Navy and utilities supply the programs which will be a band, speech, official news, etc. Horns are hooked up to the electric light poles for the ten blocks, so that all people on Main Street can hear what is going on rather than those just next to the carrier.

Credited with arranging this stunt are Pollock and Jay Golden of the Palace theatre.

Something new has been lined up for the kids' participation in the Sixth War Bond Drive in Milwaukee. Louis Orlove, MGM exploiteer, and chairman of the Kiddie War Bond Premiere in the drive, has the kids working as Junior B-29'ers.

Fox theatre in St. Louis exhibits equipment belonging to Army Air Corps Aeronautical Chart Service in conjunction with Sixth War Loan Drive. M. L. Plessner, director of advertising and publicity, made the arrangements.

As an incentive, the 12 boys and girls selling the greatest number of Series E Bonds in the children's Bond drive get prizes of free trips to Washington, D. C., with all expenses paid.

When the drive closes on December 29, all 12 winners will be announced. In addition, each boy or girl selling a Bond during the drive will receive a free ticket to a special War Bond premiere on December 27.

The cost of these trips, amounting to $3,500, will be met by a special show some time in January at $1 per seat. The WAC is sponsoring these trips as prizes.

Children's Premieres

On Saturday, December 2, fourteen Milwaukee and suburban theatres started things off with free movies. Children's premiere follows on Dec. 27. No War Bond or Stamp purchase was required for admission to the free shows on Dec. 2. Rules of the contest were explained to the kids at the show.

Credit points have been drawn up in triplicate. One copy signed is retained by the young person, another is filed at the Metro office of Lou Orlove; the third is filed at the theatre where signed by the youngster. The child gets one credit for each Bond sold.

Cards bearing the youngster's name, and signed by the theatre manager where the youngster signed up to participate in the Bond drive, the issued; pledges are also issued to the contestants, and must bear the signature of the contestant and his parent or guardian.

Junior Contest

Huge posters giving all details of the Junior B-29'er Contest were placed in the lobbies of all theatres in a prominent spot.

Contest rules: 1. Any child under 16 is eligible. 2. Participants must be Milwaukee County residents. 3. Children with a brother, sister or parent employed in the motion picture industry are eligible. 4. Both the participant and his or her legal guardian must sign the pledge to participate. 5. The 12 winners in Milwaukee County are to be selected as follows: 1. Each participant buying or bringing a Bond buyer to any theatre in Milwaukee County, qualified as an issuing agent, will receive one Bond credit for each series E Bond sold. 2. Bond credits will be issued in the name of the participant, and are not transferable. 3. Credits must be presented to the Contest Judges of the WAC on or before Dec. 29, 1944, at 5 p.m. 4. At the conclusion of the contest the 12 boys and girls who have presented the greatest number of Bond credits will be declared winners. 5. Winners will be announced on or before January 15, 1945.

Lionel Delacroix, owner of the Osage and Wilbert theatres, Plaquemine, La., promoted a three-column reprint in the local daily of a letter received from one of the boys overseas in which the lad compliments the theatres and city on the fine work they have done toward increasing Bond Sales. In bold type across the the top of the ad was the following copy: "Somewhere in Germany, direct from the battlefront to the Home Front, a home boy's appeal from your firing line for you to Buy More Bonds so as to 'end this thing like it should be ended.' "

Sons in Service Club

Joseph Boyle at the Poli Broadway, Norwich, Conn., has inaugurated a "Sons in Service Club" in connection with the drive. In order to become a member of the club, a patron must buy or sell $150 in War Bonds. Each member receives a membership card. In addition, the theatre mails a special postcard to the son, relative or friend in service in whose name the Bond has been purchased. The local papers came through with fine publicity on the stunt.

Michael Stranger, manager of Loew's College theatre, New Haven, Conn., has a "Rolling Bond Wagon" which is equipped with typewriter and manned by part of his theatre staff. The mobile booth is planted at busy intersections at peak hours to bring in the extra "E" bonds. The booth is also moved into prearranged Bond meetings of local organizations who want to be serviced at the meetings by issuing agents with Bonds on the spot.

John M. Levitt at the Court theatre, Newark, N. J., has sent form letters to all organizations in his area with 50 to 100 employees, who were too small to become official agents, urging them to purchase Bonds from the theatre's usherettes who personally presented the letter. Tickets to the Bond premiere were given to each purchaser. Levitt also advertised and ran three separate rallies with the American Legion.

SHOWMEN PERSONALS

Happy Birthday: Ernest Emerling, George W. Leech, James S. Howard, William A. Levee, H. B. Creagh, Joseph F. Kennedy, Robert L. Gardner, Earle V. Patton, George S. Ellis, Walter Beymer, John M. Gow, Robert Roberts, Carl Chick, Harry Schlinker, Robert Rogers, Francisco Bahmonde, Ann Blitman.

David Spencer, Earl Foreman, Sam Coolick, Stanley C. Zerbey, William Lafferty, Al Kopulos, Vincent M. Wade, Jacques Benjamin, R. B. Garvin, Robert L. Gross, Sol Shapiro, Wilber A. Thompson, James N. Saunders, Mitchell B. Solomon, Ralph H. Shaffer, David D. Becker, Arno J. Wolfshol, Al Yasna.

Louis Rosen, Donald J. O'Brien, E. L. Leffler, Noel Roake, Frank Randolph, Bernard S. Murphy, Howard S. Case, Charles S. Roth, Fred L. Frechette, William L. Herron, G. G. Cooker, R. E. Maynard, Robert Daly, Ed C. Schmadeka, Walter Van Camp, Ken McMahon, Lew Harris, Anna Bell Ward, H. F. Borreson, Boyd Scott, James Carey.

In New Posts: Norman Rowe, Cameo theatre, South Weymouth, Mass. Dean Barrett, Warner's Rialto theatre, Hartford, Conn. Martin Shearn, Warner's Liberty theatre, Sharon, Penna. E. W. McManus, Allen theatre, Akron, Ohio. Mike Roth, Broadway theatre, Denver, Colo. W. G. McKinney has purchased the Upland, Upland, Cal., from E. G. Myers.

"Skip" Avery has purchased the Acme, Kennebunk, Maine. Don Rundle, Grand, Oelwein, Ia. Weldon Simmons, B & K La Grange, La Grange, Ill. Al Page, Strand theatre, Malden, Mass.

Assistant Managers: Frank Leiber, Belpark theatre, Chicago, Ill. Roy Brechenmaker, B & K Senate, Chicago. M. Allen, Norshore theatre, Chicago.

Special Student Tickets Issued for "Wilson"

Reporting on his recent activities at the Columbia theatre, Sharon, Pa., Chuck Shannon for his date on "Wilson" distributed student tickets to all schools in the city and surrounding area. The tickets entitled students to a reduced admission and the device was announced via radio, newspapers and special trailers. Heralds were also distributed on the picture at schools, mills and in a house-to-house canvass.

In connection with "The Very Thought of You," Chuck held a special Hollywood midnite preview which was advertised two weeks in advance and special hard tickets printed up for the occasion. A special lobby setpiece was constructed, paper napkins and menus imprinted and a rubber stamp imprint was also used on all mail in advance of the showing.

Binnard Ties Up Bookstores

For his date on "Arsenic and Old Lace" at the Warner theatre, Reading, Pa., Birk Binnard effected tieups with local bookstores, landing still boards with appropriate credits. These displays were used in the public library and at the local Senior Highschool. All layouts originated with Birk, while Roy Klein did the art work. An attractive front was constructed for the engagement and publicity was had in the local press.

By Staff Photographer

ROUND TABLE VISITOR during the past week, Lt. (j.g.) Frank Bickerstaff, formerly city manager for Lucas & Jenkins in Athen, Ga. "Bick" has recently returned from Atlantic battle zone.

Amateur Variety Show Launched In Pittsburgh

Reported as showing excellent results for him is the weekly Amateur Variety Show worked out by Phil Katz and used each Friday night at the Warner Centre theatre, Pittsburgh, Pa.

Phil started the ball rolling by making up and running a special trailer announcing the program and asking for talented amateurs to sign up for cash and merchandise awards offered. The theatre artist also made up a special lobby board telling of the event. A special wall board headed: "Presenting Amateur Varieties Stars was also used and photos of the contestants were tacked to the board appropriately lettered.

Radio Plugs Secured On Warners' Program

Phil sent out 30 letters to local dance, music and other talent studios advising of the show. Also to the orchestra and music teachers of 15 surrounding grade and high schools. Through his advertising department, Katz secured every-other-day radio plugs of the program on Warner's "Footlights and Star Dust" broadcast over Station WWSW for three weeks in advance of the first show. Special entry blanks were made up and distributed in advantageous localities and small advertisements were run in community papers seeking talent.

Five merchants were sold on the idea of sponsoring the show. The setup by the merchants included merchandise, cash, etc., with a Bond going to the grand finalist. Katz says that the only cost to the theatre was for the trailer, entry blanks and lobby board. For sustained interest in the program, the Round Tabler has been running a special snipe and keeps mentioning the show in his weekly theatre programs.

WORTH ANGLING FOR

It's no fish story that the best catch you can make is an Altec contract.

Our only bait is our record of performance. If your booth is in occasional hot water (*as a matter of fact, why wait for trouble?*) call on Altec and find out how one of our three famous contract arrangements can help avoid equipment breakdowns. The net result will be a booth in a whale of a good condition—all the time.

BOOTH REPAIR AND REPLACEMENT PARTS
SOUND REPAIR AND REPLACEMENT PARTS
SERVICE CONTRACT

ALTEC
SERVICE CORPORATION
250 West 57th St.
New York 19, N.Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

NONE BUT THE LONELY HEART (RKO)

Final Reports:

Total Gross Tabulated	$665,100
Comparative Average Gross	630,200
Over-all Performance	105.5%

BALTIMORE—Hippodrome	108.3%
BOSTON—Memorial, 1st week (DB) Girl Rush (RKO)	124.4%
BOSTON—Memorial, 2nd week (DB) Girl Rush (RKO)	110.6%
BUFFALO—20th Century, 1st week (DB) Call of the South Seas (Rep.)	99.1%
BUFFALO—20th Century, 2nd week (DB) Call of the South Seas (Rep.)	74.3%
CHICAGO—Palace, 1st week (DB) Music in Manhattan (RKO)	109.9%
CHICAGO—Palace, 2nd week (DB) Music in Manhattan (RKO)	100.0%
CHICAGO—Grand, MO 1st week (DB) Music in Manhattan (RKO)	67.4%
CINCINNATI—RKO Albee	86.1%
CINCINNATI—Keith's, MO 1st week	92.4%
CLEVELAND—Warner's Hippodrome	78.2%
CLEVELAND—Allen, MO 1st week	90.9%
KANSAS CITY—Orpheum, 1st week (DB) Music in Manhattan (RKO)	115.0%
KANSAS CITY—Orpheum, 2nd week (DB) Music in Manhattan (RKO)	80.0%
LOS ANGELES—Hillstreet, 1st week (DB) Girl Rush (RKO)	151.3%
LOS ANGELES—Hillstreet, 2nd week (DB) Girl Rush (RKO)	92.9%
LOS ANGELES—Hillstreet, 3rd week (DB) Girl Rush (RKO)	73.0%
LOS ANGELES—Pantages, 1st week (DB) Girl Rush (RKO)	176.4%
LOS ANGELES—Pantages, 2nd week (DB) Girl Rush (RKO)	111.1%
LOS ANGELES—Pantages, 3rd week (DB) Girl Rush (RKO)	78.3%
MILWAUKEE—Warner (DB) Reckless Age (Univ.)	91.8%
MINNEAPOLIS—State	94.3%
MINNEAPOLIS—Century, MO 1st week	70.3%
MINNEAPOLIS—Century, MO 2nd week	70.0%
NEW YORK—Palace, 1st week	214.6%
NEW YORK—Palace, 2nd week	164.9%
NEW YORK—Palace, 3rd week	124.2%
NEW YORK—Palace, 4th week	96.0%
OMAHA—Brandeis (DB) Girl Rush (RKO)	90.2%
PHILADELPHIA—Mastbaum	121.6%
PITTSBURGH—Stanley	68.0%
PROVIDENCE—RKO Albee, 1st week (DB) Music in Manhattan (RKO)	86.4%
PROVIDENCE—RKO Albee, 2nd week (DB) Music in Manhattan (RKO)	90.2%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	116.6%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	91.8%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	74.2%
ST. LOUIS—Ambassador (DB) One Mysterious Night (Col.)	101.2%
ST. LOUIS—Shubert, MO 1st week (DB) Gypsy Wildcat (Univ.)	135.5%
TORONTO—Imperial	91.1%
WASHINGTON—Keith's	116.6%

•

THE VERY THOUGHT OF YOU (WB)

Final Reports:

Total Gross Tabulated	$541,600
Comparative Average Gross	562,700
Over-all Performance	96.2%

BALTIMORE—Stanley, 1st week	111.8%
BALTIMORE—Stanley, 2nd week	99.3%
BOSTON—Metropolitan (DB) One Body Too Many (Para.)	92.9%
BUFFALO—Great Lakes, 1st week (DB) Dark Mountain (Para.)	118.6%
BUFFALO—Great Lakes, 2nd week (DB) Dark Mountain (Para.)	101.3%
CINCINNATI—RKO Palace	88.0%
CINCINNATI—Keith's, MO 1st week	92.5%
INDIANAPOLIS—Indiana (DB) Dark Mountain (Para.)	84.6%
LOS ANGELES—Warner's Downtown, 1st week	101.1%
LOS ANGELES—Warner's Downtown, 2nd week	90.7%
LOS ANGELES—Warner's Hollywood, 1st week	110.0%
LOS ANGELES—Warner's Hollywood, 2nd week	86.5%
LOS ANGELES—Warner's Wiltern, 1st week	108.0%
LOS ANGELES—Warner's Wiltern, 2nd week	86.2%
MILWAUKEE—Warner (DB) Minstrel Man (PRC)	107.9%
MILWAUKEE—Alhambra, MO 1st week (DB) Minstrel Man (PRC)	104.1%
MINNEAPOLIS—Radio City	95.5%
MINNEAPOLIS—Century, MO 1st week	93.7%
NEW YORK—Strand, 1st week (SA) Abe Lyman's Orchestra	113.2%
NEW YORK—Strand, 2nd week (SA) Abe Lyman's Orchestra	82.5%
NEW YORK—Strand, 3rd week (SA) Abe Lyman's Orchestra	73.1%
NEW YORK—Strand, 4th week (SA) Abe Lyman's Orchestra	66.0%
OMAHA—Brandeis (DB) Mark of the Whistler (Col.)	98.6%
PHILADELPHIA—Boyd, 1st week	128.2%
PHILADELPHIA—Boyd, 2nd week	112.8%
PHILADELPHIA—Arcadia, MO 1st week	117.5%
PITTSBURGH—Penn	97.2%
PROVIDENCE—Majestic (DB) Bluebeard (PRC)	102.3%
PROVIDENCE—Carlton, MO 1st week (DB) Bluebeard (PRC)	138.8%
SAN FRANCISCO—Paramount (DB) That's My Baby (Rep.)	97.1%
SEATTLE—Orpheum (DB) Reckless Age (Univ.)	108.1%
TORONTO—Shea's	104.7%

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RAINBOW ISLAND (Para.)

Intermediate Reports:

Total Gross Tabulated	$368,600
Comparative Average Gross	407,200
Over-all Performance	90.5%

BALTIMORE—Stanley	118.0%
BOSTON—Metropolitan (DB) Atlantic City (Rep.)	84.2%
BOSTON—Fenway, MO 1st week (DB) Atlantic City (Rep.)	66.6%
BUFFALO—Buffalo (DB) Pearl of Death (Univ.)	92.3%
BUFFALO—Hippodrome, MO 1st week (DB) Pearl of Death (Univ.)	91.8%
CHICAGO—Roosevelt	100.9%
KANSAS CITY—Newman	86.3%
LOS ANGELES—Paramount Downtown, 1st week (DB) Dark Mountain (Para.)	99.5%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Dark Mountain (Para.)	76.9%
LOS ANGELES—Paramount Hollywood, 1st week	95.0%
LOS ANGELES—Paramount Hollywood, 2nd week	66.1%
MILWAUKEE—Palace (DB) Shadows in the Night (Col.)	90.9%
MONTREAL—Capitol (DB) Henry Aldrich Plays Cupid (Para.)	111.7%
NEW YORK—Criterion, 1st week	103.4%
NEW YORK—Criterion, 2nd week	64.6%
OMAHA—Paramount	102.7%
OMAHA—Omaha (DB) The Imposter (Univ.)	75.3%
PHILADELPHIA—Fox, 1st week	112.9%
PHILADELPHIA—Fox, 2nd week	70.0%
PHILADELPHIA—Arcadia, MO 1st week	101.7%
PROVIDENCE—Strand, 1st week (DB) Storm Over Lisbon (Rep.)	125.0%
PROVIDENCE—Strand, 2nd week (DB) Storm Over Lisbon (Rep.)	91.3%
ST. LOUIS—Fox (DB) Dark Mountain (Para.)	90.4%

Allotment of Raw Stock a Problem

Because of a number of uncertain factors, including determination of the volume of supply to be expected from film manufacturing plants in France and Holland, the War Production Board is encountering difficulties in determining raw stock allocation for the first quarter of 1945. Final decision may not be reached until near the end of the year, it was indicated in Washington this week.

Lincoln V. Burrows, chief of the WPB photographic section, is conferring with Government agencies on their needs of stock for the coming three months. A steady rise in military requirements, plus heavy lease-lend and export needs, both brought on by the unexpected prolongation of the war in Europe, is making it difficult to get the industry's allocations within the limits of the foreseeable supply without cutting the quotas of some of the claimants, it was said.

A meeting with executive heads of producer-distributors, scheduled for Monday was postponed by Mr. Burrows to December 28, or January 4.

"Winged Victory" Set for Showing in Many Cities

Moss Hart's "Winged Victory," a Darryl F. Zanuck production for Twentieth Century-Fox, has been scheduled for exhibition in a number of key cities before the end of the year, it was announced last weekend by Tom Connors, vice-president in charge of sales.

The film had its world premiere at the Roxy theatre, New York, Wednesday, and following that it was scheduled to play in Los Angeles, San Francisco, Cincinnati, Denver, Baltimore, Seattle, Kansas City, Indianapolis, Pittsburgh, Atlantic City, Rochester, Syracuse and Dayton.

Mr. Connors also stated that a record number of theatres have contracted to play the film, starting in January, and in each situation effort will be made by augmented exploitation staffs, to assure maximum benefits, because all distribution and production profits from the film go to Army charities.

Republic Stars to Attend Lake Placid Premiere

Personal appearances of Vera Hruba Ralston, star of Republic's "Lake Placid Serenade," and Roy Rogers, Western star, who guest-stars in the film, will highlight the promotion for the holiday premiere at the Palace theatre, Lake Placid, New York, December 28.

H. J. Yates, Sr., chairman of the board; William Saal, his executive assistant, and Steve Edwards, director of publicity, will accompany the stars to Lake Placid to witness the ceremonies at the Olympic Arena, December 29, where they will be crowned "Lake Placid King and Queen of Winter" at the ice pageant and figure skating carnival.

The stars will be in Lake Placid December 29 and will be greeted at the station by a band and several glee clubs. Their program includes a visit to the Will Rogers Memorial Hospital and the selection of the winning class in the Vera Hruba Ralston Snow Sculpture Contest.

Decency Legion Reviews Five New Pictures

The National Legion of Decency this week reviewed and classified five new films as follows: In Class A-1, unobjectionable for general patronage, are: "Sunday Dinner for a Soldier," "The Whispering Skull." In Class A-2, unobjectionable for adults: "Between Two Women," "Castle of Crime," "The Jade Mask."

Friendly in RKO Post

The appointment of Daniel Friendly to the RKO home office staff was announced last week by Sol Schwartz, manager of out-of-town theatres. Mr. Friendly recently was honorably discharged from the Army.

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Cowan Film Given Previews In 26 UA Exchange Cities

"Hollywood previews" of Lester Cowan's "Tomorrow the World" were scheduled for 26 United Artists exchanges throughout the country, it was announced this week. The film had its premiere December 21 at the Globe theatre, New York.

According to Bernard B. Kreisler, vice-president and general manager for Lester Cowan Productions, these showings were to be held in conjunction with the regular programs in the following cities:

December 18: Pittsburgh, Warner theatre; Philadelphia, Warner State theatre; New Haven, Roger Sherman theatre; Seattle, Paramount theatre; Denver, Aladdin theatre. *December* 19: Boston, University theatre, Cambridge; Indianapolis, Uptown theatre. *December* 20: Washington; Uptown theatre, Baltimore; Atlanta, Rhodes theatre; Omaha, Paramount theatre; Des Moines, Des Moines theatre; Dallas, Palace theatre; Portland, Broadway; Salt Lake City, Utah theatre.

December 21: Charlotte, Carolina theatre; Detroit, Palms State theatre; Chicago, Chicago theatre; Milwaukee, Warner theatre; Minneapolis, Nile theatre. *December* 22: Buffalo, 20th Century theatre; New Orleans, Circle theatre; San Francisco, United Artists theatre; Kansas City, Plaza theatre; Cincinnati, Paramount theatre. *January* 11: Cleveland, Loew's Park theatre.

Fishman Joins Warners

George Fishman joined the Warner exchange as promotion chief in Philadelphia and Washington December 18.

OBITUARIES

W. E. Raynor, Manager and Exploiteer, Dies at 62

Funeral services for William E. Raynor, 6 veteran film exploitation and theatre manager, wh died December 13, were held last Saturday at S Gerard's Roman Catholic Church, Hollis, Lor Island. At the time of his death, Mr. Raynor wa assistant manager of the Floral theatre, Flor Park, Long Island. He entered the industry mo than 30 years ago in association with the la George Kleine, for whom he handled the e ploitation on such films as "Quo Vadis?" ar "The Last Days of Pompeii."

At one time he was New York branch ma ager for RKO and Pathe.

He is survived by his widow, Anna, and tw sons, William J. Raynor, formerly studio pul licity director for PRC, now in the Navy, ar Robert, now overseas with the Army.

Stuart Paton

Stuart Paton, 61, director of "Twenty Thousar Leagues Under the Sea," the first under-wat film, in 1916, and numerous other films in tl early days of the industry, died December 16 the Motion Picture Country Club, Woodlar Hills, California. Surviving are a son, Jam Paton Cairneroes, music editor at Univers studios, and a daughter, Lillian Paton Cavarieri

Philip Guedalla

Philip Guedalla, British historian, biograph and essayist, died December 16 in London. H was 55 years old. Mr. Guedalla also was chai man of the film committee of the British Council, semi-official agency set up by the British Govern ment to foster cultural activities.

Dr. George C. Kolb

Dr. George C. Kolb, 81, owner of the suburba Norwood and Woodward theatres in Cincinna died at the Good Samaritan Hospital there, D cember 14, following a stroke. One son survives

Extend Condolences

Local 457, IATSE at Superior, Wis., last wee extended sympathies to Harold J. Fitzgerald, hea of Fox Wisconsin Amusement Corporation ai chairman of the War Activities Committee Wisconsin, upon the loss of his son, Lieut. Richa H. Fitzgerald, killed in action at Leyte October 2

Taube Forms Three More Ontario Associations

Syd Taube, executive secretary of the Motic Picture Theatres Association of Ontario, return to Toronto last weekend after a trip north, durir which he formed three exhibitor associations.

In Sudbury, M. Kirk of the Regent Theat was named chairman, James Dodsworth of tl Capitol, acting vice-chairman, and M. Marriott the Grand, secretary. In North Bay, at a lunche meeting, M. Nelson of the Capitol was appoint chairman; Lorne Moore of the Melrose, vic chairman, and Doug Patterson of the Gran secretary.

In Sault Ste. Marie, M. Chilton of the Prince was elected chairman; Al Hartshorn, vice-chai man, and W. McGeachie of the Orpheum, secr tary.

Paramount Gives Bonus

A Christmas bonus was given Paramount er ployees in the home office and the metropolita New York office, Barney Balaban, president, ai nounced last weekend. Those receiving up and including $50 a week received one week salary as a bonus. Those receiving between $ and $75 weekly were paid a bonus of $50.

Streibert Heads Bamberger

Theodore C. Streibert has been elected pre ident of the Bamberger Broadcasting Service, In succeeding Alfred J. McCosker, who becom chairman of the board. Jack I. Strauss has r signed as board chairman to become a director.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

omorrow, the World

A-*Cowan*—Post-War Problem

roducer· Lester Cowan presents here in stark plification one of the major questions to be wered by the post-war world: how to deal in e of peace with the millions of individuals om the Nazis have indoctrinated for war. The blem is posed in terms of a typical Nazi-trained man boy, placed in a typical American home, proceeds to attempt to dominate the family by Nazi method of "divide and conquer."

he producer has brought the stage play by nes Gow and Arnaud D'Usseau to the screen h fidelity and complete success. It is a presenon of blunt facts, boldly handled, in a film of ce and power that challenges the fascinated inest of every man, woman and child.

he cast is, without exception, brilliant. Skippy meier, who created the role on Broadway, holds audience spellbound with his portrayal of the nstrous little German boy. While he is probably most detestable child in dramatic history, he is ertheless a child, and, as such, evokes occasionsympathy. In contrast, Joan Carroll, as his sin, is consistently enchanting. Fredric March, the scientist so wrapped up in his war work t he fails to see what is going on in his own sehold, is so convincing that the spectator longs pinch him awake. Betty Field is exactly right he role of the school teacher, and Edith Angold tributes a splendid characterization as the Gern-American housekeeper.

he screenplay by Ring Lardner, Jr., and Leod Atlas tells in simple and believable terms the ry of the German child, infected with the deadly son of Nazi propaganda, who browbeats his oolmates, lies, cheats, steals and finally attempts kill, all in the name of the Feuhrer and the aster race." A terrific beating administered by lassmate, an appeal to reason made by the adults charge of him, and a belated realization of the rmity of his murderous act, in the end combine break down his defenses. The final sequence ers some hope for the boy's personal rehabiliion, diluted by the revelation that as an infant has been beaten and tortured by the Nazis. The blem, therefore, remains unsolved, for there st be hundreds of thousands of German children o have not been tortured, or beaten, and who ertheless have been corrupted by the false, ious doctrines of Nazism.

Leslie Fenton's direction is a masterful marlling of contrasting moods which increase in insity until the whole reaches an almost unbeare pitch. Louis Applebaum's musical score, ile never obtrusive, adds to the picture's emonal value. "Tomorrow, the World" is an abbing, thought-provoking experience.

Previewed at the Westwood Village theatre, estwood, where the audienee received it with t attention. Reviewer's Rating: Excellent.—IALIA BELL.

elease date, Dec. 29, 1944. Running time, 86 min. A No. 10491. General audience classification.

chael Frame	Fredric March
na Richards	Betty Field
sie	Agnes Moorhead
il	Skippy Homeier

n Carroll, Edith Angold, Rudy Wissler, Boots Brown, rvin Davis, Patsy Ann Thompson, Mary Newton, Tom dden.

The Fighting Lady

20th Fox-U. S. Navy—Carrier in Action

Other films, both fact and fiction, have told of life on an aircraft carrier and bombing sorties in the Pacific war, but "The Fighting Lady" goes far beyond these to present in vivid Technicolor four Naval air operations just as they were seen by the men who took off in the planes, dodged antiaircraft fire, fought off enemy fighters and returned to the flight deck. Highlighting this hour-long report, photographed by Navy cameramen under the supervision of Commander Edward J. Steichen, are aerial combat pictures taken automatically, alongside a gun-barrel in the nose of a bomber in action. They are right up with the best screen reporting of the war.

The ship, which is referred to only as The Fighting Lady, is a new carrier, commissioned last year, which sees action at Marcus, Kwajalein, Truk and the Marianas. Some planes and men are lost in each battle, some come back torn and broken, but the ship survives her baptism of fire on D-Day for the Marianas.

This is the bare narrative of a film of keen excitement and breath-taking reality. It is no "dry run." The men talking anxiously at the breakfast tables, lifting their planes majestically from the deck and limping back have little interest in the camera recording history. They go on fighting a war as the audience watches spellbound.

Louis de Rochemont has done a splendid production job, achieving a straightforward story, with simple narration, excellently spoken by Lieutenant Robert Taylor.

Seen in the home offiee projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, January, 1945. Running time, 61 min. General audience classification.

House of Frankenstein

Universal—A Weird Tale

The adventures of the monster Frankenstein, the Bat Man and the Wolf Man are told in the "House of Frankenstein" in a manner certain to induce gasps and chills. In this excellent horror film each member of the cast portrays his part effectively. Skilled makeup, clever photography, lighting effects and musical background all add to the weird and striking effect.

Boris Karloff as Dr. Gustave Niemann, a scientist and disciple of Frankenstein, escapes from a prison with a psychopathic hunchback killer, Daniel, played by J. Carrol Naish. Dr. Niemann sets out to kill the persons responsible for sending him to jail. He releases a wooden peg from the heart of Dracula's skeleton and sets the Bat Man to work for him. The mad doctor frees the Wolf Man and Frankenstein from glacial tombs and immediately they commence to kill. The Wolf Man strangles a villager and the Monster grasps Daniel, the hunchback, and hurls him through a window to his death. Then Frankenstein seizes Dr. Niemann and, pursued by enraged villagers, takes to the swamps. They are engulfed by quicksand.

The production in its assortment of weird creations—all engaged in breath-taking crimes and adventures—measures up well to the best standards of the horror film cycle. The screenplay, written by Edward T. Lowe, is based on a story by Curt Siodmak. Paul Malvern produced and Erle C. Kenton directed.

Seen at the Rialto theatre, New York, where a matinee audience was more than satisfied. Reviewer's Rating: Excellent.—M. R. Y.

Release date, not set. Running time, 70 min. PCA No. 10190. General audience classification.

Doctor Niemann	Boris Karloff
Larry Talbot	Lon Chaney
Dracula	John Carradine
Daniel	J. Carrol Naish

Anne Gwynne, Peter Cree, Lionel Atwill, George Zucco, Elena Verdugo, Sig Ruman, William Edmunds, Charles Miller, Philip Van Zandt, Julius Tannen, Hans Herbert, Dick Dickinson, George Lynn, Michael Mark, Olaf Hytten, Frank Reicher, Brandon Hurst, and the Monster played by Glenn Strange.

I'll Be Seeing You

United Artists-Selznick International —Problem, Post-War

Dore Schary's first producer enterprise for Selznick International is a worthwhile and intelligent drama about a problem which is digging itself more deeply into the home front with each added day of war: the returning, nerve-frayed veteran, seeking hard and desperately to recapture his old place in society or to etch a new one.

The theme of "I'll Be Seeing You," therefore, has its underlying seriousness and a significance which cannot be lost upon the audiences which will see it. The seriousness and the significance, however, are not advanced in terms of messages. They take their stride and assume their weight through the story of a man and woman who find rehabilitation through love and understanding. The opportunity was present for moving and tender passages; the opportunity, moreover, was seized by William Dieterle in his direction of the two principals, Joseph Cotten and Ginger Rogers.

In mood and in tempo, this attraction is quiet. The kind of a story it tells evidently held no room for the spectacular, and, in this respect, dramatic development is sound and believable because the individuals are little people about whom the spectacular rarely revolves.

At half-way mark, Miss Rogers is permitted a short respite from prison where she is serving a six-year term for manslaughter; her former employer had tried to attack her and, in the scuffle, she had pushed and he had fallen out of a window to his death. On a train, she meets Cotten, healed of a bayonet wound encountered in the South Pacific but with some distance to go in a readjustment of mental attitudes acquired from what he had seen of war at close range. He is a neuropsychiatric case for whom complete recovery is predicted if his surroundings are friendly and understanding and if his will remains sufficiently steel-like.

The romance grows. His situation is known. To him, Miss Rogers' is not, although the relatives she is visiting are aware of her history. It is Shirley Temple, injudicious in her youth, who tells Cotten on the day of his departure. The problem is one to consider well because it is through Miss Rogers' love that he finds the road to rehabilitation, as does Ginger. At the prison gate, she finds him waiting and knows he will be on hand when her debt to society is completed.

Here is a case not of story so much as writing treatment, high calibre performances and an awareness of the emotional processes through which the chief protagonists must pass. The burden of the acting chores fall on Cotten. In a difficult role which could have been hammed to death, it is to this actor's distinct credit that he renders it expertly and touchingly. This is not to detract from Miss Rogers, who does very well, but the fact merely is hers is not the dominant part. Spring Byington, Miss Temple and Tom Tully, the remaining principals, are highly competent; particularly Tully as Marshall. It becomes fitting to observe for them that they act like people, not characters out of a film.

"I'll Be Seeing You," which went to the popular song of that name for its title, is an adult job of picture-making with an appeal indicated for adult audiences. On the possible side of the 'teenagers, however, are Cotten and the touching love skein. Marion Parsonet's screenplay is decidedly workmanlike.

Previewed at the Fox Wilshire theatre, Beverly Hills, where a Friday night audience found its attention held. Reviewer's Rating: Good.—RED KANN.

Release date, Jan. 5, 1945. Running time, 86 min. PCA No. 10275. General audience classification.

Mary Marshall	Ginger Rogers
Zachary Morgan	Joseph Cotten
Mrs. Marshall	Spring Byington
Mr. Marshall	Tom Tully
Barbara Marshall	Shirley Temple

Chill Wills, Kenny Bowers, Dare Harris, Dorothy Stone, Jack Carr, Brandon Beach.

Between Two Women

MGM—Dr. Gillespie Again

This is another entertaining Gillespie picture, presenting the comedy and drama of the Blair General Hospital in good balance and affording Lionel Barrymore as Dr. Gillespie, and Van Johnson, as Dr. Adams, further opportunity to bring before theatre audiences humanized portraits of medical men.

"Between Two Women" is a bit diffuse in plot, depending rather on several sub-plots for its dramatic content. Nevertheless, the picture emerges as a good, workmanlike successor to the popular films in the Gillespie-Kildare tradition.

Gloria De Haven, MGM's eye-filling ingenue, has a chance to sing some songs and look appealing in her role of a night club entertainer who is treated for malnutrition by Dr. Adams and saved from a distressing mental obsession by the sympathetic doctor. Marilyn Maxwell, as Ruth Edley, Dr. Adam's heart interest, assists him in solving the case.

In this film, the part of Sally, Blair General's personality switchboard operator, played by Marie Blake, is built up for a sub-plot. Sally becomes ill and must undergo an operation. She insists that no one but Dr. Adams operate on her. There is a tense scene in which the young doctor battles to save her life. His patient lives, the operation is a success and everybody is happy that Sally will recover.

There is one amusing scene wherein Keenan Wynn, in the role of a night club master of ceremonies, stages a War Bond rally, using as bait several personable young women whose kisses are to be auctioned. Marilyn Miller, intent on getting Dr. Adams in a mood for romantic declaration, announces she will buy $100,000 worth of Bonds if he will kiss her.

Throughout the film, the irascible, volcanic Dr. Gillespie spars with Molly Byrd and eggs on his young protege, Adams.

This is a dependable family picture for the family's favorite theatre. It's the kind of laughter-and-tears screen story which Gillespie adherents like.

Seen at a sneak preview at Loew's Lexington theatre in New York, where a large mid-week audience appeared to react favorably to the film. Reviewer's Rating: Good.—JEANNETTE E. SAMUELSON.

Release date, Jan.-Mar. '45. Running time, 83 min. PCA No. 10434. General audience classification.

Dr. "Red" Adams	Van Johnson
Dr. Leonard Gillespie	Lionel Barrymore
Edna	Gloria DeHaven

Keenan Wynn, Marilyn Maxwell, Alma Kruger, Marie Blake, Keye Luke, Nell Craig, Edna Holland.

Here Come the Waves

Paramount—Crosby Kids Sinatra

Back in musical comedy again, after his sensationally successful flight into the finer stuffs of "Going My Way," Bing Crosby is a cinch to convulse the customers in those portions of this production—notably the early stretches—when he kids Frank Sinatra and the bobby-sockers by directly parodying him in role played and in swaying, sliding rendition of "Black Magic." Later on, the film settles down to a level of filmusical routine, in which dialogue with less sparkle than wordage combines with pleasant but unexciting shots of Navy Waves on drill to delay too long the coming of the musical numbers which are the picture's high spots. Apart from this overplenitude of discursive conversation, in the delivery of which Betty Hutton and Sonny Tufts are principal participants, the picture has much to satisfy reasonably the new Crosby followers acquired for the star by "Going My Way."

The Harold Arlen-Johnny Mercer songs for the film include two standouts. "Accentuate the Positive," which Bing sings in blackface with Tufts alongside, is headed straight for Number One spot on the Hit Parade, where it could be followed in due course by "Let's Take the Long Way Home." There are potentialities, too, in "There's a Fella Waitin' in Poughkeepsie," which Miss Hutton sings in a production number.

Miss Hutton, in playing a dual role, one of the portrayals her usual blonde bombshell kind of thing and the other a serious-minded twin sister, turns in a brilliant job of acting, just possibly uncovering a new kind of personality she'll be trading in one day for the one she's been using heretofore. Tufts plays Crosby's companion in service, displaying a talent for comedy not previously indicated.

Beneath the entertainment surface of the production, a recruiting job on grand scale is done for the Waves, with cooperation of the Navy.

The script by Alan Scott, Ken Englund and Zion Myers opens with Crosby a crooner who can't get into the Navy because of color blindness, but does get in when enlistment standards are lowered. Miss Hutton, in the blonde phase of her dual role, submits a suggestion, credited to Crosby, for a stage production to encourage Wave recruitment, and Crosby is assigned to produce it. This leads her sister, also played by herself, to believe Crosby is shirking battle, and the untangling of this confusion runs to excessive lengths before everything's made clear to everybody and a clinch ends the story.

Mark Sandrich produced and directed with characteristic proficiency.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, Block 3. Running time, 99 min. PCA No. 10179. General audience classification.

Johnny Cabot	Bing Crosby
Susie and Rosemary	Betty Hutton
Windy	Sonny Tufts

Ann Doran, Gwen Crawford, Noel Neill, Catherine Craig, Marjorie Henshaw, Harry Barris, Mae Clarke, Minor Watson.

Gentle Annie

MGM—Romance in Oklahoma

Customary MGM thoroughness, given to the western locale, and buttressed by a story the facets of which will catch the heart strings of the average neighborhood audience, results here in a superior Western. The story was written by MacKinlay Kantor, a popular author, and the reasons for that popularity are here in evidence. Additionally, the cast is thoroughly competent; and in the instances of Marjorie Main, James Craig and Paul Langton, superlative.

The story has aspects of morality occasionally doubtful, but so skillfully have they been woven into a pattern with justice triumphant, and so appealing are the portrayals, that it is only upon recapitulation that questions are liable to arise; and that recapitulation is not one upon which the audience to which this is directed is likely to embark.

The story in brief tells of the Goss family, Marjorie Main, and her two sons, Langton and Henry Morgan; all pioneers in the Oklahoma of 1901, and all participants in train robberies. They are supposedly justified, first, because they are to raise money to get Miss Main home to Missouri second, because they are robberies of Norther money—and the family is Confederate in origi and sympathy. To this group come outcasts Donna Reed and James Craig; the first really an outcast and fugitive from a local sheriff and saloonkeeper, Barton MacLane; the second a U. S marshal.

Craig, the marshal, discovers the Goss family i guilty of the robberies; but he is bound to then by gratitude and is in love with Miss Reed, fo whom the discovery that the Gosses are reall robbers is a matter of conscience-struggle.

The mess is resolved when MacLane kills Mother Goss, and in turn is hunted down by her sons Morgan is killed in killing MacLane, while Langton surrenders to Craig, and is sent east for tria and justice. Miss Reed, however, stays, presumably to marry Craig, whose learning, gun skill nerve and fighting ability have by this time bee proved aplenty.

The action has been kept rapid by director Andrew Marton, under producer Robert Sisk. T Charles Salerno, Jr., goes credit for photograph which puts this beyond the ordinary Western Lawrence Hazard wrote the screenplay from th Kantor novel.

Seen in the MGM New York projection room Reviewer's Rating: Good.—FLOYD ELBERT STON

Release date, not set. Running time, 80 min. PC No. 10457. General audience classification.

Lloyd Richland	James Crai
Mary Lingen	Donna Ree
Annie Goss	Marjorie Mai
Cottonwood Goss	Henry Morga
Violet Goss	Paul Langto
Sheriff Tatum	Barton MacLan
Barrow	John Phillibe
Gansby	Morris Ankrur

Double Exposure

Paramount - Pine-Thomas—Slick Pic

"Sleeper" is the trade word for a fast, trim little picture capable of carrying a slow, fuzzy lon one on its brawny back, and "Double Exposure is fast and trim as they come. Showmen wit a big baddie they've got to play because of name or commitments can do themselves and their customers a lot of good by giving it this underpinning

Chester Morris, Nancy Kelly, Phillip Terr Charles Arnt and Richard Gaines turn in peak performances in a crisp script about a pictorial weekly, its publisher, editor and staff, and a playbo with many wives, one of whom gets killed. Direction by William Berke is bright as the brightes of the dollars the picture's got a right to ear and the Messrs. Winston Miller and Maxwe Shane rate a special variety of credit for a screenplay that fluffs nary an opportunity and blunt never a point.

The time is any time and the place New Yor The magazine is owned by a health addict an edited by a go-getter who hires a girl photographe on the boss' suggestion and falls in love with he forthwith. She pretends a home town suitor wh has followed her to the city is her brother, but h finds out about that, and things appear to be i hand when the girl is arrested for a murder sh didn't commit. At that point the picture switche sharply and effectively from comedy to melodram and rushes on to a novel and immensely effecti conclusion.

Previewed at the studio. Reviewer's Rating Good.—W. R. W.

Release date, Block 3. Running time, 64 min. PC No. 10329. General audience classification.

Larry Burke	Chester Morr
Pat Marvin	Nancy Kel

Phillip Terry, Jane Farrar, Richard Gaines, Charl Arnt, Claire Rochelle, Roma Aldrich.

The Mummy's Curse

Universal—Adventures with Mummies

This weird tale deals with two Egyptian mummies being restored to life. The screenplay l Bernard Schubert is based on an original stor by Leon Abrams and Dwight V. Babcock. Excellent characterizations and stirring action crea an atmosphere that well reflects the story idea.

Lon Chaney as the sinister Mummy who terrorizes a modern countryside remains complete encased in voluminous wrappings, unable to spea The other mummy, Princess Ananka, played l Virginia Christine, performs like a twentieth ce

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2243. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

OLUMBIA

d. .	Title	Release Date
1	Cowboy from Lonesome River	Sep. 21,'44
5	Strange Affair	Oct. 5,'44
8	Meet Miss Bobby Socks	Oct. 12,'44
1	Shadows in the Night	Oct. 19,'44
5	The Unwritten Code	Oct. 26,'44
2	Mark of the Whistler	Nov. 2,'44
3	Sergeant Mike	Nov. 9,'44
2	Cyclone Prairie Rangers	Nov. 9,'44
0	The Missing Juror	Nov. 16,'44
2	She's a Sweetheart	Dec. 7,'44
3	Dancing in Manhattan	Dec. 14,'44
3	Saddle Leather Law	Dec. 21,'44
3	Together Again	Dec. 22,'44
.	Tahiti Nights	Dec. 28,'44
.	Let's Go Steady	Jan. 4,'45
.	Youth On Trial	Jan. 11,'45
.	Eadie Was a Lady	Jan. 18,'45
.	I Love a Mystery	Jan. 25,'45
.	A Song to Remember	Special
4	Sagebrush Heroes	Not Set
.	Rough Ridin' Justice	Not Set
.	Tonight and Every Night	Not Set
.	Return of the Durango Kid	Not Set
.	Rustlers of the Badlands	Not Set
.	Prairie Raiders	Not Set
.	Both Barrels Blazing	Not Set
.	Blazing the Western Trail	Not Set
.	One Against Seven	Not Set
.	Sing Me a Song of Texas	Not Set
.	Lawless Empire	Not Set
.	Leave It to Blondie	Not Set
.	Thousand and One Nights	Not Set
.	Men of the Deep	Not Set
.	Guy, a Gal and a Pal	Not Set
.	Crime Doctor's Courage	Not Set
..	Rockin' in the Rockies	Not Set
.	The Fighting Guardsman	Not Set
.	Escape in the Fog	Not Set
.	The Power of the Whistler	Not Set

IGM

	Title	Release Date
	Block 9	
01	The Seventh Cross	Sep.,'44
02	Barbary Coast Gent	Sep.,'44
04	Maisie Goes to Reno	Sep.,'44
03	Waterloo Bridge (R)	Sep.,'44
05	Marriage Is a Private Affair	Oct.,'44
06	Kismet	Oct.,'44
07	Mrs. Parkington	Nov.,'44
08	Naughty Marietta (R)	Nov.,'44
10	An American Romance	Nov.,'44
09	Lost In a Harem	Dec.,'44
	SPECIAL	
00	Dragon Seed	Aug.,'44
..	Thirty Seconds Over Tokyo	Jan.,'45
	Block 10	
..	The Thin Man Goes Home	Jan.-Mar.'45
..	Main Street After Dark	Jan.-Mar.'45
..	Music for Millions	Jan.-Mar.'45
..	Blonde Fever	Jan.-Mar.'45
..	This Man's Navy	Jan.-Mar.'45
..	Between Two Women	Jan.-Mar.'45
..	Nothing But Trouble	Jan.-Mar.'45
..	Meet Me In St. Louis	Special
..	National Velvet	Not Set
..	Secrets In the Dark	Not Set
..	The Picture of Dorian Gray	Not Set
..	Ziegfeld Follies	Not Set
..	Son of Lassie	Not Set
..	Anchors Aweigh	Not Set
..	Gentle Annie	Not Set
..	The Clock	Not Set
..	Thrill of a Romance	Not Set
..	There Were Three of Us	Not Set
..	Hold High the Torch	Not Set
..	Valley of Decision	Not Set
..	Without Love	Not Set
..	Our Vines Have Tender Grapes	Not Set
..	Weekend at the Waldorf	Not Set
..	Alter Ego	Not Set
..	Twice Blessed	Not Set
..	Hidden Eye	Not Set

IONOGRAM

Prod. No.	Title	Release Date
..	A Wave, A Wac and a Marine	Nov. 3,'44
..	Enemy of Women	Nov. 10,'44
..	Ghost Guns	Nov. 17,'44
..	When Strangers Marry	Nov. 24,'44
..	Song of the Range	Dec. 1,'44
..	Crazy Knights	Dec. 8,'44
..	Shadow of Suspicion	Dec. 15,'44
..	Alaska	Dec. 22,'44
..	Bowery Champs	Dec. 29,'44
..	Navajo Trails	Jan. 5,'45
..	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	They Shall Have Faith	Feb. 2,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	Dillinger	Feb. 23,'45
....	G. I. Honeymoon	Mar. 9,'45
....	China's Little Devils	Mar. 30,'45
....	There Goes Kelly	Not Set
....	Model Murder	Not Set
....	Cisco Kid Comes Through	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	
	Block 2	
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	
	Block 3	
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	
	SPECIAL REISSUE	
4432	Sign of the Cross	
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
...	Two Years Before the Mast	Not Set
....	The Unseen	Not Set
...	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Salty O'Rourke	Not Set
....	Miss Susie Slagle	Not Set
...	Duffy's Tavern	Not Set
....	High Powered	Not Set
....	The Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
....	The Virginian	Not Set
....	Scared Stiff	Not Set
....	Good Intentions	Not Set
....	Hard to Handle	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	The Man Who Walked Alone	Jan. 15,'45
....	Fog Island	Jan. 31,'45
....	Hollywood & Vine	Feb. 1,'45
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Strange Illusion	Feb. 15,'45
....	Crime, Inc.	Not Set
....	Barber of Red Gap	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
501	None But the Lonely Heart	
502	The Master Race	
503	Tall In the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	
	SPECIAL	
581	Casanova Brown	
582	The Woman In the Window	
551	The Princess and the Pirate	
	Block 2	
506	Girl Rush	
507	Falcon In Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	
583	Belle of the Yukon	Special
....	Having Wonderful Crime	Not Set
....	The Brighton Strangler	Not Set
....	Betrayal From the East	Not Set
....	Wonder Man	Not Set
....	Island of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
...	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	What a Blonde	Not Set
....	Enchanted Cottage	Not Set
....	West of the Pecos	Not Set
...	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Along Came Jones	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Follow Your Heart	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
....	Flame of Barbary Coast	Not Set
....	Lake Placid Serenade	Not Set
....	Big Show-Off	Not Set
....	Thoroughbreds	Not Set
....	Big Bonanza	Not Set
....	Grizzly's Millions	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Topeka Terror	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Steppin' in Society	Not Set
....	Song for Miss Julie	Not Set
....	Great Stagecoach Robbery	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
...	Johnny March	Not Set
....	A Sporting Chance	Not Set
....	Utah	Not Set
....	Lone Texas Ranger	Not Set
....	Sheriff of Cimarron	Not Set
....	Tell It to a Star	Not Set
....	Tugboat Annie's Son	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
508	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
511	The Way Ahead	Jan.,'45
	SPECIAL	
530	Wilson	Not Set
	(tentative)	
....	Billy Rose's Diamond Horseshoe	Feb.,'45
....	A Royal Scandal	Feb.,45
....	A Tree Grows in Brooklyn	Mar.,'45
....	Hangover Square	Apr.,'45
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	Thunderhead	Not Set
....	Bon Voyage	Not Set
....	Circumstantial Evidence	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Molly, Bless Her	Not Set
....	Bullfighters	Not Set
....	Captain Eddie	Not Set
....	Col. Effingham's Raid	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest In the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	G. I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn In Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk In the Sun	Not Set
....	Bedside Manner	Not Set
....	Guest Wife	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
....	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
....	Destiny	Dec. 22,'44
....	Can't Help Singing	Dec. 29,'44
....	Night Club Girl	Jan. 5,'45
....	She Gets Her Man	Jan. 12,'45
....	Under Western Skies	Jan. 19,'45
....	The Suspect	Jan. 26,'45
....	Patrick the Great	Not Set
....	House of Frankenstein	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	The Frozen Ghost	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Mummy's Curse	Not Set
....	Jungle Captive	Not Set
....	Frisco Sal	Not Set
....	Salome—Where She Danced	Not Set
....	Fairy Tale Murder	Not Set
....	Her Lucky Night	Not Set
....	Penthouse Rhythm	Not Set
....	Swing Out Sister	Not Set
....	Here Come the Co-eds	Not Set
....	It's Never Too Late	Not Set
....	Song of the Sarong	Not Set
....	Romance, Incorporated	Not Set
....	I'll Tell the World	Not Set
....	Easy to Look At	Not Set
....	Blonde Ransom	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
....	Objective Burma	Feb. 10,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Roughly Speaking	Not Set
....	The Corn Is Green	Not Set
....	Men Without Destiny	Not Set
....	Christmas In Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Hotel Berlin	Not Set
....	This Love of Ours	Not Set
....	Mildred Pierce	Not Set

ADVANCE SYNOPSES
and information

THE INVISIBLE ARMY

(RKO Radio)

PRODUCER: Robert Fellows. DIRECTOR: Edward Dmytryk. PLAYERS: John Wayne, Philip Ahn, Richard Loo, Abner Biberman, J. Alex Havier, Robert Stevens, Beulah Bondi, Anthony Quinn, Duckie Louie.

WAR DRAMA. The story starts with the fall of the Philippines and thereafter develops the growth of the Philippine underground and its work against the Japanese invaders. The picture ends with MacArthur's return to the islands.

WEEKEND AT THE WALDORF

(M-G-M)

PRODUCER: Arthur Hornblow, Jr. DIRECTOR: Robert Z. Leonard. PLAYERS: Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Keenan Wynn, Robert Benchley, Leon Ames, Constance Collier.

SPY DRAMA. This is the story of what happens to a group of unrelated people spending the weekend at a hotel. One of them is a war correspondent, one a film star, another a stenographer, and a fourth a returned war veteran. Search for a spy operating from the hotel draws the group together.

THE ENCHANTED COTTAGE

(RKO Radio)

PRODUCER: Jack Gross. DIRECTOR: John Cromwell. PLAYERS: Dorothy McGuire, Robert Young, Herbert Marshall, Mildred Natwick, Hillary Brooke, Bill Williams, Spring Byington, Richard Gaines.

ROMANTIC DRAMA. A modernized version of the Pinero play, this picture tells of a returned war hero who rents a cottage in a small town, preparing to spend his honeymoon there. He finds, however, that his fiancee no longer loves him. She is repelled by the fact that he has been disfigured in battle. Eventually he finds consolation in the love of a servant-girl he employs to keep house for him.

CIRCUMSTANTIAL EVIDENCE

(20th Century-Fox)

PRODUCER: William Girard. DIRECTOR: John Larkin. PLAYERS: Michael O'Shea, Lloyd Nolan, Trudy Marshall, Ruth Ford, Reed Hadley, Roy Roberts, Marvin Davis, Leon Tyler, Harry McKim.

MELODRAMA. When his son is accused of stealing, a boy's father gets into a fight with the shopkeeper who makes the accusation. In the struggle the shopkeeper is killed, and the father is convicted of murder on circumstantial evidence. Later, his best friend stages a fight before the judge responsible for the conviction, and successfully proves that, despite the evidence, the shopkeeper's death was in reality accidental.

THE LOST WEEKEND

(Paramount)

PRODUCER: Charles Brackett. DIRECTOR: Billy Wilder. PLAYERS: Ray Milland, Jane Wyman, Philip Terry, Doris Dowling, Howard da Silva.

PSYCHOLOGICAL DRAMA. This is the story of the adventures of a chronic drunk during a weekend binge. He is finally rehabilitated by the love of a good woman.

MOLLY, BLESS HER

(20th Century-Fox)

PRODUCER: Robert Bassler. DIRECTOR: Lewis Seiler. PLAYERS: Monty Woolley, Gracie Fields, Roddy MacDowall, Reginald Gardiner, Natalie Schafer.

COMEDY DRAMA. A wealthy English widower hires as housekeeper a retired actress. Upon assuming the position, she finds that the rest of the staff has been robbing the Englishman, and she fires them. Her employer, who plans to reenter politics, invites a group of important people to dinner. The housekeeper persuades various of her theatrical friends to pose as servants, and the dinner goes off successfully. The Englishman, who has become estranged from his son, is reconciled with the latter through the housekeeper's efforts.

HERE COME THE CO-EDS

(Universal)

PRODUCER: John Grant. DIRECTOR: Jean Yarbrough. PLAYERS: Abbott and Costello, Martha O'Driscoll, Peggy Ryan, Lon Chaney, Jr., Charles Dingle, Donald Cook.

COMEDY DRAMA. The two comedians are publicists engaged in furthering the career of a dancer. As a publicity stunt, they get her a scholarship at an exclusive girls' school, and themselves become caretakers. The holder of the mortgage on the school tries to foreclose, but is foiled by the comedians. The dancer eventually marries the dean of the school.

THE AFFAIRS OF SUSAN

(Paramount—Hal B. Wallis Prod.)

PRODUCER: Hal B. Wallis. DIRECTOR: William Seiter. PLAYERS: Joan Fontaine, George Brent, Dennis O'Keefe, Walter Abel, Don DeFore, Rita Johnson, Byron Barr.

COMEDY DRAMA. A beautiful young girl lives in primitive surroundings on an island off the coast of Maine. She is discovered by an enterprising young man who brings her to New York, and teaches her how to dress, how to make up, how to behave. She becomes an actress, and marries a theatrical producer.

THE VIRGINIAN

(Paramount)

PRODUCER: Paul Jones. DIRECTOR: Stuart Gilmore. PLAYERS: Joel McCrea, Brian Donlevy, Sonny Tufts, Barbara Britton, Fay Bainter, Nona Griffith, Marc Lawrence, Paul Guilfoyle.

TECHNICOLOR WESTERN. Based on Owen Wister's well-known novel, this is the story of a young man from Virginia who goes out to Wyoming and becomes a cowboy. He meets a schoolteacher with whom he falls in love. His rival is a cattle-rustler whose crimes are erroneously attributed to the Virginian's best friend. After many adventures, the hero straightens out matters and wins the girl.

WITHOUT LOVE

(M-G-M)

PRODUCER: Lawrence Weingarten. DIRECTOR: Harold S. Bucquet. PLAYERS: Katharine Hepburn, Spencer Tracy, Lucille Ball, Keenan Wynn, Patricia Morison, Felix Bressart.

ROMANTIC COMEDY. Based on Philip Barry's play, this is the story of a young couple who meet in wartime Washington and marry for convenience. They agree to leave love out of the situation, but romance develops nonetheless.

A THOUSAND AND ONE NIGHTS

(Columbia)

PRODUCER: Sam Bischoff. DIRECTOR: Alfred E. Green. PLAYERS: Cornel Wilde, Evelyn Keyes, Adele Jergens, Phil Silvers, Dusty Anderson, Philip Van Zandt, Richard Hale, Gus Schilling.

TECHNICOLOR FANTASY. Although this story is laid in an Oriental city over a thousand years ago, the language used, and the music are modern. The story concerns a singer who falls in love with the Sultan's daughter. After many adventures, he is united with his loved one through the powers of a magic lamp.

THE CISCO KID COMES THROUGH

(Monogram)

PRODUCER: Philip N. Krasne. DIRECTOR: J. P. McCarthy. PLAYERS: Duncan Renaldo, Martin Garralaga, Roger Pryor, Vicki Lane, Emmett Lynn, Anthony Warde.

WESTERN. The Cisco Kid and his friend Pancho stop a wedding by pretending that the bride is already married, and producing a child to prove their statement. Later they discover that the child's father has been murdered, and that nefarious interests are trying to appropriate his holdings. Through the efforts of the two cowboys, the murderer is trapped and the property restored to the rightful heir.

A BELL FOR ADANO

(20th Century-Fox)

PRODUCER: Louis D. Lighton. DIRECTOR: Henry King. PLAYERS: Gene Tierney John Hodiak, William Bendix, Richard Conte Glenn Langan, Stanley Prager, Roy Roberts Reed Hadley, Marcel Dalio.

WAR DRAMA. Because of his Italian parentage and his experience in civic administration in New York City, Major Joppolo is assigned by the AMG to administer the civil affairs of the liberated Italian town of Adano. He finds that the church bell has been stolen by the Nazis and, in spite of opposition from the commanding general who finally orders his transfer, the Major is successful in obtaining a new bell, symbolic of their spirit, for the people of Adano.

EARL CARROLL'S VANITIES

(Republic)

PRODUCER: Albert J. Cohen. DIRECTOR Joseph Santley. PLAYERS: Dennis O'Keefe Constance Moore, Eve Arden, Alan Mowbray Pinky Lee, Woody Herman and his Orchestra

MUSICAL. The queen and heiress-presumptive of a small Balkan country are in New York to negotiate a postwar loan for their native land. Incognito, the daughter is selected to star in Ear Carroll's show. She falls in love with a young song-writer, and, in spite of obstacles, finally marries him.

A WALK IN THE SUN

(Bronston-UA)

PRODUCER-DIRECTOR: Lewis Milestone PLAYERS: Dana Andrews, Huntz Hall, Richard Conte, Buddy Yarus.

WAR DRAMA. In the confusion of invasion a platoon of soldiers becomes isolated from the res of the attacking force. One after the other, th lieutenant and the non-commissioned officers ar killed or wounded. The platoon continues on it way under command of a corporal. Against overwhelming odds, the men capture their objective.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2228-2229, issue of Dec. 16, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2241, issue of Dec. 23, 1944.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
•Address Unknown	Col.	5010	Paul Lukas-Mady Christians	June 1,'44	72m	Apr. 29,'44	1866	1695	1947
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2218
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	...	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2218
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	..	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Barber of Red Gap	PRC	....	Buster Crabbe-Al St. John	Not Set	....	....	....	2230	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	....
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Not Set	....	....	....	2230	....
Between Two Women	MGM	....	Van Johnson-Lionel Barrymore	Jan.-Mar.,'45	83m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	....	Richard Arlen-Jane Frazee	Not Set	....	....	....	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	....	Arthur Lake-Dale Evans	Not Set	....	....	....	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Jan.-Mar.,'45	69m	Nov. 25,'44	2194	2142	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
•Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20,'43	50m	Sept. 16,'44	2101	....	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	...
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Not Set	....	....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	....	....	1994	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143

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						M. P. Herald Issue	Product Digest Page		
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Not Set	....	....	....	2242	....
Cisco Kid Comes Through, The	Mono.	....	Duncan Renaldo-Roger Pryor	Not Set	....	....	....	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	....	....	2092	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	...
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	..
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2218
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	....
Cowboy and the Lady (Re-issue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	....	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Not Set	....	....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Jan. 15,'45	....	....	....	2216	....
●Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
●Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
●Double Indemnity	Para	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2218
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2187
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 18,'45	....	....	....	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Not Set	....	....	....	2242	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
●Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	...	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
●Eve of St. Mark, The	20th-Fox	429	Michael O'Shea-Anne Baxter	June,'44	96m	May 20,'44	1897	1636	2143
●Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
●Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	...	....
Fighting Lady, The (color)	20th-Fox	....	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	....	....	2203	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	....	....
●Forty Thieves	UA	....	William Boyd-Andy Clyde	June 23,'44	60m	June 24,'44	1958	....	....
●For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
●Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	55m	Dec. 2,'44	2202	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
●Ghost Catchers, The	Univ.	8015	Olsen and Johnson	June 16,'44	68m	June 10,'44	1935	1835	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	....	....	2131	....
●Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
●Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Brit.)	Gains.-GFD	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 27,'44	2067	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
●Goodnight, Sweetheart	Rep.	320	Bob Livingston-Ruth Terry	June 17,'44	67m	June 10,'44	1935	1850	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
●Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	..	2203	....

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Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2187
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
•Hairy Ape, The	UA	....	William Bendix-Susan Hayward	June 16,'44	91m	May 20,'44	1897	1763	2143
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry the Fifth (British)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	....	Abbott and Costello	Not Set	....	....	....	2242	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	....	....	....	2186	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Feb. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945		....
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Not Set	70m	Dec. 23,'44	2237	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 25,'44	....	....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2230	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130		
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2187
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
•Invisible Man's Revenge, The	Univ.	8008	Jon Hall-Evelyn Ankers	June 9,'44	78m	June 3,'44	1921	1849	
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2218
Island of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....
It Happened One Sunday (Brit.)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
It's a Pleasure (color)	RKO	....	Sonja Henie-Michael O'Shea	Not Set	....	....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	....	....	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	....	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1825	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2218
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
•LADIES of Washington	20th-Fox	430	Ronald Graham-Trudy Marshall	June,'44	61m	May 20,'44	1898	1847	....
Lake Placid Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
•Last Horseman, The	Col.	5208	Russell Hayden-Dub Taylor	June 22,'44	54m	July 1,'44	1969	1890	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2218
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	....	Pat Parrish-Jackie Moran	Jan. 4,'45	....	....	....	2203	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
Love Letters, The	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Main Street After Dark	MGM	....	Edward Arnold-Selena Royle	Jan.-Mar.,'45	57m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Make Your Own Bed	WB	317	Jack Carson-Jane Wyman	June 10,'44	82m	May 20,'44	1898	1715	1995
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....

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Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Jan. 15,'45	....	....	....	2202	....
●Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
●Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	....	....	....	2203	....
●Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
●Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2218
●Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
●Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Special	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	....
Melody Trail (Reissue)	Rep.	3304	Gene Autry	June 1,'44	60m	Oct. 19,'35	....	....	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1616	....
●Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	....	....	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Model Murder, The	Mono.	....	Robert Lowery-Marjorie Weaver	Not Set	....	....	....	2230	....
Molly, Bless Her	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
●Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
●Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
Mummy's Curse, The	Univ.	....	Lon Chaney-Peter Coe	Not Set	62m	Dec. 23,'44	2238	....	....
●Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	....	Margaret O'Brien-Jose Iturbi	Jan.-Mar.,'45	118m	Dec. 16,'44	2226	2142	....
●Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	....	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	124m	Dec. 9,'44	2213	1763	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	....	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
●Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2218
Nothing But Trouble	MGM	....	Laurel and Hardy	Jan.-Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	....	....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
●Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Against Seven	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	....	....	2216	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Not Set	....	....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pillar to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
●Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2218
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2218
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
●Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	....	....	....	....	....
●Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	June 24,'44	60m	July 8,'44	1981	1606	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....

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Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
●Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'45	....	....	....	2131	....
●Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law (formerly Empire of the West)	Col.	....	Charles Starrett	Dec. 21,'44	....	....	....	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo—David Bruce	Not Set	....	....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
●San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
●San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
●Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
●Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
●Sensations of 1945	UA	....	Dennis O'Keefe-Eleanor Powell	June 30,'44	85m	June,24,'44	1957	1746	2143
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	....	....	2131	....
●Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	....	....	....	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
●She's a Soldier, Too	Col.	5040	Beulah Bondi-Nina Foch	June 29,'44	67m	Aug. 26,44	2066	1890	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2218
●Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
●Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
●Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	June 2,'44	93m	Apr. 29,'44	1866	1695	2218
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 16,'44	55m	Dec. 16,'44	2226	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchestar	Not Set	....	....	....	2093	....
●Sonora Stagecoach	Mono.	....	Hoot Gibson-Bob Steele	June 10,'44	60m	Aug. 26,'44	2066	1890	....
●Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
●South of Dixie	Univ.	8043	Anne Gwynne-David Bruce	June 23,'44	61m	May 27,'44	1911	1889	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
●Spook Town	PRC	457	Dave O'Brien-Jim Newill	June 3,'44	59m	....	....	1890	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
●Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
●Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Feb. 15,'45	....	....	....	2186	....
●Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	..	....	...	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2187
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
●Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
TAHITI Nights	Col.	....	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	....	....	....	2186	....
●Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tawny Pipit (Brit.)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
●That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Not Set	....	....	....	2216	....
There Were Three of Us (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	....	....	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
●They Live in Fear	Col.	5043	Otto Kruger-Clifford Severn	June 15,'44	65m	Oct. 14,'44	2138	1889	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Feb. 2,'45	83m	Dec. 16,'44	2226	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Jan.-Mar.,'45	140m	Nov. 18,'44	2181	1889	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
●This Is the Life	Univ.	8012	Susanna Foster-Donald O'Connor	June 2,'44	87m	May 6,'44	1878	1416	1947
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Jan.-Mar.,'45	....	....	....	2092	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	....	Tom Neal-Roger Pryor	Not Set	....	....	....	2203	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
Three Caballeros, The	RKO	....	Disney Cartoon Feature	Not Set	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
●Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
●Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
●Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
●Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block I	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	99m	Nov. 11,'44	2173	2131	2218
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2097	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
●Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
●Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
●Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
●Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
●Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
●U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
●Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	....	....
Under Western Skies	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	....	....	....	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
●Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	....	....	2230	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2218
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
●Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
●Waterfront	PRC	415	J. Carroll Naish-John Carradine	June 10,'44	66m	May 13,'44	1887	1850	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2238	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
●West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2218
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	....	....	2186	....
●White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2218
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	....
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
●YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Youth On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Jan. 11,'44	....	....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2241.

FOR 1945

MES MASON AND ANN TODD

IN

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WITH

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A DRAMATIC STORY WITH
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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Suspect
The Missing Juror
Saddle Leather Law
The Little Mother
He Snoops to Conquer

THE TOP TEN

Moneymaking Stars

. . . . designated by the nation's exhibitors, reporting in the thirteenth annual poll by Motion Picture Herald

VOL. 157, NO. 13

DECEMBER 30, 1944

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21st YEAR OF LEADERSHIP
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WARNERS'
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WARNERS'
TO HAVE AND HAVE NOT
Always
to cel

Jack L. Warner

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"The Keys Of The Kingdom"

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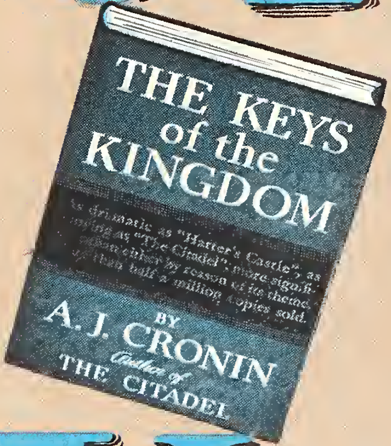

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of the
KINGDOM

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piring as "The Citadel", more signifi-
than either by reason of its theme.
than half a million copies sold.

BY
A. J. CRONIN
Author of
THE CITADEL

DIRECTED BY
JOHN M. STAHL

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JOSEPH L. MANKIEWICZ

SMASH 'EM WITH THE SIXTH WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 157, No. 13
December 30, 1944

Projectionist and Hero

There are heroes, even unto death, on the home front, too. When fire broke out in the booth of the Orpheum theatre at the final war bond rally in the little city of Ortonville in Minnesota, Alfred Weatherby fought the flames and stood to his machines. The audience in the crowded theatre below sat unaware that disaster was just overhead. When the show was over, the projectionist quietly went to bed and died of his hurts.

Mr. Weatherby had been in charge of that booth for twenty-eight years and knew, by sight at least, every member of that audience of his townsmen. He knew what fire and panic could do to that filled theatre. If he had called for help against the fire, he would have precipitated the panic.

It was a job for one man alone, and a fast thinking, brave man. There was that kind of man there to do it. It was done and it consumed the man who did it.

Men are doing and dying like that around the world under the duress of war, thousands of them.

But today we are thinking of a man beside a flaming projector in a booth up there in a village of mid-America, fighting Fate and winning — for his fellows.

Many heroes dash into deeds of daring and sacrifice in circumstances of spectacular inspiration. They do and try while others waver and wait. That sets them out for their moment of glory. Not so with this man Weatherby. He did it all alone — and went home when the show was over.

■ ■ ■

THE MONEY MAKERS

THIS is a woman's world and we have the statistics to prove it. In this issue is the thirteenth annual presentation of the vote of the exhibitors of the nation on "The Ten Best Money-Making Stars" at the box office. This year, as in nine of the years before, the strong majority is of men, seven to three. Also, through the years 1940-43, war years, too, the count held high—eight to two. Only in 1933 and '34 did feminine stars predominate, narrowly, six to four. And in 1932 and '38 they achieved a tie at five to five.

With its years behind it, and the fundamental validity of it as a document of the judgment of exhibitor showmen, and no one else, this Ten Best poll has become an institution of the industry.

In the wake of its growing success have come an array of polls of all manner of sources of opinion—their results never squaring with the basic facts direct from the experience of the box office. The place to find the successes of the screen is where the screens are. That is where the Ten Best poll makes its intensive inquiry, year after year. When the exhibitor names the Ten Best on Motion Picture Herald's questionnaire, they are the ten best.

■ ■ ■

PRODUCTION ECONOMY

SOMETHING to get militant about is an essential of the operation of Mr. Pete Harrison's publishing policy, and these days he has to do a bit of looking about to find it. So it comes that he has recently had a spell of indignation over what he considers "studio waste." It seems to boil down to discussion of footage which is left on the cutting room floor. One suspects that arrangements to closely limit or eliminate that would prove decidedly expensive to the product. Production of pictures has not yet, and never will, reach the precision of pouring a casting. The pouring of the picture into scenes on film is quite as creative a process as the making of the alloys in the melting pot. No great work of words on paper was ever achieved without revisions after it had been made visual.

A set of figures comes back to memory. They pertain to Mr. Charles Chaplin's famous Lone Star two-reel comedies, a line of product which may in fact represent the highest final gross per negative foot in the annals of the art. Typical was "Easy Street." About 115,000 feet of negative was made, to get a final 1,650, less titles. It was about five weeks on the stage, at a cost of around $100,000 of which about $60,000 was Mr. Chaplin's salary. He left about 114,000 feet of negative on the cutting room floor. It was part of his process of production—and that was not waste. Competitors were making two-reelers out of ten to twenty thousand feet of negative, and you cannot remember who they were.

Economies in motion picture production, and there could be some, will have to come, if ever, in terms of basic executive policy in relating the pictures to the market and dealing with factors that are not inside the horizons of the men who actually make the pictures.

Seeking to save film footage in picture production would be about equivalent to a newspaper rule limiting a reporter's supply of copy paper.

■ ■ ■

THE Christmastide announcement of the impending departure of George E. Browne and William Bioff, formerly of Chicago and Hollywood, from a Federal hostel at Sandstone in Minnesota will be of interest to their many friends and associates, and others. A calculation, based on the accountings made under examination in New York, finds that, for the three years of their sojourning as guests of the Government, in their take from the industry they averaged about $4,800 a week each, with board and room, including deductions for certain charges by the U. S., but not calculating what division may have been made—must have been made—with "The Boys from Chicago". That could be rated as agent's fees, anyway. At midweek it was said that their plans for future connections would not be announced immediately.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

THE Money Making Stars of 1944, by vote of exhibitors Page 12

NINETY per cent of French theatres open, OWI reports Page 16

AMERICAN and British companies return to France shortly Page 16

EXTRAS' bolt from SAG opens way to conflict in studios Page 18

BRITISH critic sees Code ban on "Fanny" as a trade plot Page 19

STATE Department shakeup believed of ai to film industry Page 2

HARRISON named Rockefeller's aide in CIA administration Page 2

FILMS as valuable in foxholes as in theatres Hays says in report Page 2

MAJORS studying grievance plan as pro posed by Law Page 2

KORDA may produce "Pickwick Papers" i England for MGM Page 3

SERVICE DEPARTMENTS

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Release for "Outlaw"

HOWARD HUGHES' Western with sex, "The Outlaw," will be released by United Artists, Gradwell L. Sears, UA vice-president in charge of distribution, announced Tuesday in Hollywood. The picture was produced and directed four years ago, at a reported cost of $1,250,000, by Mr. Hughes, originally for distribution by Twentieth Century-Fox, an arrangement which later was abrogated. Upon its completion it was granted a seal of approval by the Production Code Administration provided certain cuts were made in the production.

Mr. Hughes then decided to roadshow the picture himself and threatened to buy a circuit of theatres across the country in which to exhibit. For the initial showing he leased the Geary theatre in San Francisco, where the picture opened February 6, 1943, generating wide publicity based on pin-up pictures of Jane Russell, the star. During that showing the picture carried PCA seal No. 7440, although there were indications that Mr. Hughes was not greatly concerned whether he had it or not. The indicated cuts will be made before UA releases the picture, Robert Savini, Mr. Hughes' agent in the deal, said in New York this week.

Reviewing the picture in Motion Picture Herald February 13, 1943, William R. Weaver said: "the audience . . . evidenced admiration for the early passages, shock when the sex sequences came along, amusement in some of the wrong places as the picture wore on, and weariness toward the end."

Instructed Rites

THE DEATH this week in Hopkins, Mo., of Federal Judge Merrill E. Otis brought to a close a long court career in which figured many cases of importance to the industry in the midwest, and perhaps nationally.

For some 30 years Judge Otis sat on the bench in Kansas City, Mo., and heard independent exhibitor and distributor litigants clash over motion picture trade problems. He was never over-ruled by a higher court.

Those who knew him were not surprised that he should write down exactly how he wanted his funeral conducted. In the little Baptist church in his old home town his requests were carefully carried out. There was no sermon, the Judge's three favorite Bible passages were read, his three favorite hymns were sung and the mourners sang "lustily" as they were requested to do.

Debate in Commons

IT WAS field day again in the British House of Commons last Wednesday. American motion pictures were the target. Captain Charles Waterhouse, Parliamentary Secretary to the British Board of Trade, started the shooting when he presented the Government's plan for expanding the British film industry after the war with Germany, and moved that an amendment be made to the film quota order for the coming year.

Captain Waterhouse announced that imports of American films into England had been steadily increasing since the war and were now "on such a scale that they must be a matter of concern" to the board, which is "urgently pursuing ways and means to encourage production at home."

American companies sent to Britain $39,000,000 worth of film in 1939; $43,000,000 in 1940; $48,000,000 in 1941; $70,000,000 in 1942, and $78,000,000 in 1943, he reported.

Ellis Smith, Labor member, came forth with: "The world cannot be run, after all, solely on a Hollywood conception of life." He expressed concern "about the effects of too many films from Hollywood on the lives of our young people."

Earl Winterton, Conservative, agreed with Mr. Smith, adding: "I view with alarm the films of alleged educational character which come from America."

The debate ended with approval of the film quota order, after members of the House had spoken highly of "Henry V," J. Arthur Rank's new feature. This was the first motion picture to be advertised in Commons and was described there as a "magnificent example of British prestige."

Distinguished Service

EDWARD P. CURTIS, sales manager of Eastman Kodak's motion picture film division, well known in the industry, and now a Brigadier General with the Air Force, has been awarded the Distinguished Service Medal. The award is for his services as chief of staff of the U. S. Strategic Air Forces from January through October, 1944, in Europe.

This war is General Curtis' second. In the First World War, he was a major in the Air Force, and received the Distinguished Service Cross, the Croix de Guerre, and the Order of St. Anne.

He entered the army for the second time, in January, 1942, as a colonel. Joining the air corps, he went overseas, and in June, 1943, was made a Brigadier General.

Seasonal

FEDERAL admission tax collections in No vember, reflecting normal seasonal trends, wer slightly below those of the preceding month, to taling $30,183,455 against $31,097,641, the In ternal Revenue Bureau announced Thursday i Washington. Collections in November, 194 were $16,388,863.

The Bureau indicated that business in Oc tober, on which the November collections wer based, held up generally throughout the coun try. Most of the decline from the previou month was concentrated in the Third Ne York Distrist (Broadway), where collection dropped from $4,873,946 to $4,015,458.

The New York receipts included $3,505,67 from box office admissions, against $4,241,51 in October; $28,690 from tickets sold by brok ers, against $21,371, and $480,937 from admis sions to roof gardens and cabarets, agains $609,742.

The collections brought the total Govern ment revenue for the first 11 months of 194 to $269,332,934, compared with $152,681,90 for the corresponding period in 1943 and indi cated that the receipts for the year would reac $300,000,000.

Sneak Indeed

IT remained for the House of Paramount t put a new wrinkle in the old Hollywood custo of notifying the press of intention to sneak preview pictures in unfinalized form at stipu lated theatres and hours, a courtesy in exchang for which the press agrees to stay away.

Recently the Paramount Girl who phone sneak-preview notifications called up Quigle Publications' Hollywood Bureau and said "We'd like to clear a sneak of 'Miss Susi Slagle,' tonight at 8:30." And when she wa asked where "Susie" was to be sneaked, s Motion Picture Herald's reviewers woul know which theatre to stay home from, she re plied, "We don't know."

Stereoscopic, Again

KENYON IVANOV, the inventor who received a Stalin Prize in recognition of his ereoscopic screen for motion pictures, has bandoned the use of copper wire in favor of lass lenses, according to an article in the *nternational Bulletin* issued by the Embassy f the Union of Soviet Socialist Republics in Washington.

The article says the original Ivanov screen is composed of 36,000 very thin copper wires unning in three directions in conformity with ertain calculations. About 112 miles of wire re required for a screen of 25 square yards." t goes on: "Ivanov has discovered that the ire can be replaced by very thin optical lenses ith a conical surface. Thousands of such lenses re fitted on a mirror. On this screen the tereoscopic effect is much clearer. The mirror ay weigh as much as a ton."

The inventor has presented the new invenon, called "the integral screen," to his country.

* * *

This announcement from the flow of scienific miracles from Russia which the American ress has been receiving these twenty years ates the same credence. The function of steeoscopic vision is subjective, and occurs in he brain, not the eyes. Several million dollars ave been wasted by ignorant persons in the United States in pursuit of the chimera of tereoscopic vision without a viewing device. *With viewing devices, since* 1898 *stereoscopic pictures have been both practical and demontrated. Without viewing devices, which sort he images, right for right eye, left for left ye, stereoscopic motion picture presentation s as impossible as perpetual motion. The red-and-green lorgnette system and the later Hammonds "Teleview" system using a viewing device with shutters synchronized with the projector have been these years agone amply demonstrated in New York and elsewhere. Further attention to the subject will be based either upon utter ignorance or positive demonstration.—TR.*

De-Iced

BECAUSE they "cooperated" with the Government in convicting the "Boys from Chicago" for whom they had extorted $1,600,000 from the film industry, Willie Bioff, formerly West Coast head of the International Alliance of Theatrical Stage Employees, and George E. Browne, formerly international president of the same union, are out of prison. Browne and Bioff, convicted in November, 1941, of conspiracy to extort money from motion picture companies, were sentenced to eight and 10 years, in prison, respectively. They each paid a fine of $20,000.

They were ordered released on parole by Federal Judge John C. Knox in U. S. District Court in New York, December 22, but they must report every month for five years, either in person or in writing, to a Federal probation officer.

Boris Kostelanetz, special assistant U. S. Attorney General, told the court that when Bioff and Browne were convicted, the Government did not know who their associates were and would never have found out if they had not decided to talk. He suggested that "it seems desirable that some consideration be shown them in respect of their sentences."

They were expected to be free by New Year's Eve, awaiting only the service of Judge Knox's written order upon the warden of the Federal penitentiary of Sandstone, Minn., where they were transferred from Leavenworth, Kan. Their future plans were not made known. Bioff's estate at Ventura, Cal., has been sold and his wife is reported to be living in New York at present.

Bioff received an additional "reward" in the dismissal Wednesday of the Government's claim of income tax discrepancies. Federal Judge Ralph E. Jenney in Los Angeles granted the request of U. S. Attorney Charles H. Carr, who acted on instructions from U. S. Attorney General Francis Biddle. The case, delayed many times during Bioff's extortion trials, was based on charges that he was short $86,000 in his 1937 tax returns.

"Sex-in-Voice" Appeal

AMERICAN screen stars ran away with the 1944 awards given annually by the New York Institute of Voice Teachers to actors for "diction, clarity and 'sex-in-voice' appeal." They outdistanced for the first time their British colleagues.

Mrs. J. D. Parsily, president of the institute, announced last weekend that the winners of this year's awards were Charles Bickford, Ellen Drew, Martha Tilton, Walter Pidgeon, Nina Foch, George Brent, Lauren Bacall, Mary Anderson, Gene Tierney and Joan Fontaine.

The American voice, Mrs. Parsily said, has finally achieved a stature as great, if not greater, than that of the British. "It is about time that we dropped our slavish enthusiasm for the British type of accent and the ten motion picture stars selected have done much to make the American voice an outstanding example of voice perfection," she observed emphatically.

In a debate in the House of Commons last Wednesday on the subject of British expansion of its film industry, Major Henry Adam Proctor, Conservative member, declared that British films were equal to American motion pictures in directors, script, writers and actors. He added: "And we have that peculiar quality of voice which makes English sound like a flute against the American tin whistle."

AT 23, Joseph Baisch was the manager of the Gateway theatre at Kenosha, Wisconsin, and his last exploitation job was for Bob Hope's picture, "Caught in the Draft." The day after the picture's run ended he was inducted. Now, three years later, it is Capt. Joseph Baisch, holder of the Distinguished Flying Cross, Air Medal with seven clusters, and a Presidential Citation. He is back from Africa, Italy and France, where he flew nearly a hundred missions as pilot of a B-25 bomber.

Franco-Hollywood Amity

PORTENDING amity in the post-war years, the Hollywood Writers Mobilization and the Hollywood Council of Guilds and Unions last week gave an official pledge of cooperation to the French motion picture industry. Comprising, collectively, the bulk of Hollywood's professional personnel, the organizations made their pledge to Pierre Blanchar, president of the French Committee of Liberation for Motion Pictures. M. Blanchar was in Hollywood in connection with the presentation there, to invited audiences, of "La Liberation," a documentary showing the liberation of Paris and the events leading up to that achievement.

Hero

A POSTHUMOUS award was being considered this week by the War Activities Committee for Alfred Weatherby, until two weeks ago the projectionist at the Orpheum theatre in Ortonville, Minn. He was 50 years old and had been on his job for twenty-eight years. He died after preventing a panic at a War Bond rally.

Unknown to the manager and the some 600 patrons in the theatre, the projectionist fought the flames when film caught fire in the booth during the first night showing of "Stage Door Canteen." Suffering minor burns, Mr. Weatherby went on about the business of projecting the second showing of the feature. He quietly retired to his hotel room, saying nothing about the incident. When his condition became serious, he called hotel employees, who called a physician. Before the doctor arrived, Mr. Weatherby died of lung congestion caused by inhaling smoke.

In behalf of the Sixth War Loan Committee, Harry Brandt, national chairman, sent flowers and said that an award would be considered.

Getting Started

A NEW idea is being tested in television programs with regularly scheduled shows to start next week over the DuMont station, WABD, Channel No. 4, in New York for Macy's department store. The shows are produced by RKO Television Corporation. Paramount has a substantial interest in DuMont.

Ralph B. Austrian, executive vice-president of RKO Television, announcing the project, said the idea was based on the belief the public would welcome a short, five-minute program devoted exclusively to shopping information. There will be no dancers, singers, plays or puppets, it being designed as a "Display Advertising Section" of an evening's television schedule. It is proposed to telecast Miss Martin Manning, Macy shopping adviser, who will show and demonstrate articles typical of the store's assortment of merchandise.

Mr. Austrian declined to estimate the cost of the venture, indicating that it was being tested with mutual cooperation of all parties concerned. RKO Television Corporation is producing other television shows. The company was formed recently for that purpose.

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Recording Showmen's Mercy Pilgrimage

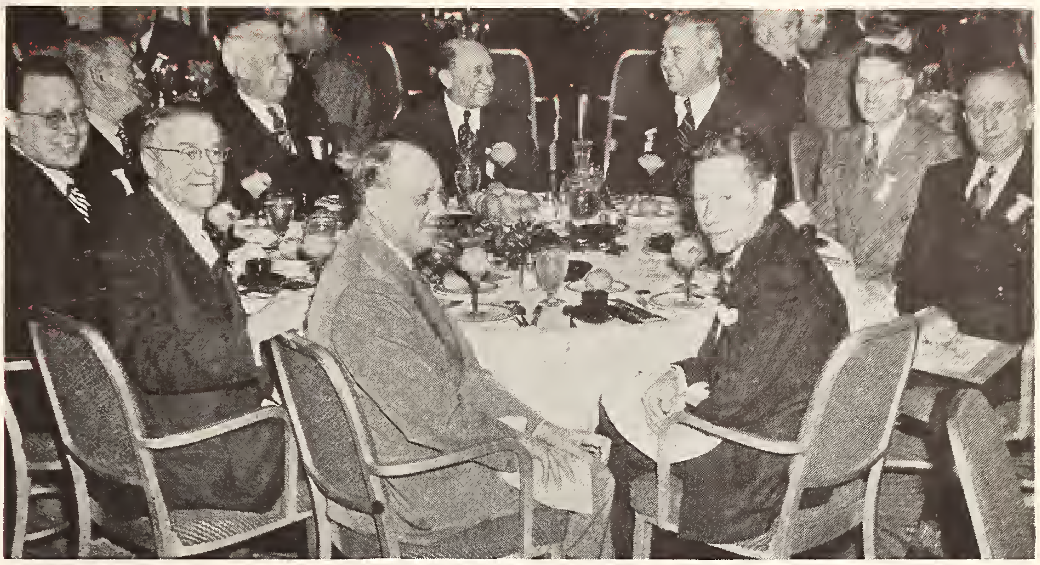
THE GATHERING in Washington and at the White House of nearly four score of the nation's leading showmen, last week, under the aegis of Nicholas M. Schenck, in connection with the coming March of Dimes Week drive stands unique in the annals as a convention of the industry devoted to an external cause. It is of course of a piece with that same generosity which has always betokened the sympathy of the showman with the humanities. It is a new and signal expression of the warm tradition. It is as fitting, as it is inevitable, that those whose whole concern is in the service of the emotions of the people in the world of make-believe also should serve in a movement so close to human sympathy as the National Foundation for Infantile Paralysis. They assembled at the capital to deliver a resolution to President Roosevelt, a document, a token of a resolve of purpose.—TR.

Reading clockwise from front and center are Oscar A. Doob, Leonard Goldenson and Barney Balaban of the national committee; Tony Sudekum, Tennessee; Joseph Kalmine; Hugh Martin, Georgia; J. H. Thompson, Georgia; Roy Rowe, North Carolina; R. B. Wilby, Alabama, and R. H. Kennedy, Alabama.

Below: A. Joseph DeFiore, Delaware; Tom Baldridge, MGM; J. O. Brooks, Michigan; W. H. Workman, Minnesota; William O. Sears, Minnesota; Jack Kirsch, Illinois; Harry Kalmine, national committee; Harry Katz, Indiana; K. T. Collins, Indiana; C. C. Moskowitz, national committee, at a luncheon in the South American Room of the Hotel Statler.

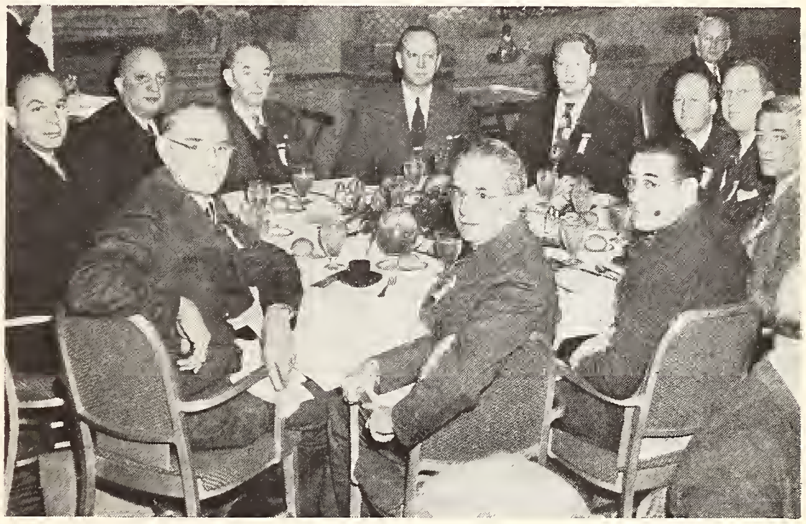
Clockwise from the bottom, center: Edward C. Dowden, publicity committee; Lieutenant George Arthur, Jr.; Harry C. Arthur, Sr., Missouri; Arthur Lehman, Mississippi; Rodney Toups, Louisiana; R. J. O'Donnell, Texas; Milas L. Hurley, New Mexico; Maurice M. Rubens, Illinois; Warren Irvin, South Carolina.

icholas M. Schenck, national chairman.



Clockwise from the center, bottom: Albert J. Finke, Oregon; Frank Newman, Sr., Washington; G. S. Eyssell, national committee; A. H. Blank, Iowa and Nebraska; Walter Vincent, national treasurer; Herman Robbins, national committee; Spyros Skouras, national committee; M. C. Cooper, North Dakota; Charles Klein, South Dakota, and H. B. Pride.

Left to right: Nicholas M. Schenck, national chairman; Joseph Bernhard, national committee; J. Meyer Schine, New York; S. H. Fabian, national committee; Harry Nace, Arizona; John Rugar, Utah; Robert Peratrovich, Jr., from the far Territory of Alaska, and Albert Law, California.



Clockwise from the bottom, center: Fred J. Dolle, Kentucky; Ted Schlanger, Pennsylvania; Moe Silver, Pennsylvania; John J. Payette, District of Columbia; Sidney Samuelson, Pennsylvania; Carter Barron, District of Columbia; Lawrence Schenberger, Maryland; Elmer Nolte, Maryland; W. F. Crockett, Virginia; Milton Levine, West Virginia; P. J. Wood, Ohio.

Edward M. Fay, Rhode Island; Samuel Pinanski, Boston; M. J. Mullin, Boston; John D. Carroll, Maine; M. A. Cuddy, Massachusetts; Frank Vennett, Vermont; Melvyn Morrison, New Hampshire; I. J. Hoffman, Connecticut; Richard Walsh, representing the International Alliance of Theatrical Stage Employees, and Joseph R. Vogel, national committee.

Clockwise from the bottom, center: Samuel Rinzler, New York; Fred Schwartz, New York; Marvin A. Eder, Canal Zone; Abel Green, trade press; Frank Damis, New Jersey; Walter Reade, New Jersey; Malcolm Kingsberg, Harry Brandt and Tom Connors, national committee, and Max Yellen, New York.

I. BING CROSBY

THE MONEY

The winning players in a vote of the nation's showmen, as determined on the sole basis of Fame at the box office

II. GARY COOPER

III. BOB HOPE

THE TEN BEST IN EXHIBITOR POLL

For the year ending October 1, 1944

COMBINED VOTE	CIRCUITS	INDEPENDENT
1. Bing Crosby	1. Bing Crosby	1. Bing Crosby
2. Gary Cooper	2. Gary Cooper	2. Gary Cooper
3. Bob Hope	3. Bob Hope	3. Bob Hope
4. Betty Grable	4. Betty Grable	4. Betty Grable
5. Spencer Tracy	5. Spencer Tracy	5. Spencer Tracy
6. Greer Garson	6. Greer Garson	6. Abbott & Costello
7. Humphrey Bogart	7. Humphrey Bogart	7. Greer Garson
8. Abbott & Costello	8. Cary Grant	8. Humphrey Bogart
9. Cary Grant	9. Abbott & Costello	9. Wallace Beery
10. Bette Davis	10. Bette Davis	10. Cary Grant

by WILLIAM R. WEAVER

Hollywood Editor

TO Bing Crosby goes the distinction of being the first leading man to take Number One position in the MOTION PICTURE HERALD-*Fame* annual poll of exhibitors to determine the names and rankings of the screen's Money-Making Stars.

Number One position in the twelve previous annual pollings was held three times by character players, seven times by children, once by a pair of comedians and once by a leading woman. Categorically, for the record, Marie Dressler topped the list in 1932 and 1933, Will Rogers in 1934, Shirley Temple in 1935, 1936, 1937 and 1938, Mickey Rooney in 1939, 1940, and 1941, Abbott & Costello in 1942, and Betty Grable in 1943.

This year's occupant of first place among the Money-Making Stars is no stranger to the exclusive company in which he finds himself ra ed Top Man. This is Crosby's fifth appearan in the annual listings. He was voted sevent place in the 1934 balloting, based as all Mone Making Star polls are based on the amount money drawn into theatres by pictures exhibi ed during the entertainment year, behind W Rogers, Clark Gable, Janet Gaynor, Walla Beery, Mae West and Joan Crawford. He to fourth place in the 1937 poll, led by Shirl Temple, Clark Gable and Robert Taylor.

MAKING STARS *of* 1944

IV. BETTY GRABLE

V. SPENCER TRACY

VI. GREER GARSON

VII. HUMPHREY BOGART

VIII. BUD ABBOTT & LOU COSTELLO

1940 he was ranked seventh again, preceded by Mickey Rooney, Spencer Tracy, Clark Gable, Gene Autry, Tyrone Power and James Cagney and in 1943 he was again fourth, following Betty Grable, Bob Hope and Abbott & Costello.

Apart from the precedent established by the voting of a leading man to position of supremacy among the Top Ten, the 1944 poll results are especially notable as indicating stability of stellar values during a year of long runs, crowded theatres and backlogged attractions. All but one of the Money-Making Stars of 1944 have been present in earlier Top Ten listings, many of them repeatedly.

Gary Cooper, runner-up to Der Bingle, makes his appearance this year among the marquee mighty for the sixth time. He was tenth in 1936, his first year of prominence in the poll, ninth in 1937, seventh in 1941, third behind Abbott & Costello and Clark Gable in 1942, and fifth behind Betty Grable, Bob Hope, Abbott & Costello and this year's leader in 1943. As is typical of poll placements, although the Crosby showing for 1944 is an ex-

(Continued on following page)

IX. CARY GRANT ★ ★ ★ ★

X. BETTE DAVIS ★ ★ ★ ★

Showmen Select Money-Making Players of Year

(Continued from preceding page)

THE NEXT FIFTEEN

COMBINED VOTE	CIRCUIT	INDEPENDENT
11. Wallace Beery	11. Walter Pidgeon	11. Dorothy Lamour
12. Dorothy Lamour	12. Barry Fitzgerald	12. Alice Faye
13. Walter Pidgeon	13. Judy Garland	13. Judy Garland
14. Judy Garland	Ginger Rogers	14. Bette Davis
15. Alice Faye	14. Ingrid Bergman	15. Red Skelton
Red Skelton	Red Skelton	16. Mickey Rooney
16. Ginger Rogers	15. Irene Dunne	17. James Cagney
17. Mickey Rooney	16. Wallace Beery	18. Roy Rogers
18. Claudette Colbert	17. Margaret O'Brien	19. Walter Pidgeon
19. Irene Dunne	18. Dorothy Lamour	20. Ginger Rogers
20. Margaret O'Brien	19. Claudette Colbert	21. Claudette Colbert
James Cagney	20. Mickey Rooney	22. Margaret O'Brien
21. Barry Fitzgerald	21. Alice Faye	Betty Hutton
22. Roy Rogers	22. Deanna Durbin	23. Fred MacMurray
23. Betty Hutton	Betty Hutton	24. Irene Dunne
24. Fred MacMurray	23. Fred MacMurray	Roddy McDowall
Ingrid Bergman	24. James Cagney	
25. Deanna Durbin	25. Jean Arthur	25. Deanna Durbin

ceptional instance, the number of Cooper pictures in distribution during the period covered by the poll influenced his ascent. He was on the screen during the year in "For Whom the Bell Tolls," "The Story of Dr. Wassell" and "Casanova Brown," the last-named going into release a bit late in the year to figure largely in the 1944 balloting, however.

Bob Hope's recession from second place last year to third place in the 1944 listing reflects the converse of the Cooper advancement. The comedian was to be seen in but one new picture, "Let's Face It," during the season. He'd been out in three pictures in the 1943 period, and in two during the 1942 season, finishing fifth that year behind Abbott & Costello, Clark Gable, Gary Cooper and Mickey Rooney.

Betty Grable, fourth ranking box office personality by the 1944 poll, was the sensation of the 1943 balloting, taking first position on her second appearance in the list. She'd had three pictures in distribution during 1943. She was out in only two, "Sweet Rosie O'Grady" and "Pin-Up Girl," during the 1944 season.

Spencer Tracy Appears on List for Sixth Time

Spencer Tracy, like Gary Cooper, appears for the sixth time in the Top Ten this year. He was voted fifth place in the poll of 1938, rising to third in 1939 and second in 1940, dropping back to fifth again in the 1942 poll and—due to spending months on a picture that was shelved—to tenth in 1942. His ascent to fifth place this year stems from his presence on the screen in two pictures, "A Guy Named Joe" and "Seventh Cross," both released in time to figure in the figures on which exhibitors base their ballots.

Greer Garson's retention of sixth place, which she occupied last year on her second appearance in the list, is an impressive validation of her popularity in view of the fact that she, like this year's leader, had only one new picture in circulation during the period of the poll. It was "Madame Curie." Miss Garson made her first Top Ten appearance in the 1942 poll, following release of "Mrs. Miniver."

Humphrey Bogart, retaining seventh place, which he earned last year on his first inclusion among the leaders, was to be seen by his followers in "Passage to Marseille" and, briefly, in "Thank Your Lucky Stars," during the season represented. It had been "Casablanca" and "Sahara" in which he'd made for exhibitors the money which lifted him in 1943 to Top Ten rank.

Abbott and Costello Had Meteoric Rise to Fame

Abbott and Costello, the pair who sky-rocketed to Number One position in their first Top Ten appearance, in 1942, are in eighth place this year on the strength of only one new picture circulated during the poll period, "In Society." They were out in five during the 1942 period. No other comedy team in poll history has held Top Ten rating for three consecutive years.

Cary Grant, in ninth place this year, is the single first-timer in the 1944 list of Money-Making Stars. His absence from the Top Ten in past years has been a circumstance prompting inquiry from many students of box office values, and his presence in the list this year makes explanation practicable. For years it was the Grant custom to limit his appearances to one a year, or three over a two-year period, each of these grossing high return because of a personal draw which, as has been no secret to anybody, compares with the most potent. He was before his followers in three pictures during the season reflected in the 1944 poll—"Destination Tokyo," "Once Upon a Time" and "Arsenic and Old Lace"—their aggregate earnings for exhibitors accounting for his rise in poll ranking.

Bette Davis Returns to Top Ten This Year

Bette Davis returns to the Top Ten in the 1944 listing—she held ninth place in 1940 and eighth in 1941—with "Watch on the Rhine," "Old Acquaintance" and "Mr. Skeffington," as well as an appearance in "Thank Your Lucky Stars," figuring in the box office proceeds of the showmen participating in the poll.

The story of the 1944 balloting would not be complete without notation of the fact that the name of Clark Gable is absent from the Top Ten for the first time since the establishment of the poll in 1932. No other star has approached the Gable record for sustained consistency of popularity with the millions who pay their way into theatres. It took the world's greatest war two years to take the world's greatest entertainment personality out of the Top Ten.

In the next 15 places are 18 names, counting three ties. Here the women, who gained but three positions among the Top Ten, show to advantage with ten nominations. A former poll winner and several players who have made the top rank in former years appear on the list along with a few newcomers.

Notable among the latter are several players who have been designated as "Stars of Tomorrow" in the last few years, one of whom

THEY DO THEIR PART

Aside from their screen performances, which brought them to the top of their profession in the judgment of the nation's exhibitors, the Money-Making Stars of 1944 have been contributing much of their time and talent in the past year directly to the cause of a nation at war. Foremost among them in the servicemen's opinion is Bob Hope, whose efforts to entertain men on many battle fronts, often at the expense of his screen and radio work, have won him worldwide acclaim and affection. Bing Crosby, too, has been overseas with the troops, with many others. Bond drives have been spurred by appearances of Abbott and Costello and Greer Garson, among others. Most of the stars contribute their share and more to community services.

The Western Winners

Combined	Independents	Circuits
I. Roy Rogers	1. Roy Rogers	1. Roy Rogers
2. William Boyd	2. William Boyd	2. William Boyd
3. Smiley Burnette	3. Smiley Burnette	3. Smiley Burnette
4. George "Gabby" Hayes	4. George "Gabby" Hayes	4. George "Gabby" Hayes
5. Bill Elliott	5. Bill Elliott	5. Johnny Mack Brown
6. Johnny Mack Brown	6. Charles Starrett	6. Bill Elliott
7. Don "Red" Barry	7. Johnny Mack Brown	7. Don "Red" Barry
8. Charles Starrett	8. Don "Red" Barry	8. Russell Hayden
9. Russell Hayden	9. Russell Hayden	9. Tex Ritter
0. Tex Ritter	10. Tex Ritter	10. Fuzzy Knight

Honorable Mention

I. Fuzzy Knight
2. Bob Steele
3. Andy Clyde
4. Ken Maynard
5. Buster Crabbe
16. Bob Livingston
17. Hoot Gibson
18. Bob Wills
19. Raymond Hatton
20. Al St. John
21. Rod Cameron
22. Dave "Tex" O'Brien
23. Allen Lane
24. Eddie Dew
25. Sunset Carson

eceived that designation in 1944. In this list ircuit and independent showmen display some-vhat greater divergence of opinion, although ere, too, the differences are chiefly in shades f preference.

Vestern Leaders Show onsistent Performance

Consistency of attraction value, a conspicu-us characteristic of the 1944 poll, is reflected n the listing of Money-Making Western Stars. It is demonstrated in the poll leaders and ieir positions, and right down the line through ie players receiving honorable mention.

Roy Rogers, voted first place last year after first inclusion among the leaders in 1939, is gain Number One Western Star, and William oyd, who has taken second place in six an-ual pollings, is again Number Two.

"Smiley" Burnette is another repeater, as o position, retaining third place; and so is eorge "Gabby" Hayes, again voted Number our.

Bill Elliott, who ranked ninth in 1943, is umber Five in the 1944 listing, while Johnny ack Brown, fifth in 1943, is Number Six.

on "Red" Barry Climbs ne Place in Listing

Don "Red" Barry gained a rung in the 1944 adder of Fame, rising from eighth place to eventh, and Charles Starrett is Number ight.

Russell Hayden, who held tenth position last ear, is Number Nine in the 1944 poll, and ex Ritter, who missed the Top Ten by two laces in 1943, is 1944's Number Ten.

There were few newcomers to the Western eld, and it seems to take more than two or hree appearances to convince the fans of ad-enture in the saddle. Some came too late in he year to influence the vote of exhibitors; Tim Holt, who gained sixth place in 1943, and gave some sign of switching his allegiance to dramatic features, did his fighting for Uncle Sam in 1944. The Three Mesquiteers, in seventh place last year, were another war casualty.

THE TOP WINNERS FOR 13 YEARS

Seven stars have won the Number One position in the Motion Picture Herald-Fame poll of exhibitors since its inception in 1932. Shirley Temple took top honors in four successive years, a record approached only by that of Mickey Rooney, a three-time winner. The record:

1944	Bing Crosby
1943	Betty Grable
1942	Abbott & Costello
1941	Mickey Rooney
1940	Mickey Rooney
1939	Mickey Rooney
1938	Shirley Temple
1937	Shirley Temple
1936	Shirley Temple
1935	Shirley Temple
1934	Will Rogers
1933	Marie Dressler
1932	Marie Dressler

Clark Gable holds the unique record of having been placed among the first ten for twelve successive years, from 1932 to 1943.

ROY ROGERS ★ ★ ★ ★

Canada Showmen Agree on Nine

While Bing Crosby was outdistancing the field in the U. S. exhibitors' vote, Canadian showmen were also going his way. In a display of continental solidarity, they agreed on nine out of ten names on the money-makers list, adding only Walter Pidgeon.

Canadian choices show a shift of emphasis to comedy this year, although dramatic performers are well represented. Second to Crosby comes his frequent partner, Bob Hope. Greer Garson, Canada's top choice in 1943, is third.

Three Players Are Tied For Fourth Position

Humphrey Bogart, Betty Grable and Gary Cooper ran neck and neck for fourth position, which Betty has to herself in the U. S. ranking. Spencer Tracy is seventh, Abbott and Costello and Walter Pidgeon tied for eighth place, and Cary Grant completes the list.

Bette Davis, in tenth position on the U. S. list, missed out in Canada by one vote of the participating showmen.

An interesting feature of the Canadian vote is the consistency of exhibitor preference based on performances of the past two years. All but two of 1943's winners are on the list again in 1944. Only Tracy and Grant are newcomers. However, in the shift of positions, which brought Crosby from ninth to first place, no performer takes the same place he had in 1943. Hope and Bogart have improved their positions, while those who have dropped a few places in the scale still remain in the same order of preference.

90% OF THEATRES IN FRANCE OPEN

Lack of Electricity Limits Daily Performances, Lober of OWI Says

All but 10 per cent of the 3,825 film theatres operating in metropolitan France before D-Day are open, Louis Lober, acting chief of the overseas film division of the Office of War Information, said in New York last weekend. Most of the inoperable houses were closed because of bomb destruction or because they were in combat areas.

Mr. Lober said the lack of electricity in France limited the number of weekly performances, and that the reopening of houses to civilians in France as well as other liberated European areas depended largely on an increase of electric power as permitted by the Allied Military Government.

French Eager for Newsreels

The French people are eager to see newsreels and to learn what happened in Allied countries during the four years they were under Nazi domination, according to the OWI. To aid in bringing France up to date on Allied activities for the past four years, American and British film trade journals now are being shipped to France and articles from them are given to the press. Biographies of new Hollywood stars developed in these years also are being released to papers and arrangements have been made to keep both press and radio informed on the latest Hollywood news.

Mr. Lober said that one striking result of German occupation had been the development of the 16mm field in France. Although there were few 16mm projectors in the country before the war, there are now reported to be between 4,000 and 5,000 machines available, not only for use in schools and universities but also in commercial circuits. American 16mm films are much in demand.

Within a few weeks OWI expects that printing of American pictures in France for the major companies will be resumed by the French Kodak plant, which is capable of producing 5,000,000 feet of film monthly.

Belgium Wants War Films

In Belgium, Mr. Lober said, the majority of demands were for war films and old newsreels covering the war period. By the end of October, 412 theatres were showing the Allied newsreels prepared for Belgium, 476 by mid-November.

Bombings and indecision over the method of finding and dealing with collaborationists delayed the opening of many houses in Belgium. However, up to November 6, 22 American, eight British and three Russian features had been released by the Psychological Warfare Division for distribution. The OWI indicated that the Nazi V-2 bombs might have cut theatre attendance in Belgium considerably in recent weeks.

By early November, more than 1,000 film houses in Italy were showing American films distributed by the division to a daily attendance of 1,000,000 civilians, according to the OWI. Theatres in small towns, however, still receive few features, partly because of bad transportation but also because a limited number of prints are available.

American motion pictures in all liberated areas of Europe were enthusiastically received and were fulfilling beyond expectations their psychological warfare functions, Mr. Lober pointed out, adding that many theatre owners had visited Allied Information Service offices to express their eagerness to show Hollywood features.

The films prepared especially by the OWI for liberated peoples have had great success, among them "Salute to France," produced for D-Day, and the Allied newsreel, "Il Mondo Libro" ("The Free World").

Regarding the 16mm development in France, OWI estimates that commercial exhibitors equipped to show 16mm sound films numbered 4,500 in October. More than 90 Belgian houses were found to be using 16mm equipment in September.

The OWI pointed out that the 16mm film had appealed to a different theatre patronage—mostly inhabitants of remote regions who never see motion pictures.

16mm Developed Widely

Belgium also has seen the 16mm film develop into a commercial venture. This was stimulated to a great extent by the Nazis, who made any film house taking less than 2,500 Belgian francs (approximately $1.50) per week give up their 35mm equipment and operate on 16mm.

To meet the need for 16mm pictures in France and Belgium, the OWI has prepared and is now supplying those countries with 39 subjects, consisting of 109 reels in French and 27 subjects, consisting of 74 reels, in Flemish. These documentaries were made in both 35mm and 16mm. Designed primarily to furnish information, the subjects cover the American scene, the American war effort, education, news of the Pacific war and a news review aimed at bringing liberated countries up to date on the war.

OWI PUTS U. S. MAGAZINE ON SALE IN RUSSIA

"Amerika", new monthly magazine in Russian, prepared by the overseas branch of the Office of War Information, went on sale in Moscow last week. Ten thousand copies of the first issue, containing 64 pages plus a color cover, were turned over to the Soviet book agency for sale at three rubles per copy. The agency will keep 25 per cent of the gross for the cost of distribution, and the balance will be deposited in the Moscow account of the American Embassy. The magazine was designed to acquaint the Russian people with the United States. Samuel Spewack, screen writer and playwright, and assistant deputy director of the overseas branch of the OWI, who opened an OWI office in Moscow last year, helped to prepare the magazine. Colonel Joseph B. Phillips, former Moscow correspondent for the New York *Herald Tribune*, now head of the OWI Moscow office, is in charge of the publication.

U. S. and British Firms to Go Into France Shortly

Within the next few weeks, American ar British film companies will go into France on commercial basis at the same time, Edward V Barret, director of the overseas branch of the Offi of War Information, announced in Washington la Wednesday.

Mr. Barrett, who returned recently from inspection tour of OWI operations in France, sa that arrangements were under discussion betwe British and American authorities. He was enthus astic over the success of OWI's efforts to infor the French people of the events of the past fo years and the part America had played in the wa Motion pictures, radio, leaflets and books are b ing used for this purpose.

He said that a substantial number of Fren theatres were operating, although precariously, b cause of limited electric power. The progran consist of American and British informational ar commercial features. OWI short subjects are po ular, he said, and the agency recently arranged have some of its news pictures incorporated in tl French commercial weekly newsreel.

Mr. Barrett also made known the fact th William S. Paley, president of Columbia Broa casting System, who is head of European rad operations, had been asked by the military author ties to undertake several important campaigns correct erroneous impressions among the Fren about the United States.

Regan Sees More Patrons In Post-War Period

"The industry need expect only a slight peri of economic readjustment in the post-war perio because more people are conscious of films th ever before, and the number is increasing," Charl M. Regan, Paramount vice-president in charge distribution, said this week in New York.

Mr. Regan pointed out that more potential p trons than ever before were derived by the i dustry from the hundreds of thousands of soldie now regularly seeing gift films overseas. Tl present high quality of product, despite the "lusl war period during which even lesser product cou conceivably get by, was another reason for optir ism, he said.

There was no product shortage, except in is lated cases, Mr. Regan maintained, saying th Paramount was releasing product as it thought t market could absorb it, about 30 pictures a ye in blocks of four and five. "We serve over 15,0 accounts on key pictures, with other product a eraging 12,500," he added.

The company shortly would have a backlog 20 films; seven were shooting, seven others we finished and six were being edited, he said.

Arthur Loew Leaving OWI To Return to MGM

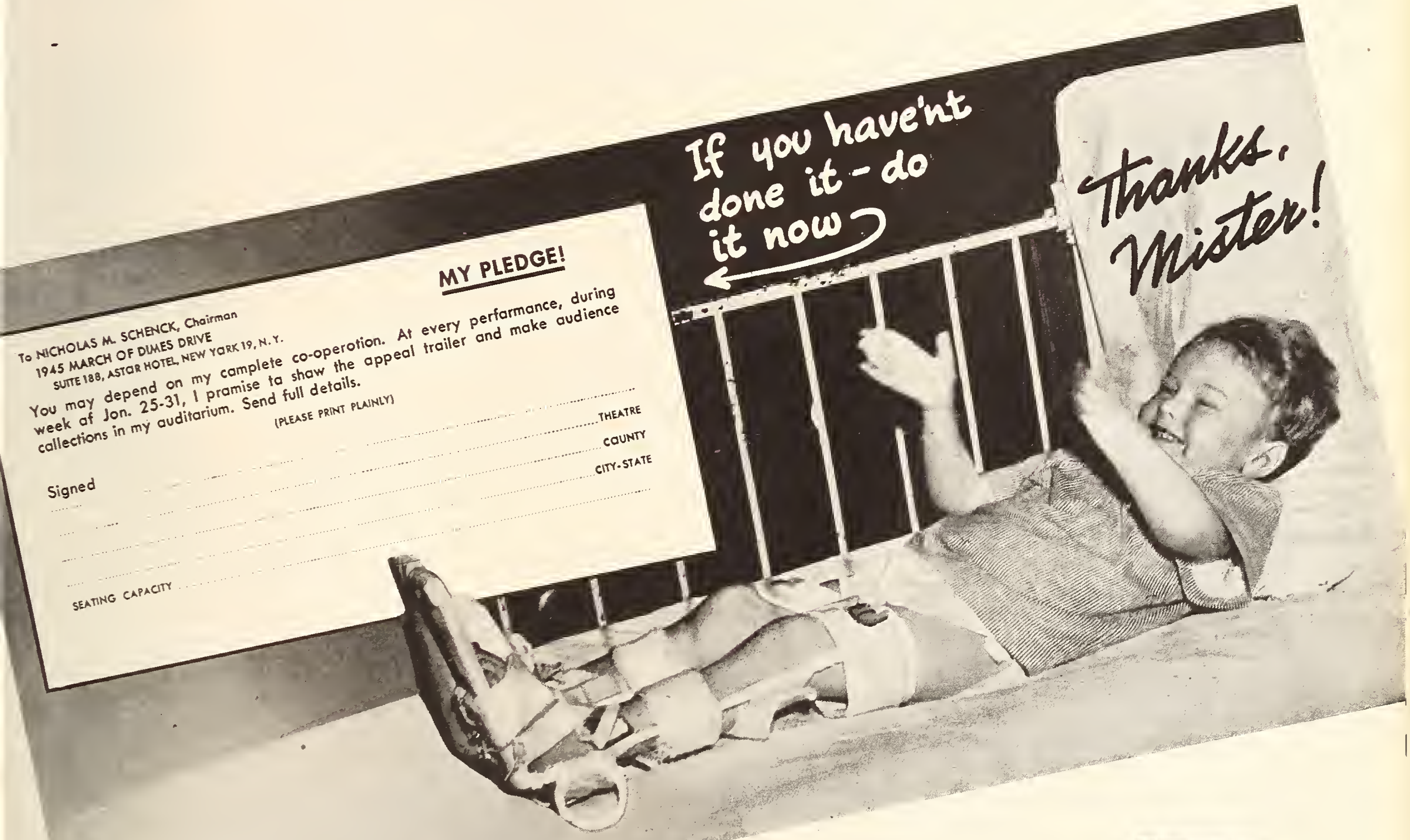
Arthur M. Loew, vice-president in charge of fc eign distribution for Loew's, Inc., now on lea will relinquish his post as associate chief of t Office of War Information's overseas film di sion, to return shortly as head of Loew's forei department. Mr. Loew is now on vacation in Me ico. Recently he was given inactive status by t Army. He held the rank of major. Since h return from London, where he supervised distrib tion of Hollywood films and OWI's documentari in the liberated countries, Mr. Loew had been wor ing out of the New York office of the OWI fi bureau.

MGM Promotes Gardner

Sam Gardner, manager of the MGM Salt La City branch for over five years, was promoted th week to a similar post in Los Angeles. M Gardner, who has been with the company sin 1931, will be succeeded in his former position Carl Nedley, who has been acting manager Omaha since last summer.

Think of a child you love!..

AND REMEMBER THOSE LESS FORTUNATE!



If you have'nt done it - do it now
Thanks, Mister!

MY PLEDGE!

To NICHOLAS M. SCHENCK, Chairman
1945 MARCH OF DIMES DRIVE
SUITE 188, ASTOR HOTEL, NEW YORK 19, N. Y.

You may depend on my complete co-operation. At every performance, during week of Jan. 25-31, I promise to show the appeal trailer and make audience collections in my auditorium. Send full details.

(PLEASE PRINT PLAINLY)

Signed .... THEATRE

.... COUNTY

.... CITY-STATE

....

SEATING CAPACITY ....

EXTRA VOTE OPENS WAY TO CONFLICT

SAG Informs Producers It Holds Jurisdiction Over Performances

Hollywood Bureau

Events in the wake of the National Labor Relations Board election of December 17, in which extra players chose the newly-formed Screen Players Union as their bargaining agency in preference to the Screen Actors Guild, were interpreted by studio executives at the weekend as foreshadowing a possibly far-reaching conflict on the production labor front.

Quick to concede defeat in the NLRB election, the guild's first step last week was to notify producers that it retained jurisdiction over all screen work in which lines of dialogue were spoken, songs sung, or stunt work done, and that it would interpret as a violation of the Basic Agreement any employment for that kind of work given any person not a member of the SAG.

Repeals Rule Limiting Work

Simultaneously, SAG announced repeal of a by-law under which Class A and Class A-Junior members of the guild had been estopped from performing extra player work, performance of which had been limited, until the NLRB election, to the Class B members of SAG. It was stated in connection with this announcement that, with relinquishment of SAG's claim to jurisdiction over extras, the by-law, originally exacted to protect Class B members, no longer served a purpose. Effect of the repeal, however, was to enable studios which might choose to do so to employ SAG members to perform the work over which the Screen Players Union was to claim jurisdiction following certification.

Following this action by SAG, the Players Union's general counsel issued a statement asserting that its members would be free, under union auspices, to perform the kinds of work over which SAG claimed exclusive jurisdiction.

Last weekend the situation was further complicated when the Central Casting Bureau, maintained for the purpose of accepting calls for extra players from studios and filling them from the ranks of registered extras, disclosed that, beginning this week, it would "register and use" any SAG members "or any other persons" who might seek extra work and qualify for registry and use as extras. The effect of this change from its seven-year-old policy of limiting its calls to Class B members of SAG was to open wide to all comers, professional or unprofessional, who might wish to enter the field of acting.

Producers and Guild Meet

Simultaneously the SAG announced to its membership that a special meeting between producers and guild leaders would be held on Tuesday afternoon. In a communication to its membership, the SAG said, "At the NLRB election December 17 the extra players voted (1,451 to 456) for Screen Players Union as their collective bargaining agency. This is important to you, as a guild member, because, although you were not permitted to vote in this election, the newly designated extras' union claims jurisdiction over acting.

The letter to SAG members continued, "The guild board, which met December 18, has taken the following steps:

"1. Served notice on all producers who are parties to the Basic Agreement between the producers and the Guild that (a) the Guild retains exclusive jurisdiction over all acting work, including spoken lines, singing and stunt work, and (b) failure of producers to recognize this claim will breach the Basic Agreement.

"2. Demanded an immediate conference with the producers to resume negotiations on pay and other demands for day players and other screen actors. These negotiations were obstructed when the SPU campaign got under way.

"3. Removed from the by-laws the restriction against A-Junior members doing extra work, on the grounds that the Guild no longer is the bargaining agent for extra work as such and should therefore free A1Juniors to do extra work if they so desire."

In conclusion the SAG letter said, "An urgent membership meeting of all A and A-Junior members will be called immediately after the holidays. We are facing a crisis as severe as that of 1937, when we fought to obtain our contract, and as of 1939, when our existence as a union was threatened."

U. S. Gets Studio Decorators' Jurisdictional Fight

The jurisdiction dispute between the Screen Set Decorators, Local 1,421, and IATSE Local 44, last week in Hollywood was referred to the U. S. Conciliation Service for possible settlement. Commissioner Earl Ruddy will try to work out a solution after the unsuccessful attempt of William Green, AFL head, to settle the matter without the formality of a War Labor Board hearing. The dispute caused a shutdown of production in most studios last October and since then both the Government and union officials have made efforts to adjust it.

New York War Labor Board Approves Warner Pact

A contract between Warner Brothers, in its New York home office, and the Motion Picture Office Employees Local No. 23,169 has been approved by the local War Labor Board. The contract covers 600 clerical workers. An eight per cent increase is provided in the contract. The merit increase and automatic progression phases of the contract were not approved by the board, according to report. The increase is retroactive to August. The union and the management are discussing the rejected elements.

SOPEG Voting Begins

Whether the Screen Office and Professional Employees Guild, CIO Local 109, New York, will affiliate with the United Office and Professional Workers of America, CIO Local 1 will be determined by the outcome of voting in the screen union. Ballots were mailed and distributed last week, and must be counted after January 1. The union claims some 3,000 members.

Dinerman Resigns RKO Post

E. V. Dinerman has resigned his post as RKO division director of advertising and publicity in Cincinnati to become vice-president of Stokes-Palmer-Dinerman, a newly-incorporated advertising agency with offices in Cincinnati. Associated with him in his new venture are Edward E. Stokes, Cincinnati industrialist, and Fred Palmer, who recently resigned as general manager of Station WCKY there.

Williford Named To Head Ansco

E. A. Williford, general sales manager of the carbon products division of National Carbon, Inc., has been named vice-president in charge of the Ansco division of the General Aniline and Film Corporation, George W. Burpee, president, announced Tuesday. Mr. Williford has been associated with National Carbon for the past 24 years.

E. A. Williford

The Ansco division employs some 4,000 persons at its main plant at Binghamton, N. Y. It manufactures photographic products and during the war also has been producing precision instruments for the armed forces, having suspended temporarily the manufacture of cameras.

Mr. Williford, who was born in Nokomis, Ill., was graduated from the University of Illinois with the decree of Bachelor of Science in Engineering. He began his business career with the Wagner Electric Company in St. Louis in 1915. A veteran of World War I, Mr. Williford joined National Carbon in 1920 after his discharge from the Army. He held the rank of captain.

Ansco's new vice-president has been closely identified with the photographic field for many years. He is a past president of the Society of Motion Picture Engineers, a director of the Westchester Conservatory of Music, a director of the Civic and Business Federation of White Plains, N. Y., and a member of a number of engineering societies.

Four Studio Wage Plans Submitted to Washington

A. D. Burford and C. P. Johnstone, U. S. Treasury officials, returned to Washington from Hollywood recently to report their findings on studio problems with reference to wage stabilization rules, current and pending. The officials, who had conducted their study there since November 6, will submit four plans proposed by producers, unions and organizations for fitting the rules to salary problems peculiar to production.

The study was an outgrowth of a Treasury notice that new rules under consideration would eliminate the prevailing system under which prior approval had not been required for certain types of salary increase. The producers and unions sent representatives to Washington for a conference resulting in the investigation now concluded.

Mr. Burford said the findings were not for publication preceding a Washington decision on them. Questioned on reports he had investigated cases of stars and others establishing independent production units for tax purposes, he said that matter was not within his province.

Plan Two New Theatres In Columbus, Ga.

Approval for the building of two new houses in Columbus, Ga., has been granted by the War Production Board, and construction already has begun on one. Designed by Biggers and Lockwood of Columbus, the 1,000-seat house is expected to open next March. Plans for the second theatre are now being completed by Roy Benjamin, architect of Jacksonville, Fla., and it is expected to be in operation by June. Lucas and Jenkins circuit will operate the new houses.

Union Reelects Finkelstein

Jack Finkelstein was recently reelected president of the Film Exchange Employees Union, New York, and Agnes McLoughlin again was chosen vice-president. Other election results were Harry Schochet, financial secretary and treasurer; Lillian Pataky, recording secretary; and Murray Bleutrich, reelected sergeant-at-arms.

AMONG THE CAPTIVES...

CHICAGO . . . BUFFALO . . . LOS ANGELE
CINCINNATI...SAN FRANCISCO...DAYTO
KANSAS CITY . . . SALT LAKE CIT
ATLANTA . . . NEW ORLEANS . . . OMAH
TAMPA . . . READING . . . HARRISBUR
CHARLESTON...ROCHESTER...SYRACUS
SIOUX CITY

L GOLDWYN *presents*

B HOPE in

cess and the Pirate in TECHNICOLOR

ALTER BRENNAN · VICTOR McLAGLEN

Directed by David Butler
Associate Producer · Don Hartman

l Everett Freeman • Released through RKO RADIO PICTURES, INC.

State Department Shakeup Seen Aiding U. S. Films

Washington Bureau

Reorganization of the State Department last week, coincidentally with the swearing in of Nelson Rockefeller and Archibald MacLeish as Assistant Secretaries, together with other changes in the high command, paved the way for expansion of the department's motion picture activities after the war, when it is probable that many programs of the Office of the Coordinator of Inter-American Affairs formerly headed by Mr. Rockefeller and some of the activities of the Office of War Information will be taken over.

Indications that this is the procedure which has been mappped out were seen in President Roosevelt's statement when he sent Mr. Rockefeller's nomination to the Senate for approval, that no new director would be appointed for the CIAA pending the time when its non-war activities could be integrated into the peramanent Federal establishment.

Mr. Rockefeller, accordingly, will continue to direct his former agency, having been assigned by Secretary of State Edward R. Stettinius to have supervision of American republic relations.

Program Under Clayton

The reorganization of the department placed the Telecommunications Division, which handles problems of motion pictures and radio, under the jurisdiction of new Assistant Secretary William R. Clayton, but made no changes in either policies or programs, which officials said were long since worked out.

Archibald MacLeish, former Librarian of Congress and poet whose poetry members of the Senate Foreign Relations Committee admitted they could not understand, has been placed in charge of public and cultural programs of the department, foreshadowing a possible shakeup of the public relations division which for years has operated on a purely factual basis under the able direction of Michael J. McDermott, Special Assistant to the Secretary. Washington newspaper correspondents, who know that anything they are told by Mr. McDermott's office can be relied upon, are somewhat disturbed by the possibility that they may get flights of fancy instead of the facts their editors demand, but there are some indications that Mr. MacLeish may be worked into the setup only to the extent of developing educational programs to acquaint the country more fully with the problems of diplomacy.

Expansion of the department in anticipation of its post-war responsibilities will be gradual and dependent upon the willingness of Congress to provide the necessary funds, but the objective is to have a realistic hard-hitting organization available when the end of the war brings up the vital questions of restoring international trade and relations.

Meanwhile, the first definite result of the President's announcement of his plans for CIAA's future was seen in the resignation this week of Don Francisco as assistant coordinator in charge of motion picture, radio and eduational activities, effective February 1, when he will become vice-president and director of the advertising agency, J. Walter Thompson Company, New York.

Expect Others to Follow

Mr. Francisco is expected to be followed over the next few months by other top officials of the agency for whom it is unlikely any place could be made in the State Department at their present salaries and levels of importance.

Mr. Francisco joined the CIAA in October, 1940, as director of its radio division. Prior to that he was president of Lord and Thomas, the former advertising agency reorganized last year as Foote, Cone and Belding. He became assistant coordinator of the CIAA in September, 1943.

Currently CIAA is seeking wide distribution of its films depicting life today in Latin America through state organizations in the U. S.

Executives To Attend MGM Meeting of Auditors

The annual Metro-Goldwyn-Mayer auditors meeting to be held the week of January 2 at the Hotel Astor, New York, will be attended by 26 home office executives, the company announced this week. Charles K. Stern, assistant treasurer, and Alan F. Cummings, in charge of exchange operation, will preside.

William F. Rodgers, vice-president and general sales manager, will head the attending executives. Others scheduled to be present include Edward M. Saunders, assistant general sales manager; E. K. O'Shea, eastern sales manager; Edwin W. Aaron, circuit sales head; H. M. Richey, in charge of exhibitor relations; Harold Postman, assistant to Mr. Cummings; William G. Brenner, in charge of exchange maintenance, and Max Wolf, purchasing head.

Also listed for the meeting are: A. J. Nelson, chief statistician for the sales department; Pincus Sober and Ben Melniker of the legal department; William Gleicher, Jay Gove, Nat Eisenstadt, Leonard Pollack, Harold J. Cleary, Mike Simons, Rose Kelin, Charles Quick, Joel Bezahler, Charles F. Deesen, Leonard Hirsch, Paul Richrath, Sam Lustig, Matilda Green and Geraldine Hawkins.

The group of 12 field auditors attending will be: Parke D. Agnew, Paul J. Ash, Francis W. Beckett, Charles Bell, Oliver C. Broughton, H. Carl Gentzel, Willard Gillilam, Thomas F. Grady, Arthur Sklar, Arthur Sterling and Edward Urschel, of the domestic operations, and J. E. Eastwood, from Canada. Also Edna Frank, head booker at the Chicago exchange, and Marion Ryan, office manager at Buffalo.

Richey Named to Red Cross Arrangements Committee

N. Peter Rathvon, national chairman of the Motion picture Industry Red Cross War Fund Week of 1945, announced last Wednesday the appointment of Henderson M. Richey as chairman of the meeting arrangements committee. Mr. Richey, who is assistant to MGM's general sales manager, William F. Rodgers, in charge of exhibitor relations, will have full responsibility for arranging the regional meetings with exhibitors which will precede the start of the drive next March. Mr. Richey shortly will announce the names of the members of his committee.

"Canteen" Transcriptions Available Nationally

Transcriptions of its one-minute radio spot announcements, now being used in the "Hollywood Canteen" New York premiere campaign, will be available to exhibitors nationally in connection with their bookings of the picture, Warner Bros. announced this week. Talent for the transcriptions includes a full orchestra under the direction of Ray Block, nine singers and five leading announcers. Three numbers from the picture are played.

Brilant in New RKO Post

Arthur M. Brilant of the RKO Radio publicity department in New York, has been named manager of the advertising and publicity department's special features service division, succeeding Charles Levy, who will become publicity director of the Walt Disney New York office, it was announced last week by S. Barrett McCormick, RKO Radio director of advertising and publicity. Mr. Brilant will supervise the preparation of feature story and pictorial publicity material as well as various syndicate services to newspapers throughout the country.

Film Council Cites "Wilson"

The Charlotte, N. C., Motion Picture Council at a monthly meeting December 14, voted Twentieth Century-Fox's "Wilson" the outstanding picture for November. As an example of effectiveness of the 16mm film in education, the color travel film, "Yucatan" was shown. Hoyt Galvin, Charlotte library director, said that at the Charlotte library 100 educational films were available and 50 were shown monthly by the churches alone.

Harrison Named Rockefeller Aide In CIAA Revision

Wallace K. Harrison, New York architect and acting head of Hemisphere Films, Inc., Monday was appointed deputy of the Office of the Coordinator of Inter-American Affairs by Nelson A. Rockefeller, Assistant Secretary of State.

Mr. Rokefeller announced the appointment in Washington and said that Mr. Harrison would cooperate with him in direction of the policies of the office during the time necessary to integrate its program into the permanent structure of the Government and to terminate the strictly wartime activities of the Coordinator's Office as war conditions permit.

Borella Executive Director

At the same time Mr. Harrison announced he had designated Victor Borella as his executive director. Mr. Borella has been assistant coordinator in charge of administration and fiscal affairs and CIAA activities in the U. S.

Mr. Harrison is a member of the architectural firm of Harrison, Fouilhoux and Abramovitz of New York. He and J. Andre Fouilhoux were architects of Rockefeller Center and designers of the New York World's Fair there center, including the perisphere and trylon.

Since President Roosevelt created the Coordinator's Office in 1940, Mr. Harrison has been closely associated with it, more recently as head of Hemisphere, the non-profit organization organized nearly two years ago to cooperate with CIAA in its Latin American program. He has been temporary president of Hemisphere until a permanent head of the organization is appointed.

Mr. Harrison was a lieutenant in the Navy during World War I and has had extensive personal acquaintance with the other American republics. He built the air bases for the United States Navy in Panama before the war, and has visited Latin America during the last 10 years in business and official capacities.

Active in Inter-American Affairs

Mr. Borella, who has been connected with CIAA for more than two years, has directed its work with groups and associations in this country active in their inter-American field.

The future course of Hemisphere with regard to its film activities are a matter of conjecture at this point, in view of the State Departement changes, Washington observers believe. Last month, N. Peter Rathvon, president of Radio-Keith-Orpheum, was named to the board of directors of Hemisphere. At least two other film company presidents were invited to join the board.

Premiere of "Keys" Held At New York Rivoli

The invitational premiere of Twentieth Century-Fox's "Keys of the Kingdom" was held at the Rivoli theatre on Broadway Thursday, with the world premiere run opening Friday. The picture, adapted from the A. J. Cronin novel, was directed by John M. Stahl with Joseph L. Mankiewicz, the producer, collaborating on the screenplay with Nunnally Johnson. The principal role in the film is played by Gregory Peck. One of the company's most extensive advertising and exploitation campaigns has been prepared for the film, according to Tom Conners, vice-president in charge of sales for the company.

Among the Twentieth Century-Fox executives who attended were: Spyros Skouras, president; Charles Skouras, president, National Theatres; W. C. Michel, Tom Connors, Murray Silverstone, Joseph Moskowitz, W. J. Kupper, W. C. Gehring, A. W. Smith, Jr., L. J. Schlaifer, Wilfred Eadie, Dan Michalove, Hal Horne, Martin Moskowitz, Larry Kent, Sam Shain, Charles Schlaifer, Jack Sichelman and Roger Ferri.

Exhibitors present were: G. S. Eyssell, S. H. Fabian, Walter Reade, Norman Elson, Harry and William Brandt, Sam and Harold Rinzler, Fred Schwartz and Leo Brecher.

STRANGE Fear AND
DANGEROUS SECRETS
STALK HER
HUNGRY HEART
IN
"Experiment
Perilous"

A Dangerous Love Story
daringly told . . . screened in super suspense and heart-thrilled mystery from the gripping pages of Margaret Carpenter's sensational best-seller!
“Experiment

Hedy
LAMARR

George
BRENT

Paul
LUKAS

IN

Perilous”

with
ALBERT DEKKER · CARL ESMOND · OLIVE BLAKENEY · MARGARET WYCHERLY

Produced by
ROBERT FELLOWS
Directed by
JACQUES TOURNEUR
Screen Play by Warren Duff

NATIONALLY ADVERTISED

in magazines totaling

16,345,192 CIRCULATION

including full pages in

	CIRCULATION
LIFE	4,040,300
WOMAN'S HOME COMPANION	3,586,231
LIBERTY	1,262,296
ENTIRE FAN LIST	7,456,365

Love Her
Her Beauty wears a mask of Terror!
Desired by all men, envied by all women. What is the spell that hangs over this beautiful woman, making her a terrified slave ... fearful, even, of the man who so desperately fights to free her?
HEDY LAMARR
GEORGE BRENT · PAUL LUKAS
in
"Experiment Perilous"
ALBERT DEKKER · CARL ESMOND · OLIVE BLAKENEY
GEORGE N. NEISE · MARGARET WYCHERLY
HEDY LAM
GEORGE B
PAUL LU
"Experim
Peri
with ALBERT DEKKER
OLIVE BLAKENEY
MARGARET WYC

R K O
RADIO
PICTURES

Majors Studying Law Grievance Conciliation Plan

Distribution executives in New York were dying this week the details of a trade grievance ciliation plan proposed by Albert J. Law, ex- tive secretary and general counsel of the uthern California Theatre Owners Association. e plan was brought east by Mr. Law, who dis- sed it with Wendell Berge, Assistant Attorney neral, and his staff at the Department of Jus- e.

Although declining to comment officially, sales ecutives indicated they were impressed with the ggestions and would be willing to confer with r. Law. Their interest was heightened by re- rts from Washington that Mr. Berge looked with vor on the proposal. However, he did not release official statement on the subject.

Reminiscent of the setup for handling trade dis- tes during the National Recovery Administra- on days, Mr. Law contemplates the use of con- iation machinery in an effort to avoid arbitration d litigation.

hree Steps Suggested

Three steps would be pursued. Exhibitor mem- rs would have access to Mr. Law's services ithout charge beyond the regular Association embership fee of 10 cents per seat per year. The st action would consist of personal efforts to just the differences directly with the principals. this failed to effect a satisfactory solution, the cond step would comprise round-table discussion ith all interested parties present. In the event is was not productive of agreement, Mr. Law ould serve as arbitrator or aid in selecting trade- formed arbitrators acceptable to both sides. He ould represent the exhibitor in the event or arbi- ation proceedings.

Seen by observers as an important part of the lan was the provision for the selection of arbitra- ors familiar with the industry and its problems. his might remove many of the current com- laints that arbitrators selected under the system ow in effect have difficulty in understanding the omplicated machinery of distribution and exhi- ition. The argument goes that they, in most ases, have to be backgrounded as they proceed ith a case, causing extended hearings and the mployment of expensive talent. The Consent De- ree makes it mandatory that arbitrators have no nancial interest in the industry, and most of those n the panels of the American Arbitration Asso- iation are unfamiliar with the trade.

Mr. Law is a former Department of Justice at- orney. Both independent and affiliated theatres re members of the association. While in Wash- gton he said he had explored all phases of the Consent Decree situation with Department of ustice officials.

Sees Divorcement Pressed

He left with the impression that the Govern- ment would continue to press for the divorcement f exhibition from distribution, reporting that of- icials sight a hope for eventual victory in the Supreme Court's ruling on the Crescent case de- ision. He pointed out that the issue of divorce- ment was not involved in the Crescent case, but aid that the victory there had heartened the Gov- rnment attorneys and probably would encourage hem to insist upon complete divorcement.

The matter of divorcement is not a serious prob- em among organization members, Mr. Law said, both independent and affiliated theatres being lined up in the same association.

Another problem, however, is concerning the Southern California showmen. Mr. Law reported hat they were worried about signs of plans for a heatre construction boom after the war. He conferred with War Production Board officials ast week in Washington and urged them to hold down on permits to prevent what many exhibitors believe might promote an overseating situation. He indicated that sentiment was growing among exhibitors for a retention of WPB building restric- tions after the war.

"Films Are As Great a Force in Foxholes As Theatres"—Hays

The extent of the industry's contribution to morale in the armed forces was stressed in a statement this week by Will H. Hays, president of the Motion Picture Producers and Distributors of America. "The inspiration of pictures has proved as great a force in foxholes as in theatres," he observed.

"The essential contribution made by motion picture entertainment to morale has been conclusively demonstrated by the record of the American screen in this war," Mr. Hays continued.

"The fact that, beginning with six prints, the Army has increasingly availed itself of the 16 millimeter film programs donated for soldiers in combat areas until today it requires 106 prints of each feature selected, speaks for itself.

"While this is, indeed, a tribute to our War Activities Committee and its cooperation with our military forces, every person in the industry may thankfully take satisfaction in the thought that the 24,188 prints of photoplays and 25,533 short subjects contributed have brought entertainment and moments of happiness to our fighting men. Earnestly we hope that motion pictures may add something pleasant for them to this holiday season.

"Another thing worthy of note is that we not only have been able to keep a steady stream of product coming from our studios, but we have exhibited it to a larger audience than ever before. In view of the world situation, resulting in the complete elimination of that large segment of the foreign audience in enemy countries, this is a remarkable record.

"Also, film service has continued to the many 'shut-ins', elderly people in homes, prisoners, children in orphanages and patients in hospitals—including, through the cooperation of the American Red Cross, the men whose war disabilities suffered in their country's service are forever badges of honor.

"All this experience adds to our determination to accept every opportunity for service in the year ahead."

Promotional Campaign Ushers In "Lake Placid" Opening

Music store, sports goods and Czechoslovak tie-in promotion featured Republic's campaign for the holiday premiere of "Lake Placid Serenade" at the Republic theatre in New York, December 23. Twenty-two Davega stores, among others, displayed window cards featuring an ice-skating photo of Vera Hruba Ralston, the star of the film. Window displays were featured in several music stores in connection with the music in the film.

Czechoslovak promotion stemmed from a special screening held for Dr. John Papanek, Minister Extraordinaire, members of the Czechoslovak Consulate and Information Service, and leaders of various Czech and Slovak societies.

Display advertising appeared in every New York newspaper, and posting covered subway stations, rail and ferry terminals and Hudson-Manhattan tubes. Radio coverage consisted of spot announcements on several stations.

Oklahoma Variety Club to Complete Health Center

Funds to complete the erection of a $45,000 health center in Tulsa, Okla., project of Oklahoma Variety Club, are on hand in the club's treasury, members were informed in the financial report presented by B. J. McKenna at a recent meeting. Ralph Talbot was reelected chief barker; H. R. Falls, first assistant; C. H. Weaver, second assistant; C. R. Guthrie, treasurer; Sol Davis, secretary; C. B. Akers, Ed Kidwell, M. W. Osborne, Dan James, Henry Griffing, B. J. McKenna, canvassmen.

Rubin Reelected by Omaha Variety Club

E. I. Rubin again will head the Omaha Variety Club in 1945 after a successful 1944 in which more than $14,000 was raised for charity by the club. Other new officers elected: First assistant chief barker, Frank Hannon; second assistant, Harold Johnson; Joe Jacobs, property master; Meyer Stern, dough guy. The newly selected crew includes Mr. Hannon, Hyman Novitsky, William Barker, Jesse McBride, Mr. Johnson, Charles Lieb, Don McLucas, Mr. Jacobs, Hank McGrath, Mr. Stern and Mr. Rubin.

Modify Clearance Awards on Appeal

The film arbitration Appeal Board last Thursday in New York modified the award of the Boston tribunal on the clearance complaint of the Playhouse theatre, Ayer, Mass., operated by the Ayer Playhouse Company, Inc., by dismissing the complaint against RKO and granting the Metropolitan and Plymouth, Leominster, a one-day maximum clearance over the Playhouse.

The Board affirmed the elimination of the clearance of the Fitchburg and Shea, Fitchburg, the seven-day maximum clearance of the Strand and Merrimack, Lowell, over the Playhouse and the dismissal of the complaint against Paramount concerning the Strand and Merrimack.

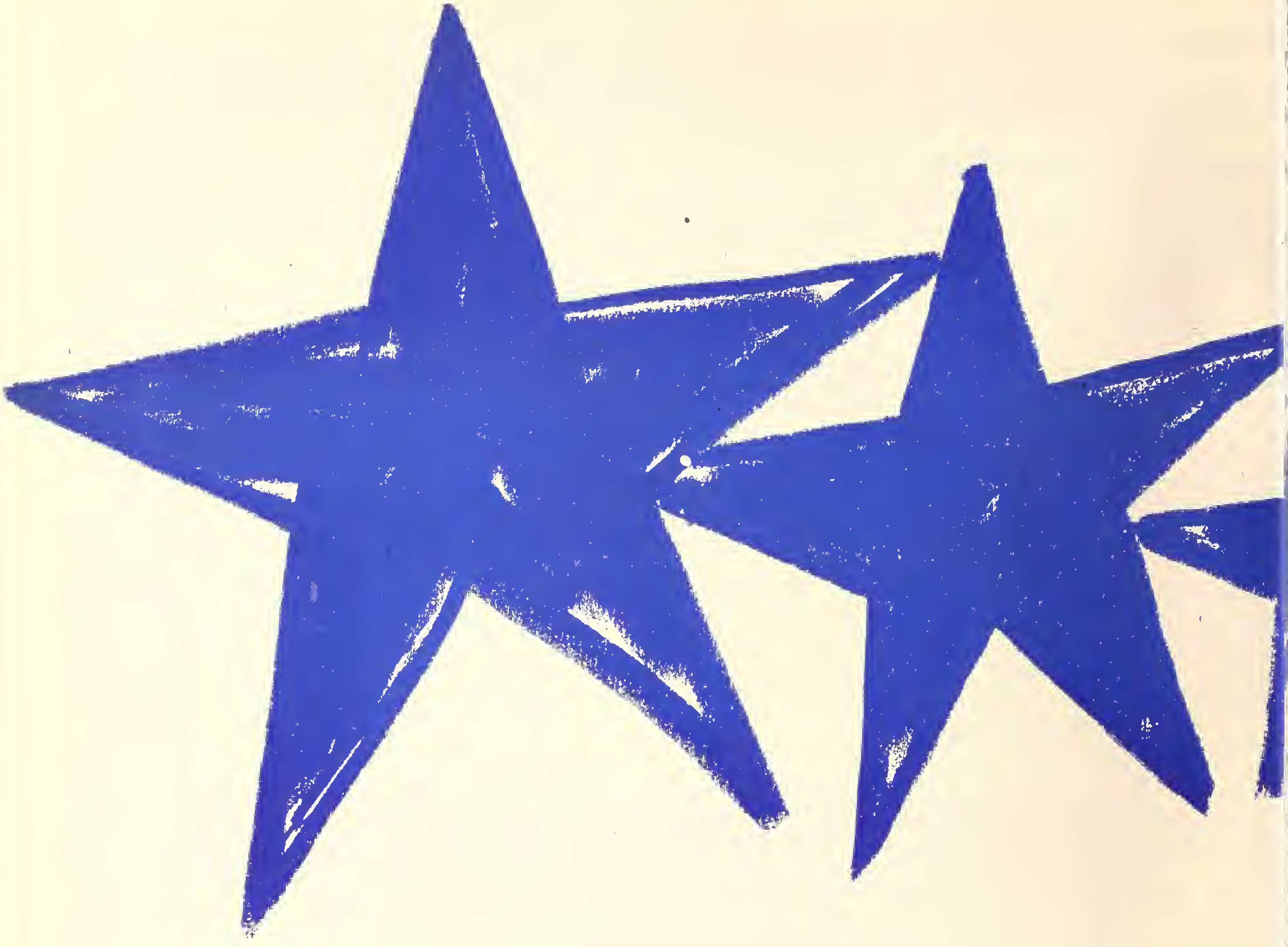
In the appeal the Leominster Allied Theatre Corporation, operator of the Plymouth and Metropolitan, urged the restoration of its previous clearance, and New England Theatres, Inc., operator of the Strand and Merrimack, asked for a clearance of not less than 30 days instead of the seven awarded. Both were intervenors. The operators of the Fitchburg and Shea, although named as interested parties, did not intervene.

Dipson Theatres, Inc., operator of the Bailey theatre, Buffalo, December 11 filed notice of appeal from the award fixing the maximum of the Bailey over the Genesee, Buffalo, at seven days instead of the 14 previously held, the American Arbitration Association reported last week. The Genesee is operated by Basil Brothers Theatres; Dipson is an intervenor.

In the Boston tribunal, the G. A. Jiles Company, operator of the Norwood and Guild theatres, Norwood, Mass., and the Stoughton Theatre Company, operator of the State, Stoughton, Mass., December 15 filed notice of appeal from the award fixing seven days as the maximum clearance of the Norwood and Guild over the Strand, Canton, Mass., and eliminating clearance of the State over the Strand. The Canton Amusement Company is operator of the Strand; both appellants intervened.

Plan Brooklyn Theatre

Benjamin Knobel, operator, has bought a site in Brooklyn from the Brooklyn Savings Bank, on which he plans to erect a theatre.



$7,000,000 was turned over to the Army Relief Fund as proceeds from Irving Berlin's "This Is the Army". The Hollywood Canteen for Service Men will now participate in the proceeds of "Hollywood Canteen".

Jack L. Warner, *Executive Producer*

"WARNERS HAVE AN ENVIABLE RECORD FOR COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING"

THE NEW YORK TIMES

KORDA MAY MAKE "PICKWICK PAPERS"

Preliminary Script Ready; Balcon's Plans Include Supernatural Hi-Jinks

London Bureau

At the present reporting, Sir Alexander Korda and Ben Goetz—their "Perfect Strangers" nicely out of the way at Denham—are making another of their wartime visits across the Atlantic. Purpose of the trip is to discuss with Loew executives what shall be the next MGM-Korda epic this side.

Inside information is that, subject to certain casting difficulties being overcome, the team will make "Pickwick Papers." It is a subject that has been in the Korda mind this long while; one, moreover, dear to the Korda heart. A preliminary script—authors, Arthur Wimperis and J. B. Williams—is ready. Korda emissaries have been down at the famed Kentish mansion, Cobtree Manor, residence of Sir Garard Tyrwhitt-Drake, which was the original of Dickens' Dingley Dell. If and when "Pickwick" comes to be made, its producer will be Edward Black.

"Pastoral" If Not "Pickwick"

Failing "Pickwick"—and those casting troubles alone may hold it up—Sir Alexander will make a picture of "Pastoral," best selling novel by Nevil Shute which tells of a bombing pilot's romance. Carol Reed is scheduled to produce this one.

In any event and contrary to general hopes, Sir Alexander will not be able to use his own studios at Elstree for the next endeavor. They are still under Government requisition, the course of the war not having gone as happily as certain optimists opined it would.

Moreover, another holdup is threatened in the importation from America of the necessary studio equipment. Certain import priorities have been abrogated. Shipping, says Whitehall, is more urgently needed for other things.

Michael Balcon is indulging at full bent that oft-remarked preoccupation of his with the supernatural, not to say the macabre. He plans a film in which the oddest things occur. Someone has a dream in which he visits a certain house and there encounters a group of seemingly ordinary, everyday, healthy folk.

A Macabre Experience

But, as things turn out, they are none of them so ordinary, for each in turn proceeds to detail some macabre experience in which he or she was the central figure. One of them, for example, tells how he escaped death by a psychic premonition. Looking out of the window one day, he saw a hearse drive by. He was struck by the way the driver of the hearse gazed up at him. Later, he is about to board a bus, when he notices that the conductor is the man who was driving the hearse. . . .

There's a pleasant little grisly yarn of a ventriloquist who, being inordinately attached to his "Charlie McCarthy," develops a schizophrenic personality. Ultimately, the dummy assumes a human identity and the ventriloquist goes crazy. . . .

Balcon tries an experiment also in production notions. He was assigned no fewer than four directors to his odd film: Cavalcanti, Basil Dearden, Charles Crichton and Robert Hamer. Each will work independently of the others, tackling one of the disturbing episodes. Production starts at Ealing early in the new year.

There is a more placid flavor about the other Ealing exhibit now in the planning stage. An adaptation by L. A. G. Strong and T. E. B. Clarke of Sheila Kaye-Smith's novel "Sussex Gorse."

Charles Frend will start shooting this one as soon as he is through with "Johnny Frenchman." As previously reported, the famed French actress, Francoise Rosay, stars herein with the support of Tom Walls, Patricia Roc and Paul Dupuis.

Box Forms Own Producing Unit

Sydney Box, busiest producer (so he claims) of them all—in 18 months he has ben responsible for five features—has formed his own production outfit, operating at the small-size Riverside Studios down Hammersmith way.

Production Number One of the new setup has just been completed in what must be record time for wartime Britain. It's an adaptation of a stage play—"Acacia Avenue"—which had an enormous vogue not only in London's West End, but also on the radio.

Mr. Box, being an old newspaper-hand, knows all about the sweet uses of advertisement. Ostensibly uncertain of the selling value of his picture's title, he wrote personal letters to 2,000 independent exhibitors asking what *they* thought about it. What is more, 98 per cent of the men replied with suggestions, which is one way of bringing your film to the notice of the customers.

Another Psychiatric Adventure

Latest Box effort is yet another of those adventures into the psychiatric. It's called "The Seventh Veil"; Salome-ish title but Mr. Box's seventh veil is the ultimate cloak to your mind which only hypnosis will penetrate.

There's a young radiographer of the U. S. Army here—one Victor Ahlheim—who's been getting his name into the newspapers lately, on account of some public demonstrations of hypnotism he has been giving. Characteristically quick on the draw, Mr. Box has adopted Mr. Ahlheim as professional consultant on the film.

Pallas Acquires Release Rights to Korda Reissues

Pallas Films, of which Dan Frankel is a director and officer, is the owner of the distribution rights to "The Scarlet Pimpernel," "The Ghost Goes West," "Private Life of Henry VIII," "Four Feathers," "Things to Come," "The Man Who Could Work Miracles," "The Divorce of Lady X," and several other films produced by Sir Alexander Korda for London Film Productions. The rights have several years to run. Sir Alexander Korda is handling the re-release rights to other films of his in the United States.

Elect Henry Randel to Head New York Film Board of Trade

Henry Randel, New York branch manager for Paramount, last week was elected president of the New York Film Board of Trade. He was president three times previously, last in 1943. Other officers for the coming year are: Clarence Eisman, Warner branch manager, first vice-president; Joseph Felder, Monogram manager, second vice-president; David Levy, Universal manager, treasurer; Robert Fannon, Republic assistant New York sales manager, secretary; Ralph Pielow, MGM manager, sergeant-at-arms.

MOI Says Total Of 223,600 Print Shown in Europe

London Bureau

Reporting progress to date, the Films Divisio of the Ministry of Information claims that whe its "Liberation" programme is in full operatio 223,600 copies of British feature films and doc mentaries will have been shown or be in cours of showing to the freed peoples; in addition, 1,20 copies of the British newsreels, with narration i every European language, then will be in distrib tion each week throughout liberated Europe.

Says the report: "Already the civilian popula tions of North Africa, France, Belgium and thos parts of Holland and Italy already freed by th Allies, are being regularly suppplied with featur films, documentaries and up-to-date newsreels."

British, American and Russian films telling c the United Nations' war effort in 17 differen languages and dialects are to be shown through out liberated Europe through the Ministry.

Followed Armies Into Balkans

British films of all kinds lately have followe the firing line into the Balkans to tell the peopl of Greece, Roumania, Bulgaria and Marshal Tito' partizans in Yugoslavia, about the progress of th war on all Allied fronts. Weekly newsreels fo Tito's men are narrated in Serbo-Croat an specially prepared in Cairo.

"One of Our Aircraft Is Missing" and "I Which We Serve" have played in Athens an Greek provincial cities.

Fifteen other feature productions includin "Desert Victory," narrated in Greek, "Nine Men," "We Dive at Dawn" and 44 documentary short are already there for showing in Greek cinema British newsreels are included in the programme of every cinema in the country.

Special care has been taken by the MOI t ensure that only the most suitable films wer chosen for liberated Europe. Before any productio was selected it was submitted for appproval to th Governments concerned.

Long before D Day representatives of the French, Belgium and Dutch Governments exile in London collaborated with the MOI in selectin those films that best told the story of the Britis war effort in a way which would appeal to thei countrymen.

The coverage achieved in liberated Europe ma be gauged by the number of films already show in France and Belgium. Despite manifold problems such as the destruction of cinemas in battl and by air attack, lack of transport and electricity shortage which still limits the French provinces to one cinema in each town and Pari cinemas to only two hours daily except Saturda and Sunday, British and American films are no showing throughout France and Belgium.

Fuel Lack Delayed Paris Opening

Although Paris was recaptured by the Allie August 23 the cinemas there, owing to fuel shortage, did not open until October 13. Since the nine British feature films and 37 documentarie have been presented in hundreds of cinemas.

In Brussels "In Which We Serve" ran for seve weeks and was seen by more than 150,000 people while the special newsreel ("Le Monde Libre") prepared in London with commentary available i both French and Flemish is given regular presentation in more than 700 cinemas covering the whole of Belgium. Copies are flown out every week.

Immediately behind the present battle line in Holland British films are available for the civilian populations wherever there are cinemas still in existence. Where there are no cinemas mobile film units tell the Dutch people the story of the long Allied struggle since the spring of 1940.

Especially popular are the MOI's "Flashback Newsreels" covering the major events which occurred while the now freed peoples of Europe were under the Nazis. These Flashbacks range the whole war.

"Dear Diary: I close the pages of 1944 with my heart overflowing with gratitude to my customers, the showmen of America. They have made it possible for our Anniversary Year to be not only a commercial success but a sincere expression of friendship. To them and to all of good-will in our industry thanks and God's blessings."

Keep Selling Bonds!

Mexican Studios Face Shortage of Raw Stock in 1945

by LUIS BECERRA CELIS
in Mexico City

A decrease in raw stock supplies from the U. S. to the extent that rationing to producers, made necessary in 1944 to conserve this material, will be so severe in 1945 as possibly to limit production to 40, compared with the record 85 counted upon for this year, is feared by producers. That is seen as provoking a grave situation in this industry, although, some sources hold, it might be a blessing—causing exclusive production of top flight pictures and a minimum of duds. These sources point to the fact that several Mexican pictures have done very well indeed in 1944.

Raw stock rationing this year has been on the basis of preference to those producers who have proved that they know their business. If there is less raw stock next year, this policy must of necessity be more exacting.

But reports are that the Office of the Coordinator of Inter-American Affairs may arrange for a raw stock supply for Mexico in 1945 that will about match that of this year.

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Local exhibitors have obtained a considerable decrease in their operating expenses with the National Supreme Court granting a representative group of them an injunction against further enforcement of the emergency law the Federal District Government enacted January 21, 1943, which made it compulsory for exhibitors here to pay the salary of municipal treasury inspectors who ward over their theatres.

The court ruled that this law was unconstitutional and held that the war emergency situation was not a valid reason for its enactment. The exhibitors had fought the law in the courts from the day it went into effect.

▽

The theatre public faces a five-per cent tax on tickets as Congress has before it a bill demanding that impost on all amusement admissions, luxury articles and betting that is legalized, to afford funds for the feeding of the numerous undernourished children of Mexico. Congress is expected to act on the measure early next year. It is considered that it will pass it as the Government is doing much to relieve distress in Mexico.

▽

Figures of the Treasury Department of the local Municipal Government, based entirely on Sunday attendance in this city of 1,750,000 show an average of 350,000 persons attending the cinemas, of which 75 are in operation here; 35,000 the horse races, 22,000 the bullfight, 20,000 football matches, 15,000 stage theatres and 3,000 Spanish handball games. The department adds that this average is a good gauge for the other days of the week, although in a lesser proportion, and that the cinemas are by far the most popular entertainment.

▽

Spanish producers have sent representatives here to select Mexican players for work in their production in Spain. Spain and Portugal are soon to see 11 hand-picked Mexican films. They were chosen by Olallo Rubio, manager of Hispano-Mexico Films, important distributor of Mexican pictures in both those countries.

Alfonso Laserna, important Costa Rican exhibitor, is here booking Mexican pictures for his circuit.

▽

Officers for the 1944-45 term of the National Association of Motion Picture Impresarios, include:

President, Antonio Osio, manager of the Cine Olimpia, local first run theatre; Vice President: Manuel Espinosa Iglesias, manager of the Operadora de Teatros, the large circuit recently organized; Manuel Angel Fernandez, former manager of the Cine Principal, local subsequent run theatre that labor troubles gave to its attaches to run cooperatively, treasurer, and secretary: Francisco Somohano, head of a large circuit in southeastern Mexico. Emilio Azcarraga, important exhibitor, resigned as president but was elected counsellor.

LAW WOULD COMPEL DUBBING IN MEXICO

A law to compel all foreign companies that dub their pictures in Spanish for exhibition in Mexico to have that work done in Mexico and by Mexicans is being drafted for early presentation to President Manuel Avila Camacho by representatives of the industry and the Ministry of the Interior, the chief government department.

Brazilian Theatre Building Up 40 Per Cent, Lewis Says

There has been an increase of 30 to 40 per cent in theatre building in Brazil since the start of the war, David Lewis, MGM manager there, declared in an interview last weekend. Mr. Lewis, in New York for his first visit in two years, said that about 25 houses were built yearly.

A good deal of attention was paid, he said, to better sound and projection equipment, remodeling and fixing of theatre fronts. As for production, there are only four or five features made annually despite the advantageous legislation in favor of national production. Every Brazilian theatre must play one national feature yearly. However, there is considerable production of newsreels and shorts. Some 600 of both are made annually.

About 85 per cent of all features of U. S. companies are exhibited in Brazil yearly, occupying the majority of playing time of Brazil's 1,800 houses. The American spectacular film with little emphasis on dialogue is best liked. Mr. Lewis will leave in about five weeks for Rio after concluding his home office conferences and taking a vacation. He said that MGM was the only American company in Brazil owning its own theatres, the company having four.

Says U. S. Companies Do Little About Mexican Producing

American companies have done little toward production in Mexico to date, despite the many reports of contemplated production there, Jacob Epstein, Universal's managing director in Mexico, reported this week. Mr. Epstein spent several weeks at home office conferences before returning to his post.

Mr. Epstein said that business south of the Rio Grande was good for both American and Mexican pictures, and that the native product had created wider audiences for Hollywood films, rather than harmed them. Indirect benefits for U. S. product, he reported, had been gained from the necessity of improving sound and projection in the smaller houses to give proper screening to Spanish-speaking films, thus enlarging the circle of patrons.

Mr. Epstein said there was still room in Mexico City for more second and subsequent run houses, but that there were sufficient first run theatres.

Silverstein District Manager For Universal International

The appointment of Maurice Silverstein as district manager for the Caribbean area of Universal International Films has been announced by J. H. Seidelman, president. Mr. Silverstein has been engaged in international film activities for 17 years. Until about a year ago he was stationed in Brazil for Universal as home office representative, when he went into the service of the Office of War Information. Having completed his assignment in Europe for the Office of War Information, Mr. Silverstein returned to Universal.

Midnight Shows Banned

Theatres in New Haven and Waterbury, Conn., were not permitted to plan continuous performances playing through the midnight show, for the day before New Year's, in accordance with Sunday theatre restrictions. The bans were not enforced strictly by other Connecticut towns.

Sudekum Begins t Drop Interest in 47 Theatres

Vanquished by the Department of Justice in t U. S. Supreme Court decision of December 1 Tony Sudekum, president of the Crescent Amus ment Company, and other defendants have beg the process of divestiture of interest in 47 hous of their affiliated companies, according to Geor H. Armistead, Crescent's chief counsel. The th atres, located in 23 towns in Tennessee, Nor Carolina, Kentucky and Alabama, are expected be unloaded by May 16, 1945, in compliance wi the terms of Federal Judge Elmer D. Davies' i junction of May 16, 1944, affirmed by the countr highest tribunal.

Although affected by the injunction again franchises or other film licensing contracts wi affiliated corporations, the theatre holdings Crescent Amusement Co. are not subject divesture since the entire stock is held by M Sudekum and members of his family. In 19 Crescent owned and operated 47 houses in towns outside of Nashville in Tennessee, Alaban and Kentucky. Twenty-eight of the 47 were orig nated by Crescent and the remainder was acquir by purchase or lease. Gadsen and Decatur, Al and Bowling Green and Hopkinsville, Ky., ou side of Nashville, are the largest cities, each wi three theatres, in the Crescent circuit. The av age capacity of the 47 houses is 750, with or five exceeding 1,000 seating capacity. Cresce Amusement Co. was organized with two theatres Nashville in 1907 by Mr. Sudekum.

Got Interest in Cumberland

In 1928 Crescent acquired one half interest the Cumberland Amusement Co., then headed R. T. Hill. In 1941, this corporation owned a operated 13 theatres in 10 towns, confined to mi dle and east Tennessee. Crown Oldham on Ju 1, 1939, succeeded Mr. Hill as general manag with Mr. Sudekum as president. Largest the tre in the Cumberland circuit is the Sam Davis Pulaski, which, with a population of 5,314, is t largest town in the circuit. Six theatres of the were originated by the present owners and sev were acquired. Under the terms of the injuncti Crescent and the principal defendants will have sell their 50 per cent interest in Cumberland Amus ment Co. and Mr. Sudekum will have to resign president. It is predicted that Mr. Oldham w purchase the interest that must be sold.

The Rockwood Amusements, Inc., was esta lished in 1936 by K. C. Stengel, son-in-law of M Sudekum and an employee of Crescent Amus ment Co. Rockwood, in 1941, owned and ope ated 14 theatres in 13 towns in Tennessee a Kentucky.

Cherokee Amusements, Inc., which in 19 owned and operated 15 theatres in 10 towns Tennessee and North Carolina, was owned Parrott and Hendren prior to a sale of one-ha interest to Rockwood Amusement Co. in 19 The Capitol, in Erwin, Tenn., with a seati capacity of 696, is the largest in the circuit, wi LaFollette, with a population of 4,373, the larg town.

Muscle Shoals Status Not Clear

Muscle Shoals Theatres, operating theatres Florence, Tuscumbia, Sheffield and Athens, Al is owned jointly by Louis Rosenbaum, of Floren and Mrs. Nettie Sudekum, wife of Mr. Sudeku Rosenbaum is general manager of this circuit. Sin Mrs. Sudekum was not included as a Crescent c fendant in the injunction and Rosenbaum does n own any interest in any other corporation, Jud Elmer D. Davies will probably be asked for directive in this instance.

As vice-president of the Crescent Amuseme Co. and president of the Rockwood, with its i terests in other corporations, Mr. Stengel neg tiated film deals for the Crescent, Rockwood, Lyr and Kentucky companies. Mr. Oldham bought f Cumberland and Mr. Rosenbaum for Mus Shoals.

THE HOLLYWOOD SCENE

OMPLETED

ARAMOUNT

ard to Handle (Pine-Thomas)

EPUBLIC

heriff of Cimarron

0TH CENTURY-FOX

ullfighters

NITED ARTISTS

Bedside Manner (Stone)

STARTED

REPUBLIC

Corpus Christi Bandit

UNIVERSAL

Night in Paradise
That's the Spirit

SHOOTING

COLUMBIA

Fighting Guardsman
Power of the Whistler (formerly "Until Tomorrow")
Escape in the Fog
Rockin' in the Rockies
Thousand and One Nights

MGM

Her Highness and the Bellboy
Twice Blessed
Hidden Eye
Weekend at the Waldorf
Without Love
Our Vines Have Tender Grapes
Hold High the Torch

PARAMOUNT

Good Intentions
Virginian
Lost Weekend
Love Letters
Affairs of Susan
Duffy's Tavern

RKO RADIO

Isle of the Dead
Johnny Angel
Follow Your Heart
Spanish Main
Invisible Army
Along Came Jones (International)

REPUBLIC

Gangs of the Waterfront
Tell It to a Star
Utah
Tugboat Annie's Son (James S. Burkett)

20TH CENTURY-FOX

Colonel Effingham's Raid
Bell for Adano
Captain Eddie (formerly "First, Last and Always")

UNITED ARTISTS

Walk in the Sun
Blood on the Sun (Cagney)
Story of G.I. Joe (Cowan)
Guest Wife (Skirball-Manning)

UNIVERSAL

Easy to Look At
Blonde Ransom

WARNERS

Mildred Pierce
This Love of Ours
Hotel Berlin
Big Sleep
San Antonio

Universal Starts Shooting On Comedy and Fantasy

Hollywood Bureau

The studios, reluctant to put new product into work with the Christmas holiday weekend, rearranged shooting schedules and cut down generally on production activity last week.

Universal alone was undeterred by the holiday season. Two new pictures were launched on the lot: Walter Wanger's production of "A Night in Paradise," and the Michael Fessier-Ernest Pagano enterprise, "That's the Spirit."

"A Night in Paradise" is described as a Technicolor fantasy, and the setting is Asia Minor in the year 580 B.C. Merle Oberon plays a Persian princess, while Turhan Bey enacts the role of Aesop. Arthur Lubin is directing.

Fessier and Pagano Put "That's the Spirit" in Work

"That's the Spirit" is a comedy, and it will be remembered that the writer-producer team of Fessier and Pagano have had success with previous comedies. "San Diego, I Love You" is an example that comes readily to mind. This new picture has a large cast which includes Jack Oakie, Peggy Ryan, Buster Keaton, Irene Ryan, Johnny Coy, June Vincent, Gene Lockhart, Edith Barrett and Andy Devine. Charles Lamont is the director.

The third and last of the week's trio of starters is a western titled "Corpus Christi Bandit," which went into work at Republic. Stephen Auer is producing, Wallace Grissell directing. Allan Lane, "Twinkle" Watts and Helen Talbot are in the cast.

MGM Enlarges Studio Cartoon Department

To relieve the present production pressure which is described as the greatest in MGM cartoon history, Producer Fred Quimby has formed a new cartoon unit consisting of a director, four animators and assistants, story and gag writers, layout and background men.

The move is occasioned by the extra footage requirements for the special live-action and animation sequence in the Technicolor musical, "Anchors Aweigh," in which Gene Kelly will perform a dance routine with cartoon characters and background. In addition to this subject, which is currently in work, 16 others for MGM's 1944-45 program are in various stages of production.

Personnel Intelligence About Hollywood

Although Carey Wilson has produced the "Dr. Gillespie" pictures for MGM since the inception of the series, the first to bear his name is "Between Two Women," current release featuring Van Johnson and Lionel Barrymore. . . . Olivia de Havilland's next starring picture will be Paramount's "The Well-Groomed Bride." . . . Hurd Hatfield, MGM actor who recently completed the title role in "The Picture of Dorian Gray," has been signed to play the lead opposite Gertrude Lawrence in the Broadway play, "Errand for Bernice." . . . Paul Andor has been signed by Warners for a featured role in "Hotel Berlin."

W. R. Frank has arranged for Jack Gorton, trainer, and his dog "Lucky," who appears in "A Boy, a Girl and a Dog," to make a personal appearance tour with his picture. Also in the troupe will be Jerry Hunter, eight-year-old actor, who worked in the production and who is under long-term contract to Frank.

Ann Harding Gets Role In New RKO Picture

Ann Harding has been signed by RKO Radio to play the role of Laraine Day's mother in "Those Endearing Young Charms," screen adaptation of Jerome Chodorov's play. . . . Jane Frazee has been assigned by Columbia to the feminine lead in "Ten Cents a Dance," which Will Jason will direct. . . . Raymond Massey has had his Warner contract renewed. . . . Ann Dvorak has been signed by Paramount for one of the top roles in "Masquerade in Mexico."

"The Inside Story," purchased last week by Columbia from Scott Middleton, will be utilized as the basis of the fifth picture in the studio's "Whistler" series, which stars Richard Dix. . . . Faye Emerson and Dane Clark have been made a new starring team at Warners. Their first assignment will be "Catch a Falling Star," based on a story by Ruth O'Malley. . . . "Jungle Queen," an original by William Lively, will be the first Monogram film to star Acquanetta. Sam Katzman and Jack Dietz will produce.

Albert Hay Malotte, composer, and Larry Morey, lyric writer, have been signed to do a special musical score for "Enchanted Forest," Jack Schwarz production for PRC. . . . Tom Alfred, former member of Columbia's publicity department, has joined the advertising department at Paramount. . . . Lynn Merrick has been set to play the feminine lead in the next of Columbia's "Boston Blackie" series, which stars Chester Morris. . . . Wallace Fox has been signed to direct the next two East Side Kids pictures for Monogram.

Fred de Cordova, for more than a year dialogue director at the Warner studio, has been elevated to a full director. His first assignment will be "The Time Between." . . . Charles R. Rogers is looking for a typical Irish beauty to star in his forthcoming production, "My Wild Irish Rose." . . . "What Price Innocence?" another delinquency drama, has been assigned by Columbia to Ted Richmond for production.

Vidor Seeks Locations for Selznick's "Duel in Sun"

King Vidor has left for Arizona in search of suitable location settings for David O. Selznick's production, "Duel in the Sun." . . . Joyce Reynolds, who played the title role in "Janie," has had her Warner contract renewed. . . . Marjorie Main will have a featured role in "The Harvey Girls," scheduled to start soon after the first of the year at MGM. George Sidney will direct, Arthur Freed will produce.

Having been honorably discharged from the U. S. Army, Carroll Young has returned to the Sol Lesser organization and resumed his position on the executive staff. . . . Bernard Schoenfeld has been engaged by RKO Radio to work on the screenplay of "Sinbad the Sailor," which William Pereira will produce. . . . Rosemary DeCamp has been signed for the second feminine lead in "This Love of Ours," currently in production at Warners.

Sturges To Produce Two For United Artists

An agreement by which United Artists will release two pictures, to be produced and directed by Preston Sturges was concluded last week in Hollywood, the company announced Tuesday. The deal was made by Gradwell Sears, vice-president in charge of UA distribution, and Henry Henigsen, representing the California Pictures Corporation. Mr. Sturges' two most recent productions were "Miracle of Morgan's Creek" and "Hail the Conquering Hero."

SKY-SOARING BUSINESS

NEW YORK LOVES IT! CRITICS RAVE...AND RECORD CROWDS SET THE BOX-OFFICE PACE FOR THE NATION AS FIRST WEEK HITS HUGE GROSS!

WINGED

PRODUCED BY **DARRYL**

Watch the 35 coast-to-coast opening

T THE ROXY!

MOSS HART'S

VICTORY

ANUCK DIRECTED BY GEORGE CUKOR

SMASH 'EM WITH THE SIXTH WAR LOAN!

n! The show of shows from 20th *Century-Fox!*

Early Reports on Bond Sales Flood Headquarters

The continued drive by the industry in support of the Sixth War Loan is resulting in a flood of preliminary reports at the War Activities Committee headquarters in New York, all indicating the industry has been a major factor in putting the drive "over the top." However, because the period of the industry campaign was extended to include December 31, full theatre reports in most instances are not in; and all await collation at WAC headquarters.

Cites Industry Cooperation

The success of the industry's Sixth War Loan drive would not have been possible without the fine cooperation shown nationally by exhibitors, distributors, theatre managers and other industry personnel, Harry Brandt, national drive chairman, said Friday in a final public message. Mr. Brandt's tour of duty on the Bond Drive ended that morning.

"To the exhibitors of the nation I want to express my sincerest thanks," said Mr. Brandt. "Their deeds spoke out loud in Bond dollars, and their efforts no doubt gave them patriotic joy as well as additional local prestige. . . . I assure you that at the beginning of this drive the $14,000,000,000 goal looked pretty tough, and there was a bit of doubt in my mind; but, after the way the various industry workers pitched in, I soon felt confident we would do a job. As a result, the Sixth War Loan will exceed its quota by approximately $6,500,000,000."

Meanwhile, A. J. Vanni, Warner circuit Philadelphia district manager, and Ted Schlanger, zone manager, said last week their organization sold $26,952,496 worth of bonds, $3,595,590 over the figure reached in that area in the Fifth War Loan.

In Reading, Pa., manager C. G. Keeney collected in an all-star bond show at the Rajah theatre more than $504,325 in Bonds.

In Painesville, O., manager Harold Kay sold $130,000 of bonds at an auction. The house seats 420.

The Screen Publicists Guild, New York, bought $10,000 in Bonds at a special ceremony Wednesday, in the Times Square booth atop which is the Statue of Liberty replica erected by the WAC. Jonas Rosenfield, Jr., acted for the Guild; Major L. E. Thompson represented Malcolm Kingsberg, industry chairman for the drive in the New York area.

Maryland Group Makes Awards

The WAC Maryland committee awarded the film industry's "medal of honor" to 33 persons Wednesday, in Baltimore. These persons contributed time, money and effort to the success of the Sixth War Loan. Honoured were: Frank Durkee, Louis E. Shecter, C. Elmer Nolte, Max Cohen, Rodney Collier, Louis Gaertner, Lauritz Garman, George Jacobs, Meyer Leventhal, Jack Levin, Walter D. Pacy, Arthur B. Price, I. M. Rappaport, Nat Rosen, William K. Saxton, Lawrence Schamberger, Harry Silver, Helen Diering, Mrs. Grace Fisher, Jack Katzoff, Harry Goldman, Sam Diamond, Frank Scully, Gordon Contee, Nick Weems, Joseph L. Young, Harry Kahn, Martin Rogers, William Briemann, Reginald P. Asheroft, Sidney Lust, Mrs. Hilda Hicks and Lee Insley.

Projection room screenings in Seattle have sold $1,800,000 in Bonds, Vete Stewart, distributor chairman, has announced. Others are scheduled.

The projection room screening of "Meet Me in St. Louis" at the 20th Century-Fox exchange in that city sold $3,000,000 in Bonds, according to Lou Levy, chairman of the local distributors participating in the Drive.

In the 47 Bond premieres already reported from Connecticut, $3,729,590 in War Bonds have been sold, Harry F. Shaw, state chairman, announced this week. Of the 47 reported, 12 were morning children's shows. Thirteen premieres remain to be played.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 33—Battle for Germany. . . . Fight for Philippines. . . . Personalities in the war news. . . . U. S Army planes fire rockets in spectacular test . . . Maritime service calls for more men. . . . Filly sets record winning Hollywood gold cup classic. . . . Most Reverend Michael Joseph Ready consecrated. . . . Children of many countries send season's greetings.

MOVIETONE NEWS—Vol. 27, No. 34—Fighting on Russian front. . . . Personalities in the news. . . . Philippine children go back to school in liberated Leyte. . . . New fighting lady goes down ways to sink the Japs. . . . Daring RAF raids on Norwegian fjord.

NEWS OF THE DAY—Vol. 15, No. 231—War crisis on western front. . . . Captured Nazi films show all-out effort. . . . How Rommel met death. . . . Yanks tighten grip on Leyte. . . . Maritime Service opens drive for new recruits. . . . New rocket plane. . . . Holiday greetings.

NEWS OF THE DAY—Vol. 15, No. 232—RAF rockets sink Nazi ship in Norway. . . . Shakeup in State Department as Stettinius gets new aides. . . . Story of the courage of a little Australian girl. . . . Red army captures Vilna in drive to German border. . . . Filipinos go back to school. . . . United Nations fashions.

PARAMOUNT NEWS—No. 34—German drive shocks nation. . . . Jingle Bells for jungle belles. . . . Philippines—Island battles speed up.

PARAMOUNT NEWS—No. 35—Year of Achievement—1944.

RKO PATHE NEWS—Vol. 16, No. 36—Battle against Germany. . . . First films of new aircraft rocket. . . . Merchant Marine asks more volunteers.

RKO PATHE NEWS—Vol. 16, No. 37—Liberation of Vilna. . . . RAF blasts German ships, rail centers. . . . Air route from Alaska to Russia. . . . New State Department aides sworn in. . . . Tommies' parties for Dutch kids. . . . Reopen schools in Philippines.

UNIVERSAL NEWS—Vol. 17, No. 257—The Nazi counter-offensive. . . . Seamen needed. . . . Plane rockets. . . . Children's greeting.

UNIVERSAL NEWS—Vol. 17, No. 258—The Russian advance. . . . RAF blasts ships. . . . Schools reopen in Philippines. . . . Mrs. Oppenheimer is host to American soldiers. . . . March of Dimes leaders. . . . Air route from Alaska to Russia. . . . Resort fashions.

ALL AMERICAN NEWS—Vol. 3, No. 114—Young musicians play at Carnegie Hall. . . . Editor's cook conducts a column. . . . "League of Nations" at Howard University. . . New convalescent home at capital. . . . Episcopal elders meet in Louisville. . . . Kids appear in Broadway revue. . . . 92nd Division takes a breathing spell. . . . First Negro troops in Germany.

RKO and Warner Have Bonus Plan

Application has been made to the Treasury Department by RKO for approval of a bonus plan for theatre managers and assistants in the field, whereby these employees would participate in three per cent of theatre earnings above a certain amount.

Approval to divide $125,000 among 200 employees was asked by the company last year and the Treasury approved splitting the sum of $98,000. This year the company has applied for an amount $5,000 in excess of last year's application figure. The amount which individual employees will secure is dependent on total earnings, after which the recipients are divided into brackets, with the top man getting the biggest share.

Warners' theatre department is understood to have a somewhat similar plan.

Treasury Approves RKO Pension Trust Plan

The United States Treasury last week approved the Radio-Keith-Orpheum Corporation's pension trust plan. The plan covers 1,925 workers. Its first year ended November 30. RKO contributed more than $425,000 to it in that period.

May in Publicity Post

Ed May, who has been with the Schine circuit for 20 years, has been transferred from theatres to the post of publicity director for the Roney Plaza Hotel, Miami Beach, Fla. Mr. May joined Schine Theatres in 1924 as a feature organist, and later was a theatre manager and district manager.

Broadway Houses Hit New Record Holiday Grosses

Despite the customary pre-Christmas slump early last week which several theatre managers described as a little worse this year because of the discouraging war news, first runs in New York and other key cities reported an upturn of business with record grosses hit for the three-day holiday weekend.

Broadway's film houses and legitimate theatres played to capacity houses, grossing more than any previous Christmas holiday weekend in recent years. Radio City Music Hall, featuring MGM's Technicolor film, "National Velvet" and its annual Christmas pageant, grossed $96,000 Thursday, Friday, Saturday, Sunday and Christmas Day. The theatre estimated it would hit $130,000 for the week which ended Wednesday night.

Irving Lesser, manager of the Roxy theatre, where "Winged Victory," the Twentieth Century-Fox film is playing, reported the house grossed $20,000 Saturday, $21,000 Sunday and $22,000 Monday. He estimated the Roxy's week, ending Wednesday night, would end with $130,000 gross. The Roxy cut its stage show to run 30 minutes instead of the usual one hour in order to get in an extra showing of the picture.

"Overflowing" at Capitol

At the Capitol, where MGM's "Music for Millions" is the feature, theatre officials reported "overflowing capacity houses, the biggest business in years.

The same story was told at the Paramount, Astor and Rivoli. The Strand, playing Warners' "Hollywood Canteen" did $37,239 in four days and expected to end its week Thursday with $63,000. New house records were broken for Christmas Eve and Christmas Day.

All the Broadway theatres planned special New Year's Eve midnight shows and expected to do capacity business.

Paramount's "Frenchman's Crook" ended its run at the Rivoli Wednesday after 14 weeks. The picture broke the Rivoli's 27-year record in its first, second and third weeks.

"Lonely Heart" Held Over

Robert Mochrie, general sales manager for RKO announced that "None But the Lonely Heart" had been held over a second week in Milwaukee, Philadelphia, Oakland, Bridgeport, New Haven, Oklahoma City and Pittsburgh.

United Artists reported top grosses for Hunt Stromberg's latest UA release, "Guest in the House." At the Kearse theatre, Charlestown, where the film opened last Saturday, it drew 20 per cent above the record for a normal Saturday opening. In Allentown, at the Rialto, Christmas Eve, the picture doubled receipts of any other first run house in the city at a midnight show.

Enroll in RCA Pension Plan

Enrollment in Radio Corporation of America's new employee retirement plan, which provides pensions and annuities for life to members, has begun among RCA's more than 40,000 employees throughout the country. Membership in the plan, subject to approval by RCA stockholders and the U. S. Treasury Department, is open to all persons regularly employed by RCA and its domestic subsidiardies who have reached the age of 25 and have completed three years of service. Participation is voluntary.

Recruit 25,000 Blood Donors Through Brooklyn Houses

An estimated 25,000 pints of blood for the armed forces were recruited by the Brooklyn Red Cross Blood Donor Service through Brooklyn film houses during the past six months, Mrs. Ruth G. Nathan, chairman of theatre recruitment, announced last week. She praised the local theatre managers, volunteer workers, and the War Activities Committee for their cooperation.

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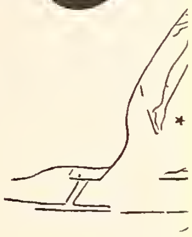

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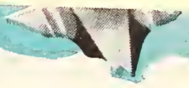


featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR
with
WALTER CATLETT · LLOYD CORRIGAN
RUTH TERRY · WILLIAM FRAWLEY
JOHN LITEL · LUDWIG STOSSEL
ANDREW TOMBES
and RAY NOBLE AND ORCHESTRA
HARRY OWENS
and HIS ROYAL HAWAIIANS

Ice Specialties
McGOWAN AND MACK · TWINKLE WATTS
THE MERRY MEISTERS
with GUEST STAR
ROY ROGERS
KING OF THE COWBOYS
STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Doris Gilbert

IT'S A REPUBLIC PICTURE

"Hearts Were Young" Authors Sue Paramount on Sequel

Cornelia Otis Skinner and Emily Kimbrough, authors of "Our Hearts Were Young and Gay," from which Paramount made a picture, have filed suit in New York Supreme Court, to prevent the company from making a sequel, the title of which is asserted to be "Our Hearts Were Growing Up." Miss Skinner and Miss Kimbrough contend that the proposed picture is fictional although its characters are linked to those of the original story, who are real persons. It is admitted film rights for the original story were sold with the proviso one or more additional films might be made from the material, and that fictional material might be added.

Republic Names Three As Studio Executives

Three Republic executives were named last Wednesday in Hollywood by Allen Wilson, vice-president, to supervise the company's studio activities. Robert B. Newman, assistant secretary, will have charge of creative phases of production; Jack E. Baker, formerly with Consolidated Film Industries, will supervise the physical side; and Hyman J. Glick, comptroller, will oversee the financial phases.

Blowitz Joins Pickford Unit

William Blowitz has joined the Mary Pickford Productions unit as publicity director, it was announced last weekend by United Artists. The first film on Miss Pickford's production schedule is "One Touch of Venus." Mr. Blowitz, a former newspaperman, has been a publicist for many years, serving with Warner Bros., Paramount and MGM.

SHORT PRODUCT PLAYING BROADWAY

Week of December 25

ASTOR

Safety Sleuth .... MGM
Feature: Meet Me in St. Louis ... MGM

CAPITOL

Wandering Here and There .... MGM
Feature: Music for Millions ..... MGM

CRITERION

Mouse Trouble .... MGM
Feature: Can't Help Singing .... Universal

GLOBE

Harry Owens and His Royal Hawaiians .... Vitaphone
September in the Rain .... Vitaphone
Feature: Tomorrow the World .. United Artists

HOLLYWOOD

Champions of the Future ...... Vitaphone
The Old Grey Hare .... Vitaphone
Feature: To Have and Have Not. Warner Bros.

RIALTO

Puppet Love .... Paramount
Rhythm on Wheels .... Paramount
Feature: House of Frankenstein. Universal

RIVOLI

Jasper's Paradise .... Paramount
Feature: Frenchman's Creek .... Paramount

STRAND

Odor-able Kitty .... Vitaphone
Outdoor Living .... Vitaphone
Feature: Hollywood Canteen .... Warner Bros.

Columbia 13-Week Net Is $380,000

The net profit of Columbia Pictures for the 13 weeks ended September 30, 1944, was $380,000, compared to a net of $482,000 for the corresponding period in 1943.

Operating profit for the 13-week period was $1,065,000 compared to $1,545,000 for the same period last year. Estimated provision for Federal taxes were $685,000 compared to $1,063,000 for the 1943 period.

At the annual meeting of stockholders December 20, the following directors were elected: Harry Cohn, Jack Cohn, A. Schneider, N. B. Spingold, A. Montague, Donald S. Stralem, Leo M. Blancke.

Fishman Decorated

Sergeant Stanley Fishman, son of Selig Fishman, of Fishman Theatres, Inc., New Haven, was recently awarded the Silver Medal for gallantry in action, second highest award of his regiment in France. Sgt. Fishman's rescue of his wounded company commander while under fire has been cited in the *Army Bulletin.*

RKO Dividend, $1.50

The RKO board of directors last week declared a dividend of $1.50 per share on its six per cent preferred stock, payable February 1 to shareholders of record January 20. It was the regular dividend for the current quarter ending January 31.

Allied Meeting January 24

The annual board of directors meeting of Allied States Association will be held at the Deshler-Wallick Hotel, Columbus, Ohio, January 24-25. This is the annual meeting at which officers are elected and plans made for the year.

Stock Production In 1944 Ran 10% Over Last Year

Washington Bureau

Production of photographic film of all types thi year will show an increase of approximately 10 pe cent over 1943, it is indicated by figures compile by the Census Bureau last week on output for th third quarter.

The bureau's report showed that production i the third quarter was some 16,000,000 square fee under that of the previous three months, due to th shutdown of machinery for cleaning and repair accounting in part for the difficult situation i which the motion picture distributors have foun themselves in recent months.

Third quarter output of film amounted to 142,640,000,000 square feet, compared with 158,639,000,000 square feet in the preceding quarter an 129,136,000,000 square feet in the corresponding period of 1943, the bureau announced. With al machinery back in production for the fourth quarter, it is expected that second-quarter levels wil be regained or bettered, indicating a productio for the year of some 602,000,000 square feet, compared with 546,000,000 square feet last year.

Throughout the first three quarters of 1944 shipments exceeded production, the third quarter tota being 146,231,000,000 square feet, necessitating withdrawals from inventories accumulated las year. Stocks now are at approximately minimum working levels.

The bureau reported that 39 per cent of the third quarter shipments were for military, lend-lease and export use, but said that much of the film shipped to motion picture laboratories eventually found its way to the armed forces, so that it is impossible to determine definitely its final disposition. No information was given as to production or shipment of specific types of film.

Monogram To Release One "A" Production Monthly

Monogram will release one important picture each month, beginning with the new year, the studio announced this week. Definite release dates already have been set on six of these "A" productions to which the company is devoting an increasing proportion of its efforts. January 26, "They Shall Have Faith" starring Gale Storm, with Sir Aubrey Smith and John Mack Brown, produced by Jeffrey Bernerd, will be released. Others are: "Dillinger," February 23; "G. I. Honeymoon," March 23; "China's Little Devils," April 20; "Divorce," May 25, and "Sunbonnet Sue," June 15.

Sanders Is Reelected by Motion Picture Associates

Motion Picture Associates, meeting at the Hotel Astor, New York, last Wednesday announced the election of the following officers: Morris Sanders, relected president; Jack Ellis, reelected first vice-president; Howard Levy, elected second vice-president, replacing Matthew Kahn; Saul Trauner, reelected treasurer; Charles Penser, reelected financial secretary; Morris Fraum, reelected recording scretary; Louis Kutinsky, elected sergeant-at-arms in place of Harry Furst; Seymour Schussel and Leo Abrams reelected trustees, and Charles Berliner, reelected chaplain.

Plan Relief Fund Hospital

Plans for a 90-room hospital to be erected on the grounds of the Motion Picture Relief Funds' Country Home at Calabasas, Cal., were appproved by the executive board last week. Building is to proceed as soon as priorities can be obtained, and the cost of the project is to be met with funds accruing from the Screen Guild Players radio program. When completed, the hospital will effect a saving of some $180,000 annually, on the basis of medical and hospitalization expenses incurred last year.

WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

olumbia

ROLINA BLUES: Kay Kyser, Ann Miller, Victor re—Just a fair musical.—E. A. Bolduc, Majestic tre, Conway, N. H. General patronage.

VER GIRL: Rita Hayworth, Gene Kelly—This is kind of a picture that gives your spot a good repun. Excellent business. I liked it.—Johnnie Hynes, munity Theatre, Conde, S. D. Small town and rural onage.

IPATIENT YEARS, THE: Jean Arthur, Lee Bow-, Charles Coburn—Just a fair bill that hardly did age business. The story is rather farfetched. Played day, Monday, Dec. 10, 11.—Leonard J. Leise, Rand atre, Randolph, Neb. Rural and small town patron-

IPATIENT YEARS, THE: Jean Arthur, Lee Bow-, Charles Coburn—Splendid picture and good acting by cast. Pleased everyone.—E. A. Bolduc, Majestic atre, Conway, N. H. General patronage.

M SESSION: Ann Miller, Jess Barker—This is a program picture that appealed more to the teen group than to the adult trade.—Marion F. Bodwell, amount Theatre, Wyoming, Ill. Small town patron-

LONDIKE KATE: Ann Savage, Tom Neal—This is od picture for spots that have plenty of action fans. this location it was just another picture. No comts but no compliments. Neal is improving. Played nesday, Dec. 6.—Johnnie Hynes, Community Theatre, de, S. D. Small town and rural patronage.

EET MISS BOBBY SOCKS: Bob Crosby, Lynn Mer-—This is a very poor picture. It might do as half double bill but I had to play it single. Bob Crosby ust a fair singer but as an actor he is not very . Played Wednesday, Thursday, Dec. 13, 14.—Leon- J. Leise, Rand Theatre, Randolpb, Neb. Rural and ll town patronage.

etro-Goldwyn-Mayer

MERICAN ROMANCE, AN: Brian Donlevy, Ann ard—This is an outstanding production. It is splen- y acted but somehow it did not draw.—E. A. Bolduc, estic Theatre, Conway, N. H. General patronage.

NDY HARDY'S BLONDE TROUBLE: Mickey ney, Lewis Stone—A swell little picture but it did not v like the "Hardy" pictures used to. There is noth- wrong with the cast, but it seems to be the stories. ved Saturday-Monday, Dec. 2-4.—Melville Danner, y Theatre, Granite, Okla. Small town patronage.

ARBARY COAST GENT: Wallace Beery, Binnie nes—This will please the Beery fans who like action heir film fare.—E. A. Bolduc, Majestic Theatre, Con- , N. H. General patronage.

ATHING BEAUTY: Red Skelton, Esther Williams—s gives fun and entertainment for everyone. Our audi- laughed good and loud over Skelton's antics.—E. A. duc, Majestic Theatre, Conway, N. H. General patge.

ATHING BEAUTY: Red Skelton, Esther Williams—ressed up comedy in Technicolor which is very good. s will do business and please everyone. Played Saty-Monday, Dec. 9-11.—Melville Danner, Kozy Thea- Granite, Okla. Small town patronage.

ANTERVILLE GHOST, THE: Charles Laughton, garet O'Brien—Little Miss O'Brien is a grand ac- s. Laugbton and Young did an excellent job in very unusual story. Dropped in box office take. ved Wednesday, Thursday, Dec. 6, 7.—Horn and gan, Inc., Star Theatre, Hay Springs, Neb. Small n and rural patronage.

RAGON SEED: Katharine Hepburn, Walter Huston nis is an outstanding production superbly presented.—A. Bolduc, Majestic Theatre, Conway, N. H. General onage.

ASLIGHT: Charles Boyer, Ingrid Bergman—A few it but the majority did not. Charles Boyer is on minus side when it comes to box office appeal in my tion. Played Sunday, Monday, Nov. 12, 13.—Melville ner, Kozy Theatre, Granite, Okla. Small town patge.

ASLIGHT: Charles Boyer, Ingrid Bergman—Very . Played Wednesday, Dec. 13.—O. E. Simons, Roxy atre, Menno, S. D. Small town patronage.

ASLIGHT: Charles Boyer, Ingrid Bergman—I perlly thought this was a wonderful picture. We played a very low gross and we had many walkouts. Only w of our patrons liked it. Played Tuesday-Thursday, . 28-30.—Marion F. Bodwell, Paramount Theatre, oming, Ill. Small town patronage.

OST IN A HAREM: Bud Abbott, Lou Costello—The Abbott and Costello fans will be very pleased with this musical comedy.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—This is a pleasing "Maisie" picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—Just fair.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—A nice package of entertainment that will please 100 per cent. Business O.K. Played Saturday-Monday, Nov. 25-27.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso—A good picture of its type. Too heavy for the average audience.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—Excellent. It is well produced and the cast is superb.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Paramount

AND THE ANGELS SING: Fred MacMurray, Dorothy Lamour—This feature brought us fair midweek business and provided many laughs. There was no adverse criticism and everyone seemed happy, even though the charming Miss Lamour had more competition than usual. Played Wednesday, Thursday, Dec. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GOING MY WAY: Bing Crosby, Rise Stevens—We played this to unusual business. If they could give us more pictures like this we would have no problems at all. Played Saturday-Sunday, Dec. 3-9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GREAT MOMENT, THE: Joel McCrea, Betty Field—Very poor.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—We failed to see anything out of the ordinary in this picture. The light comedy appealed only to a few of our patrons.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—Very good picture. Pleased everyone.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADY IN THE DARK: Ginger Rogers, Ray Milland—This is an over-rated piece of Technicolor film that is not worth the price. Played Saturday-Monday, Nov. 18-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NAVY WAY, THE: Robert Lowery, Jean Parker—This program picture did a little less than average business. Played Tuesday-Thursday, Nov. 21-23.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—A grand production. This will please any type of audience.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PRC

GIRLS IN CHAINS: Arline Judge, Roger Clark—Fair show. Play it now while people go for this type of show.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

FOUR JACKS AND A GILL: Ray Bolger, Anne Shirley—When it comes to making small musical comedies RKO is tops. I brought this one back and I am glad I did. It has some good music and dancing and it is funny throughout. What has happened to Ray Bolger? Played Friday, Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—Good action picture. We again repeat, people do not want war pictures and they show it by staying away.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—Pat O'Brien never fails us at the box office. His pictures always draw well and please the patrons. Business would have been better if it had not been a war picture. Played Sunday, Monday, Dec. 3, 4.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

MUSIC IN MANHATTAN: Anne Shirley, Dennis Day—Fairly good little musical show that did average business. It was hardly strong enough for Sunday, Monday here, but those who came did not complain. Played Dec. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SALUDOS AMIGOS: Disney South American Cartoon—Good but expensive. The music is good but there is too little of it. Played Tuesday, Wednesday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SPITFIRE: Leslie Howard, Rosamund John—Played to average midweek patronage. It is a good picture with a good plot that holds audience interest. I believe my front advertising kept some away on account of the war angle. However, there are no or very few action scenes in the film. Played Thursday, Friday, Dec. 6, 7.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

STEP LIVELY: Frank Sinatra, George Murphy—RKO must have depended on the Sinatra name for drawing power. It was a waste of film and a waste of time to see it.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Republic

ATLANTIC CITY: Constance Moore, Bradford Taylor—A fair musical comedy. Had it been in Technicolor that would have helped considerably. Played Sunday, Monday, Dec. 10, 11.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

ATLANTIC CITY: Constance Moore, Bradford Taylor—Very poor musical.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley—A fair picture about shipbuilding.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley—This is a picture that will please a small town patronage. Nothing big but it will do average business. Played Tuesday-Thursday, Nov. 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

RIDE, RANGER, RIDE: Gene Autry—These reissues are still doing nice business. Hope Gene makes some new ones soon. Played Friday, Saturday, Dec. 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG OF NEVADA: Roy Rogers, Mary Lee, Dale Evans—This picture was O.K. and did good business. Played Friday, Saturday, Oct. 27, 28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

STAGECOACH TO MONTEREY: Allan Lane, Peggy Stewart—This is the first of the series to play my theatre.—Ralph Raspa, State Theatre, Rivesville, W. Va.

STORM OVER LISBON: Vera Hruba Ralston, Erich von Stroheim—Another picture with a war theme which audiences do not want to see.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—Just the stuff for a small town. Business was above average in spite of rainy weather and flooded roads. Played Wednesday, Thursday, Dec. 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BUFFALO BILL: Maureen O'Hara, Joel McCrea—Technicolor helped an otherwise glorified Western with less action per footage than most Westerns. But we will have to admit that we made one of the best grosses of the year with this film. Played Sunday-Tuesday Dec. 3-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

(Continued on following page)

(Continued from preceding page)

DANGEROUS JOURNEY: Burma Travelogue—Just a travelogue. It cannot be compared with Frank Buck's and Martin Johnson's pictures.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EVE OF ST. MARK, THE: Michael O'Shea, Anne Baxter—This feature did not go over for us at the box office or with the audience. Played Sunday, Monday, Dec. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GREENWICH VILLAGE: Don Ameche, Carmen Miranda—A good musical comedy. The Technicolor is very good.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—They all liked this one. Some came two and three times. We had more repeats on this picture than on any picture we have ever played.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—It is a very colorful and pleasing musical with Irish song hits.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LADIES OF WASHINGTON: Ronald Graham, Trudy Marshall—It doesn't matter whether you run this or not. But it will get by and that's all. Played Tuesday-Thursday, Nov. 28-30.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LAURA: Gene Tierney, Dana Andrews—Very good mystery picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PIN-UP GIRL: Betty Grable, Joe E. Brown—This is not up to Betty Grable's standard, but it did fair business. Played Saturday-Monday, Nov. 4-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ROGER TOUHY, GANGSTER: Preston Foster, Lois Andrews—This fitted into the Friday and Saturday program O. K. and did average business. Played Nov. 24, 25.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SWEET AND LOWDOWN: Lynn Bari, Benny Goodman—Fair little musical picture.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—Just fair.—E. A. Bolduc, Conway, N. H. General patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—A fine production. The reaction against war pictures is increasing. Moviegoers do not want war themes in their movie fare.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—Very good comedy.—E. A. Bolduc, Majestic Theatre, Germany, N. H. General patronage.

LEATHER BURNERS, THE: William Boyd—This is just like all the Hopalongs. It did average business during stormy weather. Played Friday, Saturday, Dec. 8, 9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Powell—A good musical show.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—This is a good business but business was only average. It could have been a big drawing card if it had more of Bergen and Charlie McCarthy. They appear only in a couple of scenes.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

Universal

BABES ON SWING STREET: Peggy Ryan, Ann Blyth—Very good little show for a small budget musical. It pleased average business. Played Tuesday, Dec. 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—This is a very absorbing drama. It is so interesting that the bobby-sox brigade, which is usually very unruly during heavy dramas, sat quietly through the entire show. That is a real tribute to a picture of this type. Miss Durbin and Kelly portrayed unusual characters for them very well. Played Sunday, Monday, Dec. 10, 11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

COBRA WOMAN: Jon Hall, Maria Montez—Miss Montez is at her loveliest and proving that she is still queen of Technicolor. Played it with a Betty Grable musical and brought in one of the best crowds this year.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LADIES COURAGEOUS: Loretta Young, Geraldine Fitzgerald—This was no more than a good "B" picture although it was sold to us as an "A" feature. The plot is threadbare and there is no originality. Played Friday, Saturday, Dec. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LADIES COURAGEOUS: Loretta Young, Geraldine Fitzgerald—A good picture that failed to draw. If Universal would refrain from trying to use all their quota of film and spend the money on advertising these good pictures, we could pay them better rentals and everyone would profit. Saturday, Sunday, Dec. 2, 3.—Johnnie Hynes, Community Theatre, Conde, S. D.

MYSTERY MAN: William Boyd, Andy Clyde—Used on the second half of a double bill with fair results. Played Friday, Saturday, Dec. 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SLIGHTLY TERRIFIC: Leon Errol, Anne Rooney—Good little musical that did average business for Friday and Saturday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SWINGTIME JOHNNY: Andrews Sisters, Harriet Hilliard—One of the best Andrews Sisters features for a long time. Played this on a double bill and it went over very well. It has just the right kind of singing and dancing numbers for young and old. Played Friday, Saturday, Dec. 8, 9.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

TRAIL TO GUNSIGHT: Eddie Dew, Maris Wrixon—A good Western action picture that I played on a double bill with "Swingtime Johnny." They made a top-notch program. This picture has several singing numbers that took very well. Played Friday, Saturday, Dec. 8, 9.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—A great show, but it did not draw half as much as I expected. Fredric March is very good as Mark Twain and he also looks the part. Played Sunday, Monday.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—This is a very good picture. It is top entertainment and it should have good playing time. I did not have above average business, but it is worth a whole lot to stand in the lobby and receive compliments on the program. Played Sunday-Tuesday, Dec. 3-5.—W. J. Fleischer, New Franklin Theatre, Franklin, Minn. Small town patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henried—O. K. for those who like war pictures.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CRIME BY NIGHT: Jane Wyman, Jerome Cowan—Used this one on a Friday and Saturday double bill and it was very satisfactory. Doubled it with Republic's "Wagon Tracks West." The patrons were well pleased. Played Friday, Saturday, Dec. 8, 9.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

IN OUR TIME: Ida Lupino, Paul Henreid—One of the finest pictures of its type that we have ever played. We had many favorable comments from the few who saw it.—Marion F. Bodwell, Paramount Theatre, Wyoming, Ill. Small town patronage.

JANIE: Joyce Reynolds, Robert Hutton—Pleased the younger set very much. Also some of the older folks liked it very well.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JANIE: Joyce Reynolds, Robert Hutton—Good comedy that clicked. This is the type the patrons want. Everyone was satisfied. Played Wednesday, Thursday, Nov. 29, 30.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

LAND BEYOND THE LAW: Dick Foran, Linda Perry—Tops as a small Western. There is plenty of action and singing. Wayne Morris is also in the cast.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MR. SKEFFINGTON: Bette Davis, Claude Rains—A very fine picture. Rains was outstanding. Bette, as usual, turns in a fine performance.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MR. SKEFFINGTON: Bette Davis, Claude Rains—This is definitely not a small town picture. Bette Davis fans here are as scarce as hens' teeth. Had the lowest Sunday and Monday grosses on any picture yet played. Played Dec. 3, 4.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—Here is one of the best pictures to come out of Hollywood since "Sergeant York." It is a story of George Gershwin, America's greatest composer. Robert Alda as George Gershwin turns in an excellent performance, as does the entire cast. The highlight of the picture is the presentation of his "Rhapsody in Blue" at Aeolian Hall, by Paul Whiteman's orchestra, with the composer at the piano. This picture has everything to make it a box office sensation. Best of all there is no war in the film. Seen at a premiere in the Solomon Islands.—Floyd B. Peek, Storekeeper 2nd Class, 145th NCB, FPO San Francisco, Calif. (Former owner of the Main Theatre, Stonewall, Okla.)

Short Features

Columbia

THE DREAM KIDS: Fox and Crow—Here is good fun for the old and the young.—Johnnie Hynes, Community Theatre, Conde, S. D.

HIS TALE IS TOLD: All Star Comedies—It is a pretty fair comedy. Everyone was satisfied.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Metro-Goldwyn-Mayer

BIG HEEL WATHA: Technicolor Cartoons—This is a swell cartoon that clicked.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

Paramount

INDOOR OUTING: Little Lulu—Clever cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LONG SHOTS AND FAVORITES: Sportlights—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PITCHING WOO AT THE ZOO: Popeye the Sailor—A clever Popeye cartoon in color.—E. M. Freiburger Paramount Theatre, Dewey, Okla.

POPULAR SCIENCE: No. 2—Good reel in Technicolor —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STAR BRIGHT: Musical Parade—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla

UNUSUAL OCCUPATIONS: No. 1—Entertaining ree in Technicolor.—E. M. Freiburger, Paramount Theatre Dewey, Okla.

RKO Radio

PLUTO AND THE ARMADILLO: Walt Disney Cartoons—Very good cartoon.—Ralph Raspa, State Theatre Rivesville, W. Va.

PRIVATE PLUTO: Walt Disney Cartoons—Very good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va

VIVA MEXICO: This Is America—Fair two-reeler.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

DEAR OLD SWITZERLAND: Terrytoons—This is a pleasing color cartoon.—E. M. Freiburger, Paramoun Theatre, Dewey, Okla.

Universal

FISH FRY: Color Cartunes—Very good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HOBO NEWS: Variety Views—Something different in shorts. It was very interesting.—Johnnie Hynes, Community Theatre, Conde, N. D.

Vitaphone

ANGEL PUSS: Merie Melodies Cartoons—Everyone went for this one.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BROTHER BRAT: Merrie Melodies Cartoons—Good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va

BUCKAROO BUGS: "Bugs Bunny" Specials—Bugs a his best.—Ralph Raspa, State Theatre, Rivesville, W. Va

ISLE OF PINGO PONGO: Blue Ribbon Merrie Melodies—Good carton.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JUNIOR JIVE BOMBERS: Melody Master Bands—Tops in musical shorts. Those kids could really play.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ROARING GUNS: Santa Fe Trail Westerns—Good Western.—Ralph Raspa, State Theatre, Rivesville, W. Va

WINNER'S CIRCLE: Technicolor Specials—Good Technicolor short.—Ralph Raspa, State Theatre, Rivesville W. Va.

Victory Films

ROAD TO VICTORY—Popular music and big names and to top it all, it's free.—Ralph Raspa, State Theatre Rivesville, W. Va.

Netherlands Film Unit Makes Leyte Battle Documentary

The American invasion of Leyte has been recorded in the documentary film, "Going North,' made by a Netherlands East Indies film unit, according to Aneta, Netherlands News Agency. The film was hailed by the Australian press as one o the best authoritative Pacific war pictures ye made.

Plan Southern Theatres

An 1,800-seat house in Shreveport, La., i planned by Darrell George at an estimated cos of $100,000. In Glenmore, La., W. C. Pringle i planning to rebuild the theatre, destroyed by fire The estimated cost is $17,420. In Jackson, Miss. Dr. A. H. McCoy is planning the erection of theatre for Negroes at an estimated cost o $22,000.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Past, Present and Future

With the curtain falling on 1944, further tightening of newspaper space allotted to theatre display advertising and expansion of radio promotion on a larger scale stand out among the most conspicuous aspects of what has been one of the most hectic years in motion picture showmanship.

The files of the Round Table, however, are filled with evidence that theatremen, handicapped for a time because of newspaper restrictions and other shortages, were quick to develop alternative means of publicizing their attractions.

Foremost among these developments has been the upsurge in merchant cooperative ads promoted in a broad field which runs from nationally known department stores down to the bookshop or beauty parlor operator in the smaller communities.

The abundance and regularity with which these promotions have come in from the men in the field is indicative of the showman's ever-present resourcefulness in emergencies. In addition, he has contributed to maintenance of the theatre's prominence, despite the decrease in space allotment. As a matter of fact, the value of merchant co-ops is probably doubly enhanced because they appear on pages other than those generally devoted to the theatre and attract a clientele which might normally pass up the movie page.

Widespread use of radio promotions took added impetus from announcements issued at the beginning of 1944 by several of the film companies which contemplated budgets exceeding one million dollars. Competition between some of the producers and distributors for the most desirable time was nothing compared to the difficulties encountered by theatremen who found the best periods reserved for other national and local advertisers.

Here again many of the enterprising showmen proved themselves by cashing in on the natural interest of radio listeners in Hollywood stars and happenings by promoting time for their theatres and attractions on locally sponsored programs.

Special effort was directed to landing free time on programs devoted to news and comment related to motion pictures and to secure free attention on station-sponsored programs featuring music recordings through the excellent tieins offered through song hits from coming or current attractions.

The music field itself, enjoying one of its greatest booms, and aided somewhat through the numerous films with musical backgrounds produced as escapist fare, reopened several avenues of exploitation.

Tieups with stores featuring records and sheet music, and dance band and night club contacts which had for long been more or less neglected suddenly regained prominence in the general advertising scheme of theatremen.

In deference to the various war activities which have taken so much of the showman's valuable time and effort, it has been more than gratifying to realize that, although exploitation and general theatre promotion were slow in getting started during the past year, the later months saw an acceleration of pace which may be taken as an indication that showmanship is once more on the march.

△ △ △

Good Promoter

Bud Davis, manager of the Ritz theatre, Panama City, Fla., has for the past five years been engaged in running a special kiddie matinee every Saturday.

Indicative of the showman's talent, both as an entertainer and organizer, is the fact that WDLP, the local radio station, broadcasts the Ritz program each week. The radio station also buys space in the local newspapers to publicize the program with due credits to the theatre and urging all kiddies to attend.

△ △ △

How Not to Win Friends

That all advertising executives think and act alike regardless of what field they are engaged in is indicated in the following report which appeared in last Tuesday's *New York Times*.

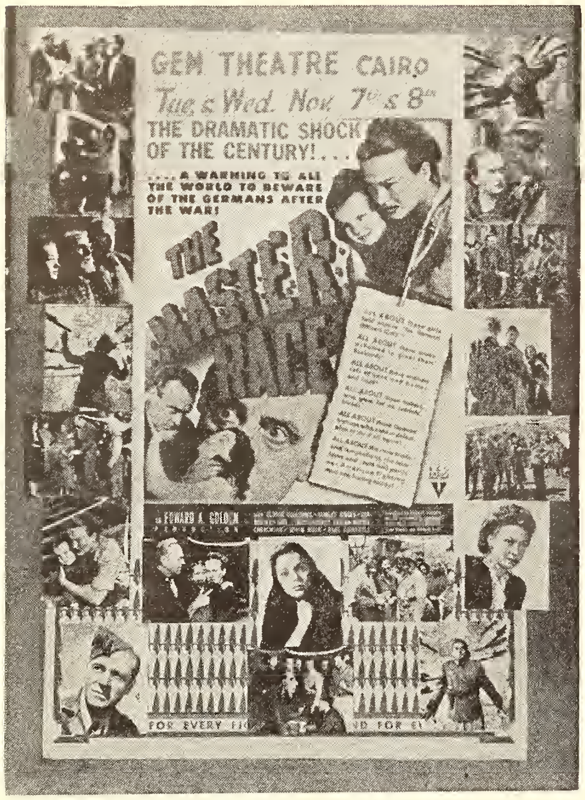
"Advertising allowances by manufacturers to department stores often make more enemies than friends, according to J. A. Spooner, vice-president of a large manufacturing company.

"The manufacturer asserts that, when allowances are made on goods which should be bought primarily on their merit, they are taken too often because of the allowance. Thus, when the allowance is discontinued or decreased, the buyers become irritated."

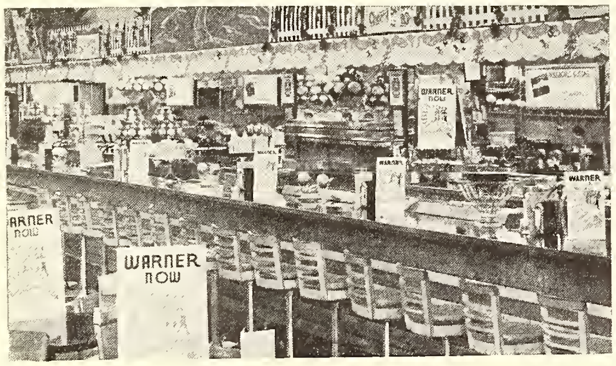
Which is fairly reminiscent of the theatre exhibitors' principal complaint when he books the so-called low bracket films from the same distributor who proffers such liberal advertising allowances on the top-flight productions.

—CHESTER FRIEDMAN

RECENT THEATRE PROMOTIONS

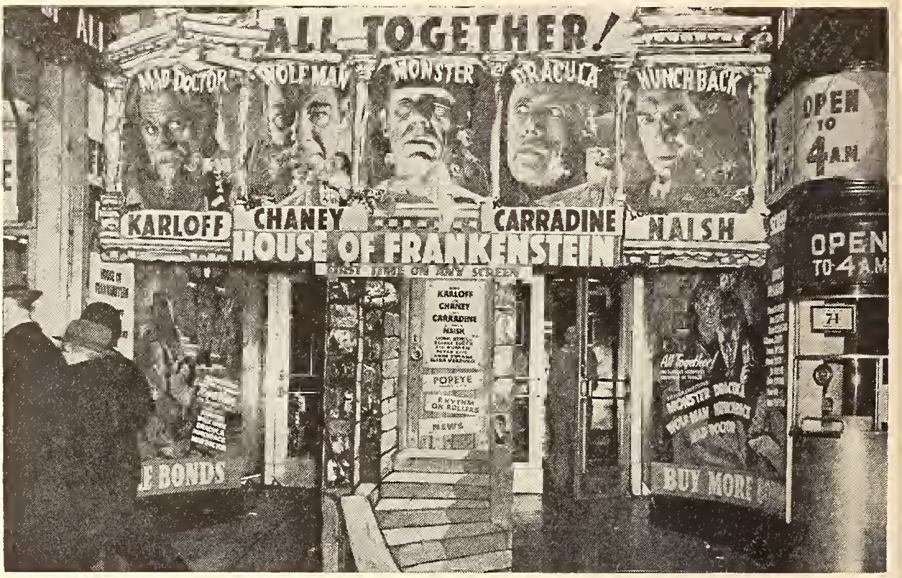

GEM THEATRE CAIRO
Tue & Wed. Nov. 7th & 8th
THE DRAMATIC SHOCK OF THE CENTURY!...
...A WARNING TO ALL THE WORLD TO BEWARE OF THE GERMANS AFTER THE WAR!
THE MASTER RACE

One-sheet and photos attractively arranged by manager Charles Lehning of the Gem theatre, Cairo, Ill., were set in merchant's window to promote "Master Race".

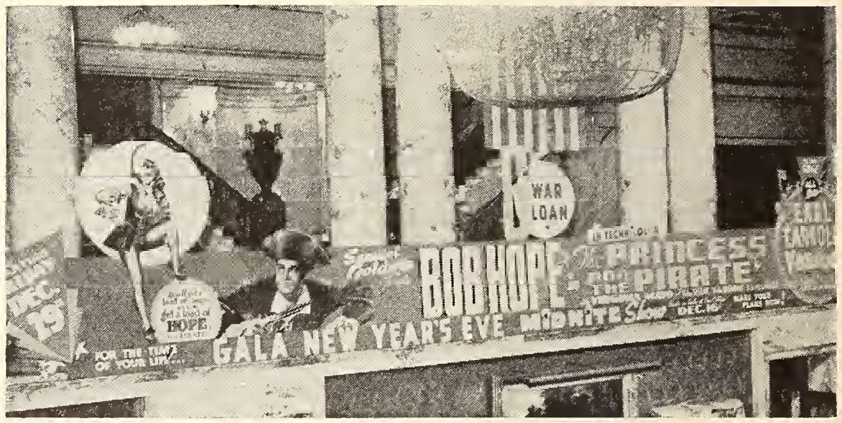


"Doughgirls" spans the length of Walgren's drugstore in tieup arranged by manager Joe Simon to promote film's engagement at the Warner theatre, Memphis.

Curios and books incorporated in this window display helped publicize "Dragon Seed" at the Medina theatre, Medina, Ohio, for Sam Fitzsimmons.

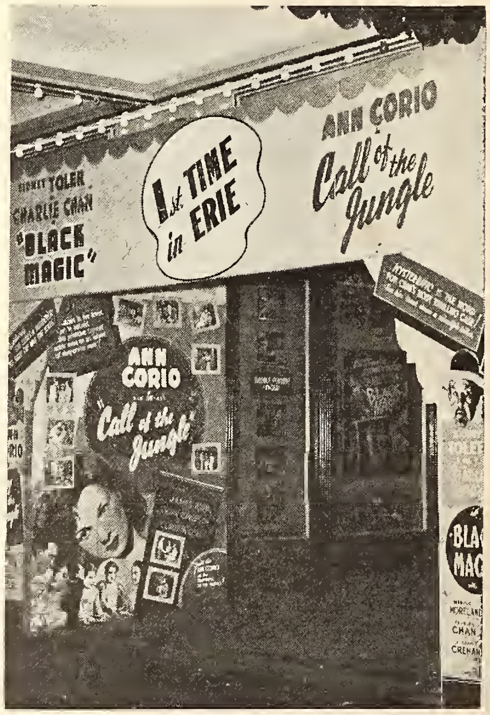


Plenty of monsters are in evidence in this unusual front which adorns the Rialto theatre in New York. George Hoffman and his staff designed and built it.

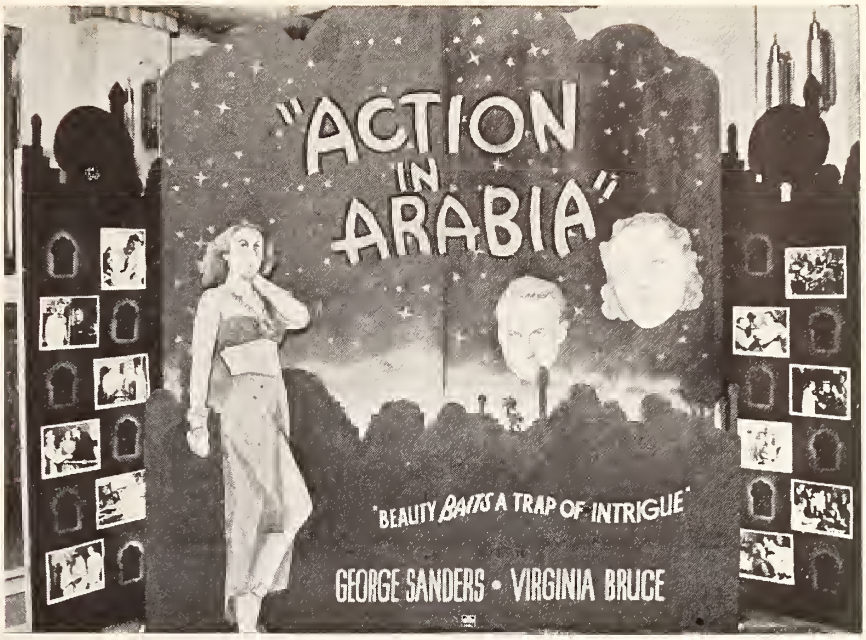


Advance exploitation for "Princess and the Pirate" gets special attention in the lobby of the RKO Palace, Cleveland, by manager Norman Wrobel. Display measures over 45 ft. in length.

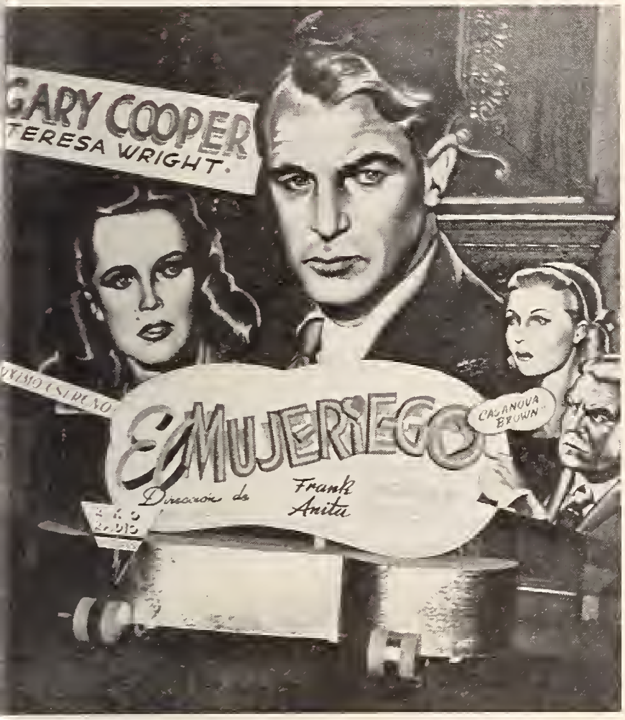
J. Hoffman, manager of the Strand, Erie, Pa., combined similar treatment for theatre front and newspaper ads to exploit this double feature program.



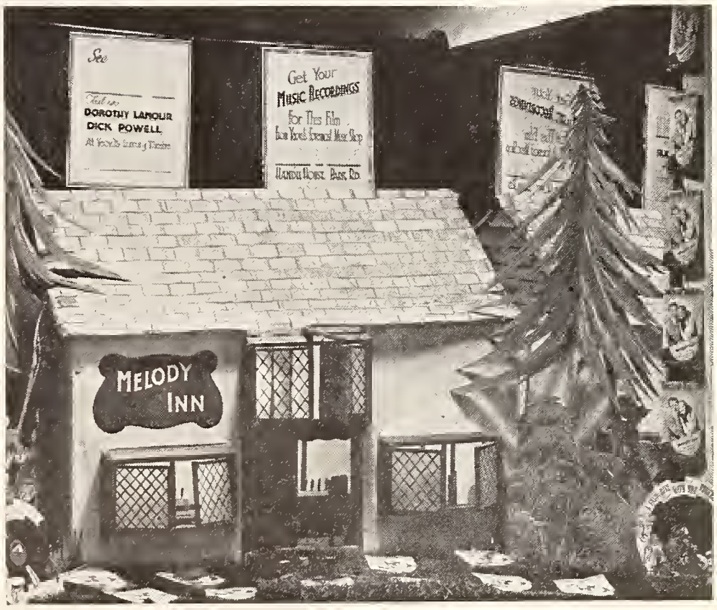
SHOWMANSHIP FROM ABROAD


"ACTION IN ARABIA"
'BEAUTY BAITS A TRAP OF INTRIGUE'
GEORGE SANDERS • VIRGINIA BRUCE

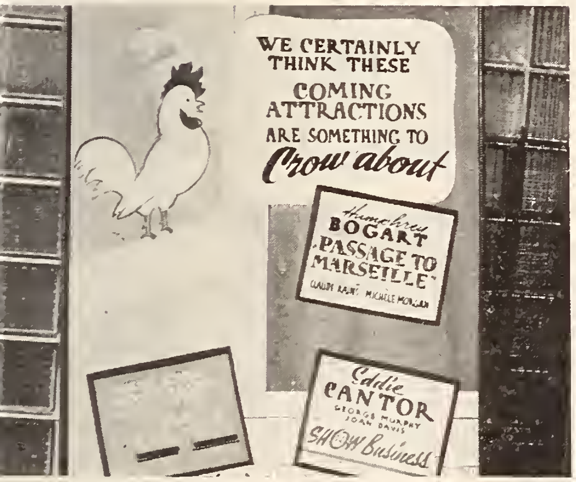
SCOTLAND: In Glasgow, manager James M. Archer built this lobby display at the La Scala theatre as advance publicity on "Action in Arabia".



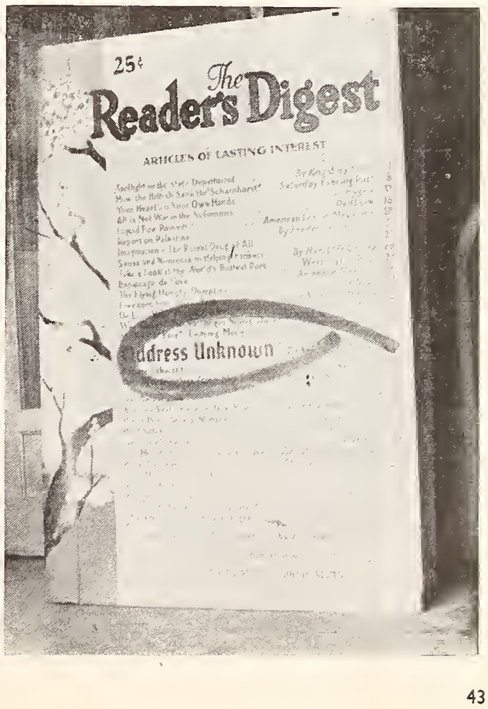
MEXICO: Left, huge display in lobby of the Alemeda, Mexico City, heralds "Casanova Brown".



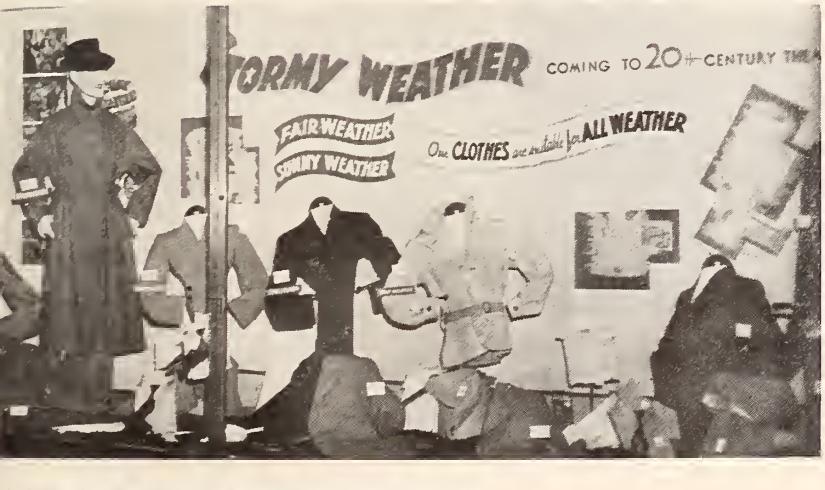
ENGLAND: Right, tieup with music store resulted in manager Ronald Hart arranging this attractive display plugging "Melody Inn" at the Odeon theatre, Yeovil in Somerset.


WE CERTAINLY THINK THESE COMING ATTRACTIONS ARE SOMETHING TO Crow about
Humphrey BOGART
PASSAGE TO MARSEILLE
CLAUDE RAINS MICHELE MORGAN
Eddie CANTOR
GEORGE MURPHY JOAN DAVIS
SHOW Business

CANADA: Left, A. Easson, manager of the Oakwood in Toronto, plugs advance attractions on lobby board.



EGYPT: Right, Reader's Digest blowup was used by manager S. Bianco to herald booking of "Address Unknown" at the Cinema Miami in Cairo.


STORMY WEATHER COMING TO 20th CENTURY THEA
FAIR WEATHER
STORMY WEATHER
Our CLOTHES are suitable for ALL WEATHER

SOUTH AFRICA: In Johannesburg, department store display was promoted for "Stormy Weather" booked at the 20th Century theatre.

Exploiting the New Films

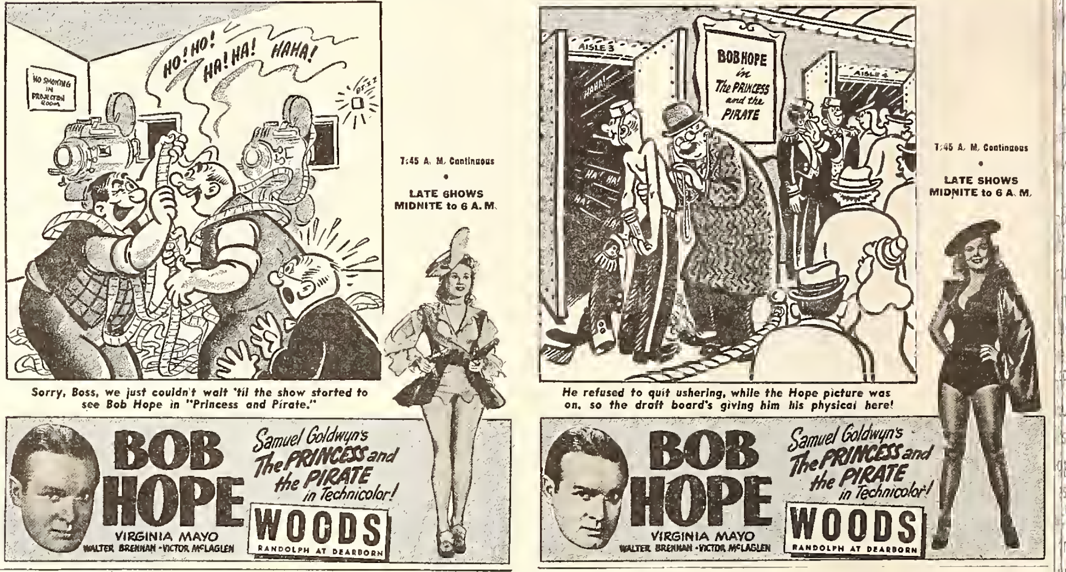
How the recent pictures are being sold at the first run and pre-release date showings

PRINCESS AND THE PIRATE

A War Bond Treasure Hunt and a strong promotional tieup with the Pepsodent Company were the highlights of a strong exploitation campaign put over by manager David Levin and publicist Rita Morton of the RKO Albee theatre in Providence, R. I., to herald the engagement of "The Princess and the Pirate."

A tieup was made with the local representative of Bob Hope's radio sponsor whereby special window displays and interior posters placed in drug stores gave prominent mention of the film as well as theatre credits.

The week previous to the film's opening was designated as R. I. Druggists' Week and the cooperation of the Rhode Island Pharmaceutical Association was enlisted. This latter organization sent a letter and window cards to members and non-member pharmacists to be used in connection with the Pepsodent displays which carried a good plug for the film attraction and theatre playdates. The result was 246 window displays in the city and suburban area.


HO! HO!
HA! HA!
HAHA!
NO SMOKING IN PROJECTION ROOM
7:45 A. M. Continuous
LATE SHOWS MIDNITE to 6 A. M.
Sorry, Boss, we just couldn't wait 'til the show started to see Bob Hope in "Princess and Pirate."
BOB HOPE
Samuel Goldwyn's The PRINCESS and the PIRATE in Technicolor!
VIRGINIA MAYO
WALTER BRENNAN - VICTOR McLAGLEN
WOODS
RANDOLPH AT DEARBORN
AISLE 3
AISLE 4
BOB HOPE in The PRINCESS and the PIRATE
HAHA!
HA! HA!
HA!
7:45 A. M. Continuous
LATE SHOWS MIDNITE to 6 A. M.
He refused to quit ushering, while the Hope picture was on, so the draft board's giving him his physical here!
BOB HOPE
Samuel Goldwyn's The PRINCESS and the PIRATE in Technicolor!
VIRGINIA MAYO
WALTER BRENNAN - VICTOR McLAGLEN
WOODS
RANDOLPH AT DEARBORN

Essaness circuit's publicity director, Norman Kassel, attracted plenty of attention to the engagement of "Princess and the Pirate" at the Woods theatre, Chicago, with these clever hand-drawn cartoon layouts which ran in the daily newspapers.

Co-op Treasure Hunt With Station WEAN

In cooperation with radio station WEAN, a novel "Bob Hope $100 War Bond Treasure Hunt" was promoted.

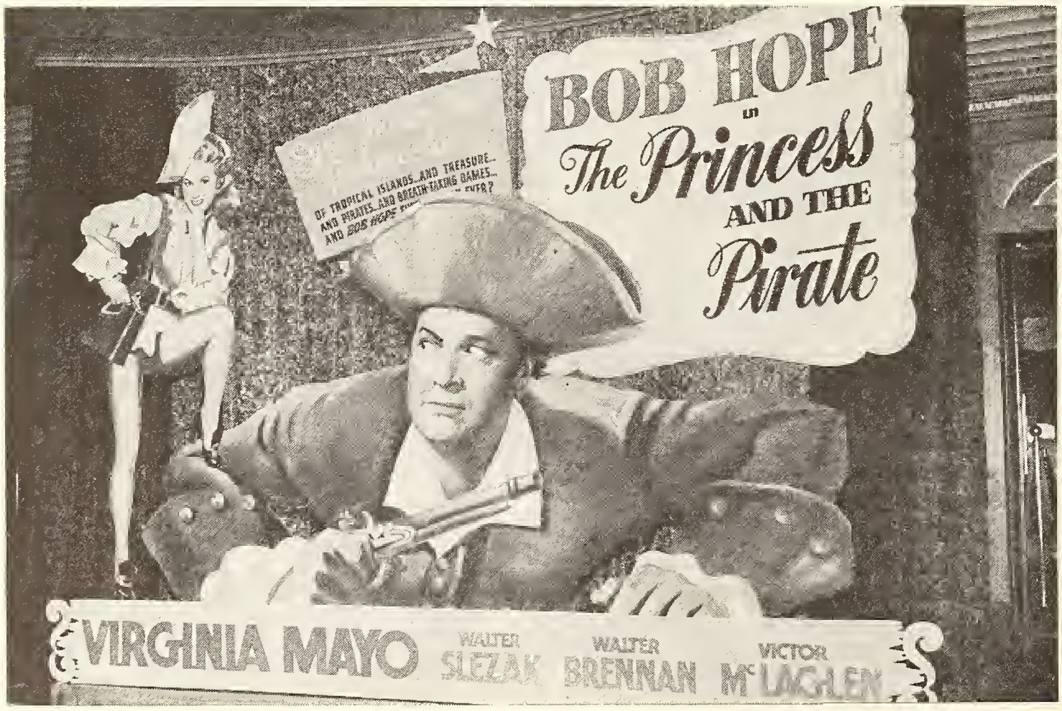
Every night for a week in advance of the opening the station used a five-minute plug advertising the Treasure Hunt and the film at 6:30 p.m. During the broadcast two letters were given as clues to the hiding place of the "treasure." The letters were not given in consecutive order so as to delay the solution as long as possible. Listeners were required to unravel the clues in order to locate the prize, a $100 War Bond.

WEAN used three daily spot announcements to plug the "hunt" each day the theatre augmented this through the purchase of additional time for spot announcements.

Small pin-up cards were imprinted with copy and cuts of the Goldwyn girls which were distributed at terminals for three days in advance.

A lobby display utilizing litho cutouts and scene stills from the picture was placed in the theatre well in advance and newspaper display ads carried underlines for two weeks ahead of the date.

The Providence *Sunday Journal* used a special four-column layout the week before opening; downtown restaurants used imprinted menus which plugged the film; a 9 by 15 ft. banner was hung against the side wall as advance exploitation, and the city transportation system, including buses and trolleys, was covered with posters.


BOB HOPE in The Princess AND THE Pirate
OF TROPICAL ISLANDS...AND TREASURE... AND PIRATES...AND BREATH-TAKING DAMES... AND BOB HOPE
VIRGINIA MAYO
WALTER SLEZAK
WALTER BRENNAN
VICTOR McLAGLEN

George Balkin, manager of the Warner Stanley theatre, conceived the idea for this massive lobby display as an advance plug for "The Princess and the Pirate".

Mystery Angle Sells 'Kismet' For Coffey

As a teaser slant ahead of his date on "Kismet" at the Carolina theatre, Hickory, N. C., Arnold J. Coffey announced that on Friday and Saturday afternoons between three and four a lovely, unidentified girl would visit all the local business firms and hand out passes to anyone who tapped her on the shoulder and said "Kismet, You are Ronald Colman's Lady of the Moonlight." Coffey used a different gir each day and reports handing out only 12 passes on the stunt.

Has Arabian Dance Girl For Exploitation Stunt

Coffey further secured the services of a light nergo school teacher from out of town, rigged her up in an Arabian dancing girl costume and had pictures made of her which broke loca papers with the following story: "Arab gir from Bagdad who plays role of dancing girl in 'Kismet' was guest of theatre." etc. etc.

A week in advance of the opening Arnold landed a two column cut in the local college paper in connection with a contest in which students wrote letters on the subject: "How did 'Kismet' (fate) change your life? The three best letters received guest tickets. The town and nearby sections were covered with markers heralds, car strips, etc., and a 1920 model roadster carried cards with appropriate tiein copy.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view he distributors' exploiteers about the sellingpoints and special merit of these pictures.]

OLLYWOOD CANTEEN (Warner Bros.): imposing list of star names and the title he film itself have sufficient value to break vn all sales resistance on the part of poten- moviegoers.

pecial newspaper features are offered ch should have plenty of attraction for r movie and contest editors. A silhouette test is listed for six-day run, illustrating ouettes of the stars and clues to their ntities.

Promotions of all forms, such as co-op ads, unter and window displays, etc., can be ily built around the women stars who pear in the film. Go after the music tie- through records and sheet music which lude "Sweet Dreams, Sweetheart", "Corns My Country", "You Can Always Tell A nk", "What Are You Doing the Rest of Life", "Don't Fence Me In" (all Harms) d the title song (Remick).

Work with the administrative head of the al U.S.O. to sponsor a contest to select e most popular hostess. Each serviceman is owed one vote and, when the winner is ected, arrange a free night on the town erchant sponsored) which should be good r nice newspaper publicity.

If possible, get the local mayor to proclaim Hollywood Canteen Week" with appropriate remonies, and it might be arranged to have e main street renamed "Hollywood Boule- rd" during the showing of the film.

WINGED VICTORY (Twentieth Century-Fox): Here is a ready-made exploitation special. War Department Circular No. 452, dated November 7, 1944, has been sent to every Army Unit with instructions to render "every proper assistance" in your campaign.

The local Army Public Relations officer and top ranking commanders in your area are your contact. They will help you to arrange the following: Displays and exhibits of equipment; personnel to appear at rallies and meetings; publicity releases emanating from Army Public Relations; returned veterans to speak at schools or gatherings; Army Band for concerts and parades, and any other ideas which you think will help will receive full attention.

Local Chamber of Commerce, service clubs and merchants should go all out with newspaper "salutes" to the production and the Army Air Force, and remember to play up the fact that profits go to Army Relief.

Children attendance is almost assured, but try to promote a model plane building contest in schools. There are all types of commercial tieups of national scope for you to capitalize on locally, in addition to the book and Decca's record album for direct plugs.

Get after locally sponsored radio broadcasts to dedicate one day to "saluting" the picture; arranged to coincide, this idea of having every program during one day paying tribute to "Winged Victory" will assure you of plenty of attention.

Miss Victory Search Held On "Went Away"

Much was made locally in the papers over al Mortin's contest to locate "Miss Victory Voman of 1944" in connection with his date n "Since You Went Away" at Loew's State Syracuse. In this connection, Witherall's epartment store had a full window and de- oted their entire radio program to the picture nd the contest for two weeks.

The Victory Center devoted two weeks of s radio program to the stunt and several owntown stores ran small displays. Stations VAGE and WOLF devoted their morning usical programs to tunes from the picture nd plugs on the contest. WOLF also ran half-hour program on Sunday introducing ree contestants over the aid and advising steners that the contest was open to the pub- c to vote for their favorite.

The winner of the contest was given a complete outfit, $100 in War Bonds and a trip to New York City. While in New York, the girl ppeared over a national hookup on Aunt enny's radio program and had dinner with Billie Burke.

Merchant Tieup Sells "DuBarry" in Australia

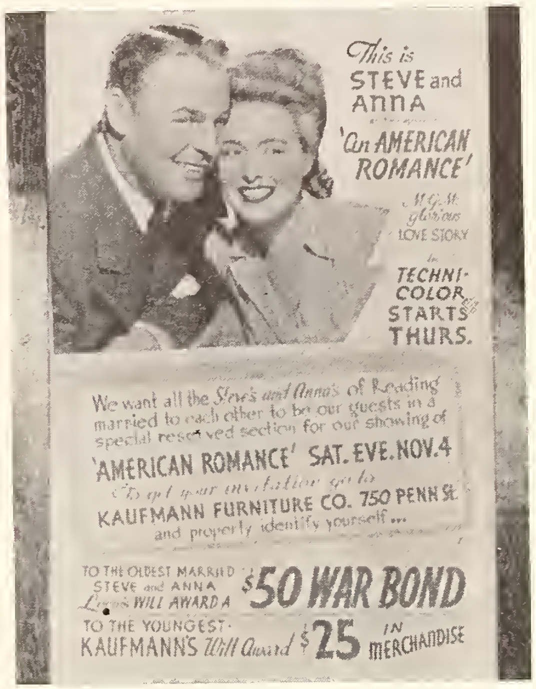
With a local hairdresser named DuBarry, it was a natural for Manager Jack Gavegan of the St. James theatre, Melbourne, Australia, to promote him for a tieup on "DuBarry Was a Lady." The theatre and film shared space on 5,000 heralds which were distributed house-to-house and the entire cost met by the merchant. The store also came through with a window display and the sponsor came through with a special hair-do at concession prices to all women presenting ticket stubs from the "DuBarry" date.

For his street parade, Gavegan dressed members of his staff as DuBarry and one as a coachman. The group drove through the city in an antiquated phaeton. Numerous window displays were promoted, private screenings held and 24-sheets posted around town.

Wallach Host to War Brides

Reynold Wallach at the Strand, Cumberland, Md., gathered 17 merchants together to go along with him on a swell stunt for his showing of "In the Meantime, Darling." From these merchants Rey promoted some very useful and attractive items to be given to the first 25 war brides entering the theatre for this showing. If their husbands were home, they were guests of the theatre along with their war-bride wives. All the brides had to present proof of their war-marriages.

Levy Invites Steve and Anna To "Romance"


This is
STEVE and
ANNA
'An AMERICAN
ROMANCE'
glorious
LOVE STORY
TECHNI-
COLOR
STARTS
THURS.
We want all the Steve's and Anna's of Reading married to each other to be our guests in a special reserved section for our showing of
'AMERICAN ROMANCE' SAT. EVE. NOV. 4
KAUFMANN FURNITURE CO. 750 PENN St.
and properly identify yourself...
TO THE OLDEST MARRIED STEVE and ANNA
WILL AWARD A
$50 WAR BOND
TO THE YOUNGEST
KAUFMANN'S Will Award
$25 IN MERCHANDISE

This effective lobby setpiece was constructed by Larry Levy for his date on "American Romance" at the Loew Colonial theatre, Reading, Pa.

As part of his advance exploitation on "American Romance" at Loew's Colonial theatre, Reading, Penna., Larry Levy promoted Kaufman's, largest furniture store in town, for two large ads in both newspapers. The store sponsored a hunt for Steves and Annas, married to each other, who were invited to be guests of the management . The cooperating merchant, in addition to the newspaper space, window plugs and inner store advertising, offered $25 in merchandise to the local Steve and Anna most recently married and the theatre gave a $50 Bond to the Steve and Anna married the longest.

8,000 six by nine heralds reading "Don't let laundry problems spoil your 'American Romance,' let Reading laundries solve them for you and then see," etc., were distributed in regular packages by the cooperating laundry. 4,000 teaser heralds folded reading "There's Romance Waiting for You" with appropriate copy inside were distributed on street cars, buses, defense plants, bars, etc.

Slechter's, leading jewelry store, took a three-column ad plugging the "every ideal American Romance ends with a wedding ring" angle. 150 specially designed street car and bus cards were displayed three days in advance and for the run and spot announcements on the radio heralded the opening.

"Salute Nights" Held by Samartano on Fridays

Recently instituted by Joe Samartano at Loew's State, Providence, are "Salute Nights" which are held for high school students each Friday night.

Heralds calling attention to the special nights are distributed widely with copy which invites all students with talent to contact the management so that they can be included in this special "salute night" program.

TWO WEEKS MORE TO ENTER WAR LOAN COMPETITION

Theatremen Entries for the Diploma of Honour Award to Close January 15

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

JACK ALGER
Majestic, LaSalle, Ill.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

JAY GOLDEN
Palace, Rochester, N. Y.

WILLIAM HARTNETT
Embassy, Waltham, Mass.

HOWARD W. HIGLEY
Allen, Cleveland, Ohio

J. D. HILLHOUSE
State, Galveston, Tex.

F. R. JACKSON
St. Mary's, St. Mary's, Pa.

GEORGE KRASKA
Orpheum, Boston, Mass.

WILLIAM F. LAFFERTY
Circle, Philadelphia, Pa.

JOHN M. LEAVITT
Court, Newark, N. J.

FRED PERRY
Olympic, Watertown, N. Y.

CHARLES PINCUS
Utah, Salt Lake City, Utah

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

DAVID SILVERMAN
Towne, Wrightstown, N. J.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MICHAEL STRANGER
College, New Haven, Conn.

GERTRUDE TRACY
Ohio, Cleveland, Ohio

With the original closing date of the Sixth War Loan Drive extended to the end of 1944, entries in competition for the Diploma of Honour offered by Motion Picture Herald *for exceptional showmanship during the drive must reach the Round Table by January 15, 1945, in order to be eligible for the Judges' consideration.*

Twenty-one showmen have entered campaigns during the past fortnight and, with the drive officially closed, promotions from other managers are being received with increasing regularity.

Boyd Sparrow at Loew's theatre, Indianapolis, held a Bond premiere for which he promoted a large ad in the dailies which was paid for by contributing merchants, copy at the top reading: "This message, in the interest of the Sixth War Loan sponsored by the following patriotic firms and individuals." A special stage show was held for the occasion at which Sgt. Dick Shelton and his Musical Gliders made a personal appearance through the courtesy of local Stout Field.

A huge 24-sheet depicting a $100 War Bond was mounted on the front curtain where it commanded the anticipated attention and a special lobby setpiece was also constructed in advance of the show. Marquee copy was also used to plug the show, while the local press came through with stories on the premiere which netted $415,000 in Bond sales.

Tom Grace, Eastwood theatre, East Hartford, Conn., enlisted the enthusiasm and cooperation of almost the entire juvenile census in a two-week War Bond selling contest with the crowning of the champs as the King and Queen of East Hartford in official ceremonies held prior to a Kiddie Bond Show at the theatre.

Winners were presented with a $25 War Bond each from the Exchange and Rotary Clubs. The Atkin's Flower Shop provided boquets for the queen, the queen's mother, and the king's mother. The king and queen and their parents were guests of the Old Town Inn for dinner and the youngsters were guests at the Exchange Club meeting. Second prize winners received theatre passes and ice cream and soda passes at Maxwell Drug Co.; the third prize winners received gifts from Beach's Youth Shop.

A certificate was issued to each contestant for each War Bond sold and the juvenile winners were selected on the basis of certificates held.

Stage Auction

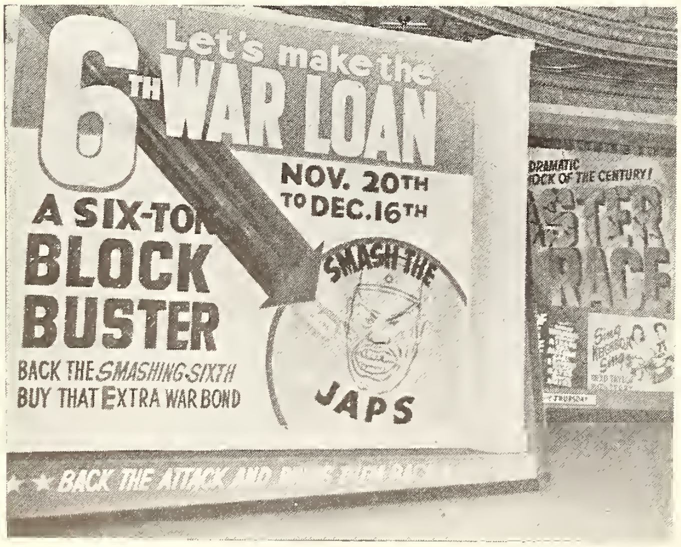
Gertrude Bunchez at Loew's Century theatre, Baltimore, arranged with Joseph Schloss and Son, men's clothier, for the auctioning of a custom-made suit to be given free to the highest male bidder. Not only did the store donate the suit, but they ran a two-column ad in the Morning *Sun* telling of the giveaway and mentioning the Bond premiere at the theatre.

Not being content with just having an ordinary Bond premiere, arrangements were made for the Aberdeen Proving Ground Band with 40 men, an American Ranger war hero and others attend the special show. Donated merchandise was auctioned off.

Also on the program for the evening were Frank Wrightston, the State Chairman of the Sixth War Loan Drive, Walter N. Ruth, State Director of the War Finance, and J. M. Hepbron, War Community Fund. Needless to say, the local dailies came through with stories and art work.

In New Haven, Michael Stranger at the Loew College theatre cut in on a rally held at the Commercial High School Auditorium under the auspices of the Zionist Organization and serviced them with Bonds from the theatre's rolling Bond Booth. Tieups were also made with the East Haven High School and all grade schools to finish their Stamp books. Here too, the rolling booth is brought to the schools once a week, announcements being made through the school's public address sys-

(*Continued on opposite page*)



Joe Steiner, RKO Capitol, Union City, N. J., used these two effective lobby displays. As animated bomb at left exploded, the face disappeared and a Jap flag appeared. Statue of Liberty at right was 13 feet high, while Uncle Sam's hat was Bond Booth.

Buy YOUR SHARE OF LIBERTY NOW
NOW ON
Buy THAT EXTRA BOND
And receive one of these
OFFICIAL UNITED STATES ARMY AIR FORCE PHOTOGRAPHS FREE
TO THE FIRST 25 PURCHASERS OF $100. OR MORE IN BONDS

Showmen Report War Bond Sales Activities

(*Continued from opposite page*)

m to all classes and insertions made in all hool bulletins.

Mike also mailed out 500 government post-rds to previous Bond buyers with copy reading: "Remember Pearl Harbor. December th. To finish this fight, you too must fight the finish. You purchased your last Bond om us, let us serve you again, won't you? emember Free Movie Day." For sidewalk isplay, Stranger used a 40 by 60 reading Have you bought your Bond today?" And e entire theatre staff answered the telephone aying "Good morning, this is the College heatre. It is not too late, please buy that E'xtra Bond from us today. Thank you."

John M. Levitt at the Court theatre in ewark, N. J., says by window cards, prorams and rallies he has educated the community to get their Bonds at the theatre when heir regular outlets, such as banks and postffices, are closed. John also sees to it that pplication blanks with the Court theatre name nprinted on them are available at markets, tc., and he has arranged for Bonds to be elivered by Air Raid Wardens. Legionnaires r Boy Scouts.

heatremen Cooperate

Theatremen lined up in the Akron, Ohio, teritory are Millard Ochs, manager of Warner's trand, who is co-chairman of Summit County; Charles Raymond, Loew's division manager, Ohio State Motion Picture Chairman; Wilfred mith, co-chairman of Summit County, presient, Independent Theatres Association and Hugh Galt, Summit County War Finance Chairman.

Bond premieres were set for one night at e first first-run theatres, the Palace, Loew's, Colonial and Strand and kiddie matinees are o be held on one afternoon at the Highland, Dayton, Thornton, Spice and Rialto, covering very district in Akron.

The Knights of Columbus, American Legion, B'nai B'rith, Navy Mothers, Friends of the 37th Division and the Akron University are all cooperating in the sale of Bonds for the premieres and kiddie shows.

oseph L. Citron, Loew's Apollo, New York, old Bonds on a street corner from an old-ashioned pushcart. Two and one-half hours at corner netted $21,000 of "E" Bond purchases.

Gertrude Tracy, Loew's Ohio, Cleveland, promoted this display of flying instruments from Jack and Heintz for lobby attention.

Al Wheeler of F&M's Ambassador theatre, St. Louis, took advantage of the Sixth War Loan 24-sheet by hanging it in front of his screen so that it was plainly visible to every patron as it was dropped between each show. Too big to miss, the sheet proved a good reminder to step out into the lobby and buy Bonds.

The Granada and the Crescent theatres in Astoria, L. I., had a free movie day every day. The copy used in their ad was as follows: "Every day is free movie day at the Granada and Crescent theatres. Just buy a Bond instead of a ticket."

Lobby Exhibits

In connection with her Bond activities at Loew's Ohio theatre in Cleveland, Gertrude Tracy contacted everyone with whom she had ever made a tieup at the theatre in an effort to bolster Bond sales. Gertrude tied in with Jack and Heintz for a lobby display of flight instruments, which is reported to have attracted considerable attention. In addition, Gertrude also had a display of an engine cowl for a P-47 Thunderbolt. On these displays, she stressed the cost of the item tied in with the Sixth War Loan Drive.

Gertrude further manned a Bond Booth at the Variety Club auction in the Terminal and had several promoted gifts for the auction. Over 500 postcards were mailed out to past Bond buyers urging further participation.

Mildred Fitzgibbons at Skouras' Roosevelt theatre, Flushing, N. Y., is director of an active group of 80 "Blue Star Brigadiers" and all meetings are held in her office. The area is divided into two sections and each works under the direction of Miss Fitzgibbons. A book is kept in the office in which each Bond sale is recorded under the salesman's name; 20 Bond secretaries having donated their services to keep these records.

Before the drive actually started, letters were sent from the theatre to Bond buyers from all previous drives urging that they purchase their Bonds from the "Blue Star Brigadier" when he called at their home. The drives are ended up with a Bond-a-Seat stage and screen show at which no one is admitted without a Bond purchase. The Brigadiers are the honored guests and are all dressed in formal clothes, standing in the lobby to receive the guests as they come in.

Plugs Drive with Amplifier

At the RKO Strand theatre, Far Rockaway, Ed McGlone uses his public address system in the lobby for attracting attention. The 40 by 60 lobby frame was made up with red, white and blue rayon pleated with Graflex pictures of war zones. The 32 by 52 frame featured the Statue of Liberty on a red, white and blue bunting background with blue tape around connecting to a blowup of a Bond.

Harry A. Rose at the Majestic theatre, Bridgeport, Conn., landed front-page publicity when he held a Bond auction at his theatre held under the sponsorship of the North End Teen Age Center. Valuable articles were donated by local merchants. The Talent Unit of the War Council presented surprise acts for the show.

Harry netted further publicity when Uncle Don of the kiddies' radio program appeared at the theatre for his War Bond Show. Also aimed at juveniles was an essay contest scheduled for schools on "Why I Buy War Bonds," boy and girl winners receiving a trip to New York City.

Premiere Broadcast

A children's War Bond premiere was held one Saturday morning recently by William Hartnett of the Embassy theatre, Waltham, Mass. Through the cooperation of the Superintendent of Schools and the Directors of the Parochial Schools, the principals and brothers handled their own schools with a representative from each collecting the money and applications which were brought to the theatre where all Bonds were made out. The children received a ticket to the premiere by their own purchases or the sale of a Bond.

For his evening premiere, Hartnett arranged a coast-to-coast broadcast over Station WNAC, present at the event were Gov. Leverett Saltonstall, Gov. Elect Maurice Tobin and other dignitaries. Souvenir programs were distributed to those in attendance.

SHOWMEN PERSONALS

By Staff Photographer

VACATIONIST in New York, A. S. Johnson, owner-manager of the Compton theatre, St. Louis, drops in at Round Table to renew old acquaintances.

In New Posts: Charles Shaw, from the New York home office, has been named exploitation manager for United Artists in Philadelphia. Shaw replaces George Fishman, who left to accept a similar post at the Warner Exchange in Philadelphia.

E. V. Dinerman, formerly RKO ad head in Cincinnati, has resigned to open his own advertising agency there under the firm name of Stokes-Palmer-Dinerman.

Mac MacFarland, Times Square theatre, Detroit, Mich. Jack Buckley, advertising department, Associated Theatres, Detroit. George Lewis, Rainbo, Detroit. Rudolph Boschen, relief manager, National theatre, Richmond. Martin Shearn, honorably discharged from the Army, is now managing the Warner Liberty, Sharon, Pa., succeeding Sam Blandi, resigned.

Lee Norton has purchased the Grand, Sullivan, Ill., from Everett Hays. Charles R. Spitka succeeds Paul Bien, resigned, as manager of the Harris theatre, Findlay, Ohio. P. G. Cameron, Urban theatre, Dallas, Tex. Peter Wellman has taken over the Home theatre, Youngstown, Ohio.

Roger Seacrest, Palmer Park, Highland Park, Mich. Otto Schill, Garden, Detroit. James DiFalco, Majestic theatre, Detroit. Stanley Kramer, Warners' publicity staff, Chicago.

Happy Birthday: Bud Lawler, Ralph Larned, B. Edelstein, Joseph Beck, Walter E. Cohen, Fred J. Saar, George F. Crisman, Martha Deutsch, Larry New, Kroger Babb, Ralph Allan, J. A. Greer, William G. Collins, Eli J. Saul, George R. Wilson, Oscar L. Gray, C. R. Stoflet, Gene Yarnell, Clarence Bosch.

Stanley Stern, Miller Meriweather, George O. Johnson, Max Chimes, Ben Geldsaler, W. Lynn Reynolds, Max Mink, J. J. Rosenfield, Charles Numerofsky, Lee Edward Churchin, Charles Darwin Hulbert, Joseph B. Alderman, Chris Hadfield, Leonard Derene, P. E. McCoy, Fred E. Moree, Albert E. Fain.

Frank E. Drachman, Alexander Maus, Elmer Field, Ted Hodes, M. Augenblick, Peter L. Baffes, Chet E. McSwain, William Leroy Miller, David Goodman, Dave Jones, Chuck Milan, David M. Brotman, Walter Hincks, Jack D. Braunagel, Albert Laile, Sr., Jack Lykes, Moe Weiss, Laura Wernick, George Stroud, Arthur Joy.

Showmen's Calendar: February 1, U. S. Flag raised in Hawaii 1893; 2nd, Groundhog Day; 7th, Charles Dickens Born 1812, First telephone made by Thomas Watson for Bell 1875; 9th, Nebraska admitted to Union 1867; 11th, Daniel Boone Born 1734, Thomas Edison Born 1847; 12th, Abraham Lincoln Born 1809; 14th, St. Valentine's Day, Arizona Admitted to Union 1912; 18th, Jefferson Davis inaugurated President of Conferecacy 1861; 22nd, George Washington Born 1732; 26th, Buffalo Bill, William Cody Born 1846; 27th, First R. R. Charter 1827.

Kiddies' Christmas Party Still Big for Saxton

For the 14th consecutive year, William Saxton at Loew's Century in Baltimore just held a Kiddies' Christmas party which landed plenty of publicity in the local press. The stories started breaking in the *News Post* on November 25th, giving the details of the party and that Bill had started it 14 years ago with 125 children, working up to the present aggregation of 6,000. The party was primarily given to the underprivileged and last year, the children of men on overseas service were included and this year also the children of veterans of the second World War.

A beautiful 24-foot tree was donated by Governor Herbert R. O'Conor, and the Baltimore Transit Company printed up special tickets at their expense to be given to children so that no fares were collected.

Stockings crammed full of goodies were given to the children on their way out of the theatre after having been entertained by Santa and an all-cartoon show and the singing of Christmas carols. The stockings were filled by women of the American Legion who volunteered their services. The entire show was entirely costless to the theatre.

Karen Ann Kolbert Makes Debut

An eight-pound baby girl, Karen Ann, has been born to Mrs. Stanley Kolbert, wife of the general manager for Interboro Theatre Circuit, New York.

Rodis Uses Ballyhoo To Exploit "Janie"

As part of his advance exploitation of "Janie" at the Granada theatre, Astoria, L. I., Ted Rodis dressed three boys and two girls in sweat shirts on each of which was sewn one of the title letters. The group paraded the busy sections of the town. Playdates were also sewn to the backs of the sweaters.

For lobby attention, Ted used a 24-sheet which was lighted in amber with copy reading "See the best comedy hit of the year at this theatre starting" etc., etc.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name ....

Position ....

Theatre ....

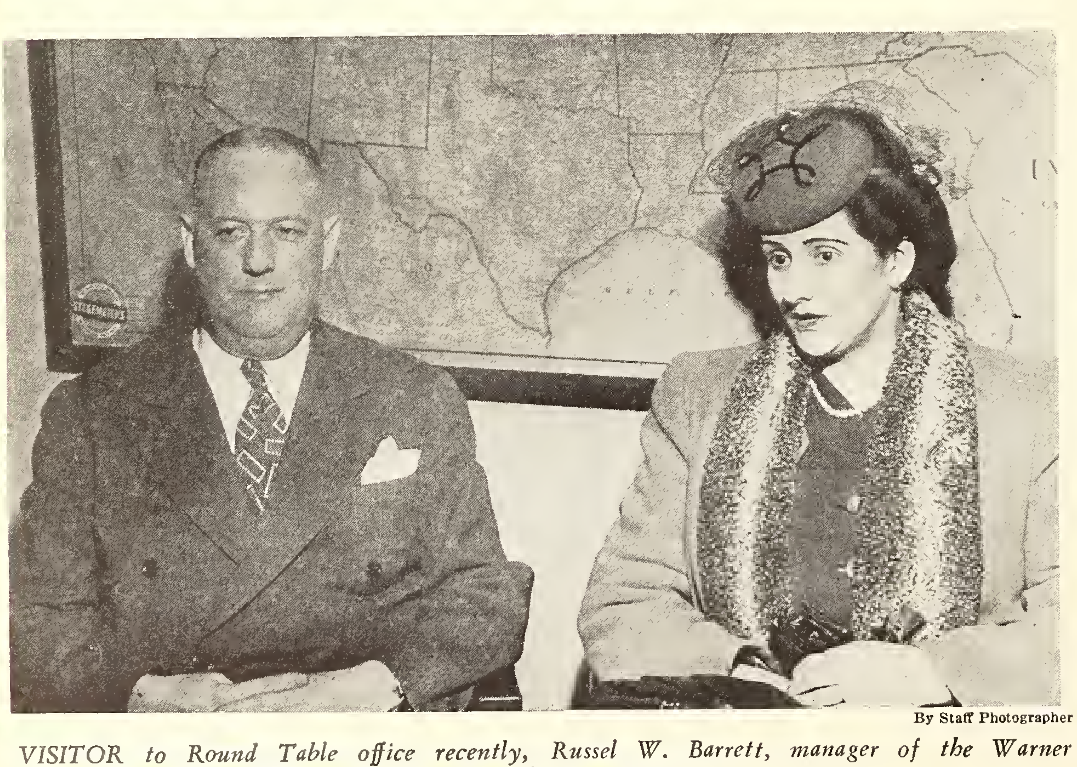
Address ....

City ....

State ....

Circuit ....

Absolutely No Dues or Fees



By Staff Photographer

VISITOR to Round Table office recently, Russel W. Barrett, manager of the Warner Capitol theatre in Willimantic, Conn., with Mrs. Barrett.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LAURA (20th-Fox)

Final Reports:

Total Gross Tabulated	$966,200
Comparative Average Gross	848,900
Over-all Performance	113.8%

BALTIMORE—New, 1st week	105.0%
BALTIMORE—New, 2nd week	84.0%
BALTIMORE—New, 3rd week	67.2%
BUFFALO—Buffalo	94.0%
BUFFALO—Hippodrome, MO 1st week	77.7%
CHICAGO—Chicago (SA) Vaudeville	114.0%
CHICAGO—Garrick, MO 1st week	142.8%
CHICAGO—Garrick, MO 2nd week	142.8%
CINCINNATI—RKO Albee	94.4%
CINCINNATI—RKO Grand, MO 1st week	85.3%
CINCINNATI—Keith's, MO 2nd week	111.1%
CLEVELAND—Warner's Hippodrome	103.3%
CLEVELAND—Allen, MO 1st week	106.5%
DENVER—Denver (DB) Reckless Age (Univ.)	75.8%
DENVER—Esquire (DB) Reckless Age (Univ.)	50.0%
DENVER—Aladdin, MO 1st week (DB) Reckless Age (Univ.)	116.6%
DENVER—Rialto, MO 2nd week (DB) Reckless Age (Univ.)	75.7%
NEW YORK—Roxy, 1st week (SA) Hazel Scott, Jackie Miles, others	148.8%
NEW YORK—Roxy, 2nd week (SA) Hazel Scott, Jackie Miles, others	129.7%
NEW YORK—Roxy, 3rd week (SA) Hazel Scott, Jackie Miles, others	119.8%
NEW YORK—Roxy, 4th week (SA) Hazel Scott, Jackie Miles, others	120.4%
PHILADELPHIA—Fox, 1st week	152.2%
PHILADELPHIA—Fox, 2nd week	125.3%
PHILADELPHIA—Fox, 3rd week	90.3%
PHILADELPHIA—Karlton, MO 1st week	140.9%
PITTSBURGH—Harris, 1st week	106.8%
PITTSBURGH—Harris, 2nd week	76.9%
PITTSBURGH—Senator, MO 1st week	125.0%
PITTSBURGH—Senator, MO 2nd week	70.0%
PROVIDENCE—Majestic, 1st week (DB) Babes on Swing Street (Univ.)	110.2%
PROVIDENCE—Majestic, 2nd week (DB) Babes on Swing Street (Univ.)	90.5%
PROVIDENCE—Carlton, MO 1st week (DB) Babes on Swing Street (Univ.)	125.0%
SAN FRANCISCO—Paramount, 1st week (DB) Shadow of Suspicion (Mono.)	115.7%
SAN FRANCISCO—Paramount, 2nd week (DB) Shadow of Suspicion (Mono.)	95.0%
SAN FRANCISCO—State, MO 1st week (DB) Shadow of Suspicion (Mono.)	95.7%
SEATTLE—Fifth Avenue (DB) Shadow of Suspicion (Mono.)	106.5%
WASHINGTON—Palace	115.7%
WASHINGTON—Loew's Columbia, MO 1st week	123.4%
DENVER—Paramount (DB) San Diego, I Love You (Univ.)	121.3%
KANSAS CITY—Esquire	128.5%
KANSAS CITY—Uptown	81.0%
LOS ANGELES—Chinese (DB) San Diego, I Love You (Univ.)	90.6%
LOS ANGELES—Fox-Wilshire (DB) San Diego, I Love You (Univ.)	95.2%
LOS ANGELES—Loew's State (DB) San Diego, I Love You (Univ.)	107.5%
LOS ANGELES—Uptown (DB) San Diego, I Love You (Univ.)	109.5%
MILWAUKEE—Warner (DB) San Diego, I Love You (Univ.)	105.4%
OMAHA—Orpheum (DB) San Diego, I Love You (Univ.)	83.7%
PHILADELPHIA—Boyd, 1st week	96.8%
PHILADELPHIA—Boyd, 2nd week	74.3%
PITTSBURGH—Fulton	120.0%
PROVIDENCE—Majestic (DB) Hi, Beautiful (Univ.)	78.7%
ST. LOUIS—Missouri (DB) When Strangers Marry (Mono.)	100.0%
TORONTO—Uptown, 1st week	146.8%
TORONTO—Uptown, 2nd week	109.5%
TORONTO—Uptown, 3rd week	94.6%
WASHINGTON—Keith's	104.1%

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THE CLIMAX (Univ.)

Final Reports:

Total Gross Tabulated	$375,500
Comparative Average Gross	356,500
Over-all Performance	105.3%

BALTIMORE—Keith's	98.6%
BOSTON—Memorial, 1st week (DB) Babes on Swing Street (Univ.)	129.3%
BOSTON—Memorial, 2nd week (DB) Babes on Swing Street (Univ.)	129.3%
BOSTON—Memorial, 3rd week (DB) Babes on Swing Street (Univ.)	109.4%
BUFFALO—Lafayette (DB) Reckless Age (Univ.)	140.8%
BUFFALO—Lafayette, 2nd week (DB) Hi, Beautiful (Univ.)	75.0%
CHICAGO—Palace (DB) My Pal, Wolf (RKO)	113.6%
CHICAGO—Grand, MO 1st week (DB) My Pal, Wolf (RKO)	78.6%

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WOMAN IN THE WINDOW (RKO)

First Reports:

Total Gross Tabulated	$193,000
Comparative Average Gross	182,400
Over-all Performance	105.8%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	102.7%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	94.4%
BOSTON—Boston, 1st week (SA) Vaudeville	117.8%
BOSTON—Boston, 2nd week (SA) Vaudeville	100.0%
CHICAGO—Palace, 1st week (DB) My Gal Loves Music (Univ.)	118.1%
CHICAGO—Palace, 2nd week (DB) My Gal Loves Music (Univ.)	86.3%
MINNEAPOLIS—Orpheum, 1st week	109.3%
MINNEAPOLIS—Orpheum, 2nd week	57.2%
WASHINGTON—Keith's, 1st week (SA) Vaudeville	150.0%
WASHINGTON—Keith's, 2nd week (SA) Vaudeville	116.6%

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THE DOUGHGIRLS (WB)

First Reports:

Total Gross Tabulated	$253,750
Comparative Average Gross	278,500
Over-all Performance	91.1%

BALTIMORE—Stanley, 1st week	105.5%
BALTIMORE—Stanley, 2nd week	74.5%
CINCINNATI—RKO Palace	98.5%
CINCINNATI—RKO Shubert, MO 1st week	64.8%
DENVER—Denver (DB) The Unwritten Code (Col.)	90.0%
DENVER—Esquire (DB) The Unwritten Code (Col.)	91.0%
NEW YORK—Hollywood, 1st week	115.5%
NEW YORK—Hollywood, 2nd week	102.2%
NEW YORK—Hollywood, 3rd week	84.0%
NEW YORK—Hollywood, 4th week	75.5%
NEW YORK—Hollywood, 5th week	60.0%
NEW YORK—Hollywood, 6th week	56.0%
OMAHA—Brandies (DB) The Yellow Canary (RKO)	88.8%
PHILADELPHIA—Mastbaum, 1st week	125.0%
PHILADELPHIA—2nd week	74.5%
SEATTLE—Orpheum	115.3%
TORONTO—Imperial	107.2%

Cahill Believes Television Not Ready in Theatres

If television has value to theatres as entertainment, the film industry will go for it, otherwise it will develop as an adjunct of the radio industry, Frank E. Cahill, Warner Theatres' sound director who is studying theatre television developments for the company, observed in New York last week.

Mr. Cahill believes that exhibitors will not use television programs in their theatres until television achieves a picture quality on the theatre screen equal to regular film programs. If, however, competition with home sets arises before good picture definition is developed, then exhibitors would not be reluctant to accept telecast spot news events despite their inadequacy.

Warners plan to coordinate television broadcasting activities on the west coast with radio broadcasting activities, headed by Major Nathan Levinson, provided the Federal Communications Commission grants the company permission to construct a telecaster in Hollywood for which application already has been made, according to Mr. Cahill.

MIT Will Give Special Course In Television Electronics

Plans for a professional course in electronics, stressing application to television and highly developed production methods in which the Philco Corporation of Philadelphia will cooperate, have been announced by Dr. Karl T. Compton, president of the Massachusetts Institute of Technology.

Dr. Compton pointed to the great progress made in the field of electronics during the war, and the tremendous opportunities that will exist in its postwar development. He said the new course would combine advanced theory at the Institute with practical work in the plants.

Under the new cooperative course, a selected group of students in the department of electrical engineering will spend alternate terms at the school and at the Philco plants, with a Master of Science degree given to those completing the full program. The Institute has conducted parallel courses for more than 25 years with the General Electric Company, the American Telephone and Telegraph Company, the Boston Edison Company, the Boston Elevated Company and the General Radio Company.

Kesten of CBS Says Television Pictures Are Inadequate

Television pictures of today "simply are not good enough to attract and hold the audience that is essential to a commercially successful medium," Paul W. Kesten, executive vice-president of Columbia Broadcasting System, declared last Friday in his year-end statement issued in New York.

Mr. Kesten reiterated the CBS position that television should be held back from the public for five years after the war.

CBS, he said, would continue to disagree with any policy which "threatens to stunt the growth of a new industry for the sake of immediate and possibly temporary profit."

Decency Legion Reviews

The National Legion of Decency this week classified and approved six new pictures. In Class A-1, unobjectionable for general patronage, are "Lake Placid Serenade" and "Keys of the Kingdom." In Class A-2, unobjectionable for adults, "Dancing in Manhattan," "Here Come the Waves," "Murder, My Sweet," "Music for Millions." In an observation on Twentieth Century-Fox's "Keys of the Kingdom," the Legion declared: "This film, morally unobjectionable, contains statements by the leading character, the priest, which are susceptible to meaning not in accordance with Catholic doctrine."

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Chicago Projectionists To Organize More Units

Some 1,500 theatre employees in Chicago will be organized, if the city's projectionists' union succeeds in current plans. The union obtained a charter for such employees from the International Alliance of Theatrical Stage Employees, James Gorman, union president, said last week. The new membership drive, which begins January 1, will be under direction of Eugene Atkinson, business agent.

Honor Hope with Two Awards

Bob Hope, star of Samuel Goldwyn's RKO release, "The Princess and the Pirate," will be honored with two awards in January. January 17 he will receive in Philadelphia the Poor Richard Club's 1944 award for outstanding achievement, receiving a gold medal from the club's president, Graham Paterson. Sometime during the month also he will be presented with a bronze plaque by the Advertising Club of New York in recognition of his outstanding accomplishments in entertaining service groups.

Harry Langdon Dies in Hollywood

Harry Langdon, 60, one of the leading comedians of the silent screen days, died in St. Vincent's Hospital, Hollywood, last Friday of a cerebral hemorrhage.

Born in Council Bluffs, Iowa, he began his film career with Mack Sennett, making an estimated 26 two and three-reel comedies. Many of his roles he wrote for himself and he usually characterized a helpless, timid, somewhat wistful little man beset with problems. At one time his weekly salary was estimated at $7,500. In 1926 he appeared in his first full length film, "Tramp, Tramp, Tramp," in which Joan Crawford played opposite him and Frank Capra did the editing.

He made short comedies for almost all the major studios, and played small parts in feature films in the years that followed, but he found the talking pictures were not his forte and his star began to wane. In 1939 he replaced Stan Laurel as a partner with Oliver Hardy in "Zenobia," but it was a minor part.

He is survived by his third wife, Mrs. Mabel Georgena Sheldon Langdon, and a nine-year-old son, Harry J. Langdon.

George W. Kellogg

George W. Kellogg, 84, retired Eastman Kodak employee, who took part in the filming of the first motion picture of a championship prize fight, died in Rochester last week. Mr. Kellogg joined Eastman Kodak in the 1890's and was one of those sent to Carson City, Nev., in 1897 to film the Jim Corbett-Bob Fitzsimmons bout. A sister survives him.

Pfc. Edward Suttell

Private First Class Edward Suttell, former manager of the Old Vienna theatre, Buffalo, was killed in action in Germany November 27. He was one of seven machine gunners who captured 120 Germans in a single night. His widow and a son survive.

Merna Kennedy

Merna Kennedy, star of silent films and former wife of Busby Berkeley, producer and dance director, died in Los Angeles December 20 of a heart attack. She was best known for her lead in Charles Chaplin's "The Circus." She was last seen in "The Lady with a Past."

Philip G. Krause

Philip G. Krause, projectionist at Warners' Boyd theatre, Philadelphia, for the last two years, died December 19 at his home after a long illness. He was 48. He is survived by his wife, Minnie, and two children, Betty and Joe.

Robert Woolums

Private Robert W. Woolums, 28, former manager of the Drexel theatre, Columbus, Ohio, died in France November 3. His father and two sisters survive.

Grant Wooley

Grant Wooley, 80, owner of the Lyric theatre, Urbana, Ohio, died at his home last week following a long illness.

Acquires Cleveland House

The Crown theatre, Cleveland, has been taken over by I. Hausman, who previously had only half-interest in the house.

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PRODUCT DIGEST

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THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Suspect

Universal—Motive for Murder

All that sensitive direction, intelligent production and a forceful script can do for a picture has been done for "The Suspect." Add to that one of the best performances Charles Laughton has given in recent years and you get a picture of unusual quality which invites and will repay special attention from showmen.

The theme is more tragic than melodramatic, although it concerns one murder committed in cold fury and another in fear. Aside from the victims, who are unrelievedly despicable, the characters are all attractive people, sympathetically and sincerely portrayed.

The central figure is a shopkeeper, warm and kindly, tied to a vindictive, nagging wife and in love with a charming young woman. After he has given up his clandestine meetings with the girl, his wife shrilly proclaims that she will expose them both, and he kills her. Years of quiet forbearance have steeled him against remorse, and he finds some happiness in his marriage to the girl. But a Scotland Yard inspector and a ne'er-do-well neighbor voice their suspicion of murder, the first professionally and the second for blackmail. In desperation he kills the blackmailer and tries to run away, but can't.

The story is told quietly and relentlessly, without padding, but with occasional humor and charm. The setting of London at the beginning of this century adds interest but never obtrudes.

Laughton plays the murderer with effective simplicity and receives fine support from Ella Raines, as the girl; Rosalind Ivan, as the wife; Henry Daniell, as the neighbor and Raymond Severn as a young shop clerk. Each part, however brief, is played with a rightness that keeps the story movingly real. For this, too, praise is due Robert Siodmak, who directed; Islin Auster, who produced, and Bertram Millhauser, who wrote the screen play from Arthur T. Horman's adaptation of a novel by James Ronald.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date. January 26. 1945. Running time, 85 min. PCA No. 10564. General audience classification.

Philip	Charles Laughton
Mary	Ella Raines

Dean Harens. Stanley C. Ridges, Henry Daniell, Rosalind Ivan, Molly Lamont. Raymond Severn, Eve Amher, Maude Eburne, Clifford Brooke.

He Snoops to Conquer

Columbia British — Formby Again

George Formby—England's best loved comic, for six years head of HERALD's Poll and still high in the list of Fame—comes across with another one compounded exactly to established recipe.

Persons who asserted that Formby's genius warranted a wider appeal than he now holds for the simple citizenry will be dismayed by this exhibit. Take the formless wonder away from the picture and there remains the most doleful frame. They drape the comedian's antics around with a dismal farrago of a story which—though it is never clear why or how—has something to do with small town politics and the way ingenuous George cleans them up. There are also a succession of gags of varying antiquity and a lot of homely fooling with bedroom furniture and the like. Also, a sprinkling of musical numbers none of which, without Formby, would amount to a row of pins.

But that's not to say "He Snoops to Conquer" will not return pleasant dividends to its makers or cash in with maximum grosses up Wigan way and points north.

Formby is England's master of moonstruck clodhoppery. His ample mischievous grin evokes inevitable gusts of laughter in the simple-hearted. His impudent, nevertheless guileless, innuendo puts him tops with the local multitude.

The sophisticates will scorn this one, but neighborhood houses, particularly in the North, will revel in it.

Seen at the Tivoli theatre, London, where the cheaper seats showed their ample appreciation. Reviewer's Rating: Fairly good.—PETER BURNUP.

Release date, not set. Running time, 103 min. General audience classification.

George Gribble	George Formby
Sir Timothy Strawbridge	Robertson Hare
Miss Jane Strawbridge	Elizabeth Allan
Councillor Oxbold	Claude Bailey
Councillor Stubbins	Aubrey Mallalieu

Vincent Holman, James Harcourt, William Rodwell, Gordon McLeod, Robert Clive, James Page, Frank Atkinson, Hugh Dempster, Marian Wilson, Ian Fleming.

The Little Mother

Clasa-Mohme—Drama on Drink

Judging from the warm response of the audience, the new Mexican vehicle currently making its American bow seems to have plenty of feeling and subtlety. But since it is laden with conversational pieces and lacks English sub-titles, much of its enjoyment will escape the non-Spanish speaking patron.

The story centers about two precocious moppets, Evita Munoz and Narciso Busquets, proclaimed to be Mexico's "two most gifted child actors," and a derelict father who often reveals a greater affection for alcohol than his family. The numerous hardships his delinquency visits upon his children make the dramatic basis of the tale. It is not until the final reel rolls by, when tragedy strikes his wife, that he becomes the changed and chastened man.

Although the film often plumbs the depths of pathos, it is skillfully blended with moments of delightful caprice and humor. Touches of musical trivia add further adornment to it. It is only in some of the intensely melodramatic sequences that it falls short because of acting that seems overdone and strained.

Joselito Rodrigues directed and the Rodrigues Brothers produced.

Seen at the Belmont theatre, New York, where predominantly Spanish-speaking patrons greeted it heartily. Reviewer's Rating: Fair — MANDEL HERBSTMAN.

Release date, Dec. 18, 1944. Running time, 110 min. General audience classification.

Chacita	Evita Munoz
Pepe	Narciso Busquets

Anita Blanch, Titina, Francisco Jambrina, Arturo Soto Rangel, Elena D'Orgaz, Concha.

The Missing Juror

Columbia—Superior Sleuth Story

Jim Bannon and Janis Carter are featured in this unusually absorbing mystery drama, but it is George Macready, in a dual role, who takes top acting honors. Oscar Boetticher's direction sustains the suspense throughout, and photography by L. W. O'Connell heightens its effect. An intrusive musical score, however, well nigh ruins one of the most exciting scenes.

The screenplay, ingenious and well-constructed, is by Charles O'Neal, based on an original story by Leon Abrams and Richard Hill Wilkinson. Five persons meet violent deaths before a shrewd young newspaperman discovers that all were members of a jury which, years before, convicted an innocent man. Deducing that the deaths are not accidental, as they appear to be, but carefully planned murders, he sets out to track down the murderer, and succeeds.

Joseph Crehan and George Lloyd acquit themselves well in minor but colorful parts. Wallace MacDonald was the producer.

Reviewed at the Pantages Theatre, Hollywood. Reviewer's Rating: Good.—THALIA BELL.

Release date, Nov. 16, 1944. Running time, 66 min. PCA No. 10405. General audience classification.

Joe Keats	Jim Bannon
Alice Hill	Janis Carter

George Macready, Jean Stevens, Joseph Crehan, Carole Mathews, Cliff Clark. Edmund Cobb, Mike Mazurki, George Lloyd.

Saddle Leather Law

Columbia—Western

The action in this Jack Fier production is mainly fistic, and the sound of Charles Starret's right landing on the villain's jaw is the predominant note of the film. Dub Taylor, cast as "Cannonball," adds some comedy by falling on his face at frequent intervals.

Elizabeth Beecher's screenplay is decidedly fuzzy, and Benjamin Kline's direction fails to clear it up. It's about a girl who murders her uncle for reasons not explained. She does a thorough job of it, too: poisons him first, and then stabs him. Starrett, who has been skulking mysteriously through previous sequences, is blamed for the crime. Abetted by Taylor, he escapes from jail in time to force a confession from the girl, and thereby establish his own innocence.

Vi Athens plays the girl, and makes her a thoroughly unpleasant character. Lloyd Bridges adds another example of deep-dyed villainy in the role of her husband. Jimmy Wakely and his Saddle Pals perform some pleasing musical numbers.

Seen at Hollywood's Hitching Post theatre, where an audience composed chiefly of children applauded the action scenes. Reviewer's Rating: Fair.—T. B.

Release date, Dec. 21, 1944. Running time, 55 min. PCA No. 9896. General audience classification.

Steve Carlisle	Charles Starrett
Cannonball	Dub Taylor
Jane Fielding	Vi Athens
Edwards	Lloyd Bridges

Reed Howes. Robert Kortman, Frank LaRue, Ted French, Ed Cassidy, Steve Clark, Frank O'Connor, Bud Buster, Franklin Farnum, Jimmy Wakely, Salty Holmes.

ADVANCE SYNOPSES *and information*

HIGH AMONG THE STARS
(UA-Rogers)

PRODUCER: Charles R. Rogers. DIRECTOR: Arthur Lubin. PLAYERS: Connie Moore, Ralph Bellamy, Jane Powell, Hattie McDaniel, Arthur Treacher.

COMEDY DRAMA. A young girl, a talented singer and dancer, discovers that her sister, whom she believed to be an opera star, is really a burlesque queen. She enlists the aid of a Broadway producer, and between them they manage to get the sister established as an opera star.

WILDFIRE
(Independent)

PRODUCER and DIRECTOR: Robert Tansy. PLAYERS: Bob Steele, Sterling Holloway, Eddie Dean, Virginia Mapes.

WESTERN: This is the story of a wild horse, doomed to extermination by ranchers who believe him guilty of luring their stock away to join his herd. Two cowboys find the horse suffering from a bullet wound. They nurse him back to health. Later the horse saves the cowboys' lives, and it is finally disclosed that not the horse, but a band of rustlers, was really responsible for the stock thefts.

'FRISCO SAL
(Universal)

PRODUCER and DIRECTOR: George Waggner. PLAYERS: Turhan Bey, Susanna Foster, Alan Curtis, Andy Devine, Thomas Gomez, Fuzzy Knight, Samuel Hinds.

PERIOD MUSICAL. A young girl from the East journeys to San Francisco to seek information concerning her brother, believed to have been murdered on the Barbary Coast. She gets a job singing in a night club owned by one of the most influential men on the Barbary Coast. He falls in love with her. Eventually she learns her brother is alive and running a rival night club. Matters are straightened out and the girl marries her employer.

HITCHHIKE TO HAPPINESS
(Republic)

ASSOCIATE PRODUCER: Donald H. Brown. DIRECTOR: Joseph Santley. PLAYERS: Al Pearce, Dale Evans, Brad Taylor, Richard Lane, Arlene Harris.

MUSICAL. As a joke, two producers sell a foreign producer the script of a play written by a waiter who works in a cafe which they frequent. The waiter meets a girl whom he believes is destitute, but who is actually a prominent radio star. After many complications, the play is put on with the girl in the starring role. It is a success and the girl and the waiter marry.

TARZAN AND THE AMAZONS
(RKO - Lesser)

PRODUCER: Sol Lesser. DIRECTOR: Kurt Neumann. PLAYERS: Johnny Weissmuller, Johnny Sheffield, Brenda Joyce, Maria Ouspenskaya, Henry Stephenson, Edgar Barrier, J. M. Kerrigan, Barton MacLane, Steven Geray, Shirley O'Hara.

MELODRAMA. Five English scientists visit Tarzan and his mate, who have returned to the jungle. The scientists discover a tribe of Amazons have amassed great wealth in a hidden city. Inspired by greed, they journey to the city and are killed by the Amazons, save for two scientists who escape. Tarzan goes to the city to rescue his son who has accompanied the scientists. Later, Tarzan persuades the Amazons to release his son by convincing them that all those who knew the secret of the hidden treasure are now dead.

BEDSIDE MANNER
(UA-Stone)

PRODUCER - DIRECTOR: Andrew Stone. PLAYERS: Ruth Hussey, John Carroll, Ann Rutherford, Charles Ruggles, Sterling Holloway, Frank Jenks, Esther Dale, Joe McGinnis, John James, Claudia Drake.

COMEDY DRAMA. A woman doctor is persuaded by her uncle, also a doctor, to come to an overcrowded town to help him with his practice. A test-pilot crashes nearby, and she undertakes to treat him. When he is well again, she wishes to leave the town, but the pilot and her uncle, eager to keep her there, pretend that the pilot's mental condition requires further treatment. The girl eventually falls in love with the pilot, and consents to marry him.

THIS LOVE OF OURS
(Warner)

PRODUCER: Jerry Wald. DIRECTOR: Delmar Daves. PLAYERS: John Garfield, Eleanor Parker, Dan Clark, John Ridgeley, Charles Drake, Tom D'Andrea, Don McGuire.

POSTWAR DRAMA. This film is based upon the real-life experiences of Sergeant Al Schmid, returned Guadalcanal hero. Sensitive over his blindness, the result of a Jap raid, he shuns his friends and relatives. His fiancee's understanding and tenderness bring about his readjustment to society.

A SONG FOR MISS JULIE
(Republic-Rowland Prod.)

PRODUCER: Carley Harriman. DIRECTOR: William Rowland. PLAYERS: Anton Dolin Alicia Markova, Shirley Ross, Barton Hepburn, Cheryl Walker, Elizabeth Risdon, Roger Clark, Jane Farrar.

MUSICAL. Two Broadway playwrights go South to write a play based on some scandalous legends which have arisen around the character of an elderly Southerner. They fall under the spell of the South and, influenced by a girl whom they meet, write a play depicting the good qualities of the South and its people. The play is a hit. One of the playwrights marries the girl.

ROUGH, TOUGH AND READY
(Columbia)

PRODUCER: Alexis Thurn-Taxis. DIRECTOR: Del Lord. PLAYERS: Chester Morris, Victor McLaglen, Jean Rogers, Veda Ann Borg, Amelita Ward, John Tyrrell, Bob Williams, Fred Graff, Jayne Hazard.

ACTION DRAMA. Two friends are engaged in salvage operations for the U. S. Army Engineers. They both fall in love with the same girl. A misunderstanding develops between them, but it is happily resolved when one friend saves the life of the other.

HOTEL BERLIN
(Warner)

PRODUCER: Lou Edelman. DIRECTOR: Peter Godfrey. PLAYERS: Helmut Dantine, Raymond Massey, Faye Emerson, Andrea King, Peter Lorre, Alan Hale, George Coulouris, Helen Thimig.

WAR DRAMA. A group of people, including an actress, a Nazi general, a woman of doubtful reputation, and a member of the underground anti-Nazi movement, are all staying at a hotel in Berlin. The actress, in reality pro-Nazi, pretends to be anti-Nazi in order to trap the underground leader. She is exposed and killed, however.

THE GREAT FLAMARION
(Republic - William Wilder)

PRODUCER: William Wilder. DIRECTOR: Anthony Mann. PLAYERS: Erich Von Stroheim, Mary Beth Hughes, Dan Duryea, Stephen Barclay, Lester Allen.

MELODRAMA. A vaudeville player who runs a sharp-shooting act has a girl and her husband working with him. The girl, in order to prove her power over the vaudeville actor, induces him to shoot her husband in such a way that it looks like an accident. Subsequently she refuses to marry the actor, and he becomes a derelict. She goes off with another man, but the actor pursues her, finds her working in a theatre and kills her. As she goes off backstage, he stumbles, falls, and is himself killed.

THE HOUSE OF FEAR
(Universal)

PRODUCER - DIRECTOR: Roy William Neill. PLAYERS: Basil Rathbone, Nigel Bruce, Sally Shepherd, Paul Cavanaugh, Denis Hoey, Aubrey Mather, Holmes Herbert, Gavin Muir.

MYSTERY. This is a Sherlock Holmes mystery story based on a group of men who call themselves "The Good Comrades." When one by one they are mysteriously slain, Holmes and Dr. Watson step in to seek the solution. Holmes finally proves the murders to be a series of fakes concocted by the group to collect on their respective insurance policies.

HER LUCKY NIGHT
(Universal)

ASSOCIATE PRODUCER: Warren Wilson. DIRECTOR: Edward Lilley. PLAYERS: The Andrews Sisters, Martha O'Driscoll, Noah Beery, Jr., George Barbier, Marie Harmon.

COMEDY DRAMA. A real estate tycoon hires a young woman to investigate his nephew, to determine whether the young man is worthy to inherit his fortune. The girl and her friends disguise themselves as servants in the real estate man's household. One of the girls insists upon consulting an astrologer to get the young man into his uncle's good graces. This the astrologer does but not without confusion and complications.

G.I. JOE
(UA-Cowan)

PRODUCER: Lester Cowan. DIRECTOR: William Wellman. PLAYERS: Burgess Meredith, Robert Mitchum, Freddie Steele, Wally Cassell, William Self, Jimmy Lloyd, Jack Reilly, Bill Murphy, Tito Renaldo.

WAR DRAMA. Based on Ernie Pyle's book, "Here Is Your War," this picture narrates the war correspondent's adventures abroad. He becomes involved in the lives of several service men and helps solve their various problems.

SING ME A SONG OF TEXAS
(Columbia)

PRODUCER: Colbert Clarke. DIRECTOR: Vernon Keays. PLAYERS: Pinky Tomlin, Rosemary Lane, Guinn Williams, Tom Tyler, Slim Summerville, Carole Mathews, Mary Treen, Noah Beery, Hal McIntyre and His Band, Hoosier Hot Shots, Ruth Gaylor, Marie "Butch" Austin, Riders of Purple Sage.

WESTERN. An elderly ranch-owner dies, leaving as heiresses his two nieces. According to terms of his will, the two girls must live on the ranch for one year, at the end of which time the worthier will inherit the property. The two girls, one a sweet young thing, and the other a haughty debutante, put in a hectic year before decision is finally made in favor of the former.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2228-2229, issue of Dec. 16, 1944.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2241, issue of Dec. 23, 1944.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dannis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2218
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayas	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2218
•Atlantic City	Rep.	327	Constance Moora-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	...	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnia Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Barber of Red Gap	PRC	....	Buster Crabbe-Al St. John	Not Set	....	....	....	2230	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	....
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Not Set	....	....	....	2230	....
Between Two Women	MGM	....	Van Johnson-Lionel Barrymore	Jan.-Mar.,'45	83m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'45	69m	....	....	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	....	Arthur Lake-Dala Evans	Not Set	....	....	....	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	....	....	2092	....
•Black Magic	Mono.	.....	Sidney Toler-Mantan Moraland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Jan.-Mar.,'45	69m	Nov. 25,'44	2194	2142	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	....
Brewster's Millions	UA	....	Dennis O'Kaefe-Helen Walker	Not Set	....	....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	....
Brighton Strangler, The	RKO	....	John Loder-Rosa Hobart	Not Set	....	....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Laka-Sonny Tufts	Not Set	....	....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayna Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Taresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Not Set	....	....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Apr. 20,'45	....	....	....	1994	....
•Christmas Holiday	Univ.	8002	Deanna Durbin-Gene Kelly	June 30,'44	92m	June 10,'44	1934	1695	2143

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Not Set	....	....	....	2242	....
Cisco Kid Comes Through, The	Mono.	....	Duncan Renaldo-Roger Pryor	Not Set	....	....	....	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	....	....	2092	
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	....	....	2142	...
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	...	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2218
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	....	....	2007	
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	....	....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Not Set	....	....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Jan. 15,'45	....	....	....	2216	....
●Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
●Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	....
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
●Double Indemnity	Para.	4325	Barbara Stanwyck-Fred MacMurray	Block 5	107m	Apr. 29,'44	1866	1646	2218
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	....
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2187
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 18,'45	....	....	....	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Not Set	....	....	....	2242	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
English Without Tears (British)	Two Cities-GFD	....	Michael Wilding-Penelope Ward	Not Set	89m	Aug. 26,'44	2066	....	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	....	....	2007	....
●Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
●Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	...	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Not Set	....	....	....	2230	....
Fighting Lady, The (color)	20th-Fox	....	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	....	....	2203	....
Forty-eight Hours (British)	AFE	....	Leslie Banks-Basil Sydney	June 28,'44	90m	Nov. 14,'42	1981	..	....
●For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Not Set	....	....	....	2250	....
●Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	55m	Dec. 2,'44	2202	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 23,'45	....	....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
●Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
●Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
Give Us the Moon (Brit.)	Gains.-GFD	....	Margaret Lockwood-Vic Oliver	Not Set	95m	Aug. 27,'44	2067	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Not Set	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	....	....	....	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
●Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115

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Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	..	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2187
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry the Fifth (British)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	....	Abbott and Costello	Not Set	....	....	....	2242	
Her Lucky Night	Univ.	....	The Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	....	....	....	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Among the Stars	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	....	....	2250	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	....	....	....	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
•Hitler Gang, The	Para.	4323	Robert Watson-Victor Varconi	Block 5	99m	Apr. 29,'44	1865	1675	2115
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Feb. 1,'45	....	....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	....
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	...
Hotel Berlin	WB	....	Helmut Dantine-Raymond Massey	Not Set	....	....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945		
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2250	....
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	....
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 25,'44	....	....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2230	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	...	
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2187
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2218
Island of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....
It Happened One Sunday (Brit.)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
It's a Pleasure (color)	RKO	....	Sonja Henie-Michael O'Shea	Not Set	....	....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	....	....	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	...
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2218
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LAKE PLACID Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2218
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	....	Pat Parrish-Jackie Moran	Jan. 4,'45	....	....	....	2203	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	...
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
Love Letters, The	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	....
Main Street After Dark	MGM	....	Edward Arnold-Selena Royle	Jan.-Mar.,'45	57m	Dec. 2,'44	2202	2186	....

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Jan. 15,'45	....	....	....	2202	....
●Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
●Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	....	....	....	2203	....
●Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
●Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	60m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2218
●Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
●Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	....
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Special	113m	Nov. 4,'44	2165	1715	....
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	....
Men Without Destiny (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	....	....	2093	....
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1516	....
●Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly, Bless Her	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
●Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
●Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	....
Mummy's Curse, The	Univ.	....	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
●Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	....	Margaret O'Brien-Jose Iturbi	Jan.-Mar.,'45	118m	Dec. 16,'44	2226	2142	....
●Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9031	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	124m	Dec. 9,'44	2213	1763	....
Navajo Trails	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
●Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2218
Nothing But Trouble	MGM	....	Laurel and Hardy	Jan.-Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 10,'45	....	....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
●Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Against Seven	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	....	....	2216	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
●One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Not Set	....	....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	....	....	1899	....
Pillar to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
●Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
●Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2218
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2218
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
●Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	....	....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....

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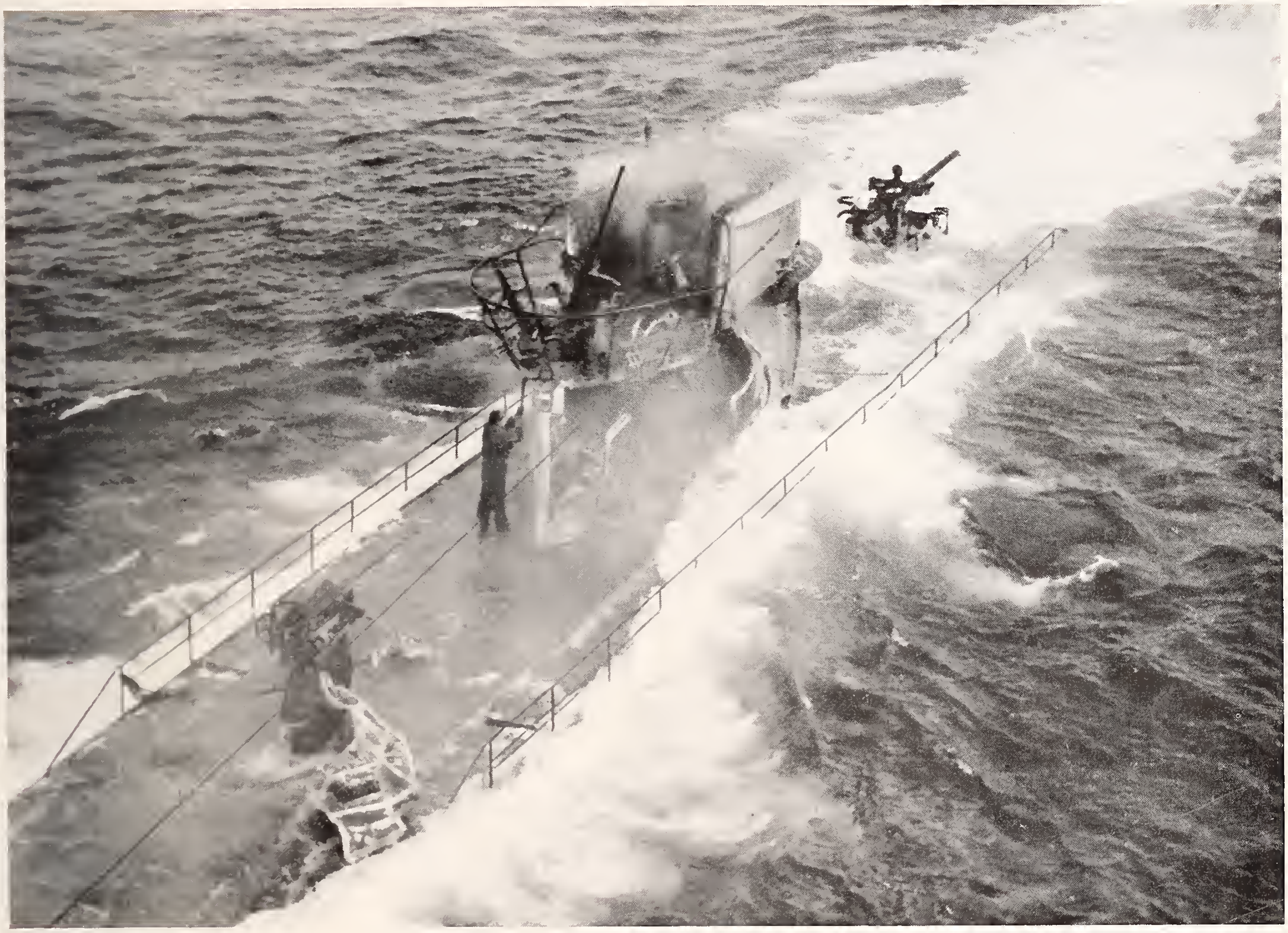
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	....	....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	....	....	1983	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Not Set	....	....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'45	....	....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	....	Charles Starrett	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Not Set	....	....	....	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo—David Bruce	Not Set	....	....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	....	....	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	....	....	....	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	....	....	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	....	Rosemary Lane-Pinky Tomlin	Not Set	....	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2218
Song for Miss Julie, A	Rep.	....	Anton Dolin-Alicia Markova	Not Set	....	....	....	2250	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 16,'44	55m	Dec. 16,'44	2226	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Feb. 15,'45	....	....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	....
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2187
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
TAHITI Nights	Col.	....	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	....	....	....	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	....	....	2250	....
Tawny Pipit (Brit.)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Not Set	....	....	....	2216	....
There Were Three of Us (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	....	....	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Jan.-Mar.,'45	140m	Nov. 18,'44	2181	1889	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
This Man's Navy (formerly Airship Squadron 4)	MGM	....	Wallace Beery-James Gleason	Jan.-Mar.,'45	....	....	....	2092	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor	Dec. 23,'44	55m	....	....	2203	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	....	....	2242	....
Three Caballeros, The	RKO	....	Disney Cartoon Feature	Not Set	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Jan.,'45	....	....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	99m	Nov. 11,'44	2173	2131	2218
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	....	....	2097	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	...
•Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	....	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	57m	....	....	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	....	....	2230	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2218
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2238	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2218
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	....	....	2186	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	....	....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2218
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	....
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	....
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Youth On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Jan. 11,'44	....	....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	...	....	....	1913	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2241.

Caught flat-footed by our gunners and a combat cameraman



Enemy submarine is shelled to its doom. Official U. S. Coast Guard Photograph.

THE combat photographer is two men—he's a trained and toughened fighting man. He's an expert cameraman. He has to have the strength and skill of a fighting man to get his pictures when the fighting is at its thickest. As a cameraman, he has to be so expert that he is virtually a picture-taking machine, functioning at high efficiency under incredibly difficult conditions.

Everyone sees his pictures; but few outside the motion picture industry realize how many combat cameramen are former movie cameramen, how many have been trained by veteran movie photographers.

And, of course, processing, editing, cutting, adding supplementary sound—weaving separate shots into finished productions—are largely in the hands of movie-trained people. The archives of this war will be illustrated by the most magnificent war pictures ever made, and much of their excellence will be due to the co-operation of the motion picture industry.

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